Course Title
Ancient Art in Berlin: Discovering the Collections of Museum Island

Course Number
ARTH-UA.9150-001

SAMPLE SYLLABUS

Instructor Contact Information
Ingrid Laube
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Course Details
Wednesdays, 1:30 – 4:15pm
Location of class: NYU Berlin, Academic Center, Room "Treptow" (tbc) and museums on Museum Island.

Prerequisites
None

Units earned
4

Course Description
This course provides an overview of Egyptian, Near Eastern, Greek, and Roman art as represented in the world-class collections of antiquities on Berlin's Museum Island. Numerous site visits allow the students to understand the principles of ancient art “in action” within Berlin’s internationally renowned collections of ancient art housed on Museum Island. The sites visited include the Egyptian collection in the Neues Museum, the ancient Near Eastern collection in the Pergamon Museum (which remains on view, unaffected by the closure of the Pergamon Altar gallery), the Greek and Roman collections in the Altes Museum, and the collection of ancient coins in the Bode Museum.

Course Objective
By the end of this course, students will be able to perform a visual analysis of an ancient art object and present a historically accurate interpretation of it. They will be able to locate the resources to research an ancient object, evaluate the integrity of these sources, summarize their arguments and relevance, and incorporate them into their interpretations. They will be able to present their ideas and arguments to their peers in a cogent, comprehensible way. They will be able to enumerate the major points of scholarly texts and put them into dialogue with other concepts discussed in class. They will be able to apply the knowledge they gain
from reading and writing to actual museum objects, and in turn use these objects to reinforce their understanding of broad historical, cultural, and artistic concepts.

**Assessment Components**

**Class Participation:** 15%. Because field trips to Museum Island are an essential component of this class, attendance and active oral participation constitute a substantial portion of the grade.

10 Short Writing Assignments: Each 2 pages, double-spaced; 30% total. Each week, the instructor will detail the assignment that is due in class the following week. The assignment will be either an art-historical writing exercise or a response to the assigned reading for the coming week. These must be emailed to the instructor before class starts and also printed out, ready to hand in at the beginning of each class session.

Midterm Assignment: Catalog entry (2 pages, double-spaced) plus an annotated bibliography (1 page, double-spaced), 15%. Each student will choose an object of ancient art displayed on Museum Island—one that is not treated during class in the weekly reading assignments—, research it using appropriate methods and sources, and write a catalog entry for it. Three scholarly sources (apart from the required readings) must be used for researching the object; these must be listed and annotated in a one-page bibliography. How to research and write a catalog entry and annotated bibliography will be discussed in class; no prior knowledge is needed.

Workshop: Group work and individual write-up (5 pages double-spaced); 20%. In a special session on **Friday, 31 March**, we will focus on the importance of the provenance of the objects and how the museums deal with this information. Details will be discussed before in class. Each student must turn in their own write-up by **Apr. 19** (introduction, description and analysis of current displays, identification of problems, recommendations, conclusion, list of references). This session is mandatory; students who enroll in the class commit to participating on this date. To offset the Friday session, there is no class on Wednesday, 29 March.

Final Presentation: 15-minute oral presentation; 20%. Each student will select a subject based on one or several objects in a different medium and from a different culture than that chosen for the midterm assignment (again, objects that are displayed on Museum Island and not treated in class or the weekly reading assignments), research it, and present it to the class in a polished oral presentation of 15 minutes. A successful Final Presentation relies on proper content as well as good oral presentation skills, to be discussed in class. The notes for this presentation must be submitted in typed form during Final Exam Week.

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

**Assessment Expectations**

**Grade A:** The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays / answers to exam questions and his/her work shows strong evidence of critical thought and extensive reading.
Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

Grade C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

Grade F: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

Grade Conversion
Your instructor may use one of the following scales of numerical equivalents to letter grades:

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\begin{align*}
B+ &= 87-89 & C+ &= 77-79 & D+ &= 67-69 & F &= \text{below 65} \\
A &= 94-100 & B &= 84-86 & C &= 74-76 & D &= 65-66 \\
A- &= 90-93 & B- &= 80-83 & C- &= 70-73
\end{align*}
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Alternatively:

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\begin{align*}
A &= 4.0 & A- &= 3.7 \\
B+ &= 3.3 & B &= 3.0 & B- &= 2.7 \\
C+ &= 2.3 & C &= 2.0 & C- &= 1.7 \\
D+ &= 1.3 & D &= 1.0 & F &= 0.0
\end{align*}
$$

Attendance Policy
Participation in all classes is essential for your academic success, especially in courses that meet only once per week. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, religious observance or emergencies. Your professor or NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances must be presented to the Director. Doctor's notes need to be submitted to the Academics Office, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp. If you want the reasons for your absence to be treated confidentially, please approach NYU Berlin's Director or Wellness Counselor.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Three unexcused absences in one content course and five unexcused absences in your German language course may lead to a Fail in that course. Furthermore, your professor is entitled to deduct points for frequent late arrival or late arrival back from in-class breaks. Being more than 15 minutes late counts as an unexcused absence. Please note that for classes involving a field trip, transportation
difficulties are never grounds for an excused absence. It is the student's responsibility to arrive in time at the announced meeting point.

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 the Academics Office; 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.

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 Berlin's Academics Office in writing via e-mail 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 http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/university-calendar-policy-on-religious-holidays.html

Late Submission of Work
(1) Written work due in class must be submitted during the class time to the professor.

(2) Late work should be submitted in person to the lecturer or to the Academics Office, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work, and will write the date and time of submission on the work, as above.

(3) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (excluding weekends and public or religious holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

(4) Without an approved extension, written work submitted more than 5 days (excluding weekends and public or religious holidays) following the submission date receives an F.

(5) End of semester essays must be submitted on time.

(6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(7) 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.

Provisions for Students with Disabilities
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.
Plagiarism Policy
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper referencing of your sources avoids plagiarism (see as one possible help the NYU library guide to referencing styles: [http://nyu.libguides.com/citations](http://nyu.libguides.com/citations)).

NYU Berlin takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For a summary of NYU Global's academic policies please see: [www.nyu.edu/global/academic-policies](http://www.nyu.edu/global/academic-policies)

Required Text(s)
All required reading for this course is available through NYU Classes.

NYU Berlin Library Catalogue: [http://guides.nyu.edu/global/berlin](http://guides.nyu.edu/global/berlin) or follow the link on NYU Berlin’s website (Academics/Facilities & Services).

Internet Research Guidelines
To be discussed in class.

Additional Required Equipment
Entrance passes for the museums on Museum Island will be provided by NYU Berlin.

Session 1 – 1 Feb 2017
Approaching Ancient Art on Museum Island
Meet at NYUB Academic Center at 1:30pm
The goals of this session are twofold. The first is to introduce students of all backgrounds to the basics of looking at and writing about ancient art. By highlighting the special principles of ancient art history, this session lays the groundwork for students who are entirely new to the study of visual culture as well as students who are already familiar with the art history of other periods or with art practice (which differ substantially from the study of ancient art). Throughout this course, students will practice these methods in the extraordinary collections on Museum Island; the second part of this session is devoted to a brief history of the island, its museum landscape, and its art collections.
Reading: None

Session 2 – 8 Feb 2017
Egyptian Art: Akhenaten’s Revolution (Neues Museum)
Meet in front of the Neues Museum at 1:30pm. You will receive your museum pass at this time, so please arrive punctually.
The art of the Amarna Period of Egyptian history must be understood in relation to the art that came before it, for the kings of the later Eighteenth Dynasty both leveraged and reacted against it. In preparation for our visit to Berlin's Neues Museum, where one of the best-represented sets of Egyptian material comes from this period, the art of the Eighteenth Dynasty is introduced within its historical context to give students an understanding of earlier Egyptian artistic tradition as well as a detailed view of its transformation in the New Kingdom.

Reading: Kleiner 54-83; Robins 12-29, 149-165; Robins_Proportions 1-30
Due: Writing Assignment 1

Session 3 – 15 Feb 2017
Babylonian to Neo-Babylonian Art (Pergamon Museum)
Meet at coat check in the Pergamon Museum at 1:30pm. Check bags and coats before this time so that you are ready to start class promptly.
Focusing on another great dynasty of the second millennium BC, we turn from Egypt to the Near East to explore the Babylonian Empire and its successor states. The collections in the Pergamon Museum offer the perfect starting point to discuss the ideal of kingship initiated by Hammurabi, imitated by Neo-Babylonian rulers (most notably in the Ishtar Gate, a highlight of the museum), and sustained in the art of the Persian kings who invaded Greece c. 500 BC. A guest speaker from the Vorderasiatisches Museum will give us a closer insight into the archaeology of Babylon and the Ishtar gate.

Reading: Kleiner 30-53; Slanski 95-114; Mieroop 257-275
Due: Writing Assignment 2

Session 4 – 22 Feb 2017
Ancient Art in Berlin’s Historic Plaster Cast Collection
Meet in the Plaster Cast Collection (Abgussammlung) at 1:30pm. Address: Schloßstr. 69b, 14059 Berlin. Please note that there are multiple Schloßstr. in Berlin; this one is in CHARLOTTENBURG. The Abgussammlung is just south of Schloss Charlottenburg, next door to the Sammlung Scharf-Gerstenberg. See transit suggestions here: http://www.abguss-sammlung-berlin.de/index.php/service/anfahrt
The ideal human image is one of the crucial subjects to fathom how ancient societies understood themselves. As an introduction into Greek art, we will discuss in this session the human image from Geometric to Classical times, the impact of Egyptian statues on Greek sculpture, and how the Greeks transformed these models against the different historical and sociological backdrop.
In this session we visit the illustrious collection of plaster casts of ancient art and talk about the human image, as the collection houses numerous copies of statues from different periods of antiquity.

Due: Writing Assignment 3

Session 5 – 1 Mar 2017
Gifts for the Gods – Dedications in Ancient Sanctuaries (Altes Museum)
Meet at coat check in the Altes Museum at 1:30pm
Ancient sanctuaries were filled with art objects that served as dedications to the Gods. These objects and monuments could have a double meaning: on the one hand, the dedicators thanked or asked the Gods for support; on the other hand, the objects and monuments served to represent and enhance the prestige of the dedicator, who could be a normal citizen, a king or a whole state. Hence, the votives also had a political meaning. In this session we get to know different forms of media, such as honorific statuary, Etruscan body part votives, votive reliefs and statues of the Gods themselves.
Reading: Neer 81-88; Price 11-66; Whitley 134-156; Maischberger et al. 38-43, 92-96.
Due: Writing Assignment 4

Session 6 – 8 March 2017
Greek and Etruscan Grave Monuments (Altes Museum)
Meet at coat check in the Altes Museum at 1:30pm
This session focuses on the presentation of grave monuments, Greek grave markers and Etruscan sarcophagi and urns. This corpus comprises a variety of media (from terracotta vessels to marble reliefs) and depictions (from mythology to daily life), which tell us not only about religious beliefs and the after-life, but also give us insight into the values and social dynamics of ancient Greece and Etruscan Italy. What’s more, the stunning display of Greek grave goods in Berlin’s Altes Museum allows us to closely examine individual objects as well as to learn how they were deployed in ensembles.
Reading: Neer 300-307; Osborne 189-203; Leader 683-699; Whitley 363-375; Maischberger et al. 121-137 (No. 64-74); Kleiner 164-177
Due: Midterm Assignment

15 March 2017 – Spring Break – No Class

Session 7 – 22 Mar 2017
Greek Vase Painting: Context, Technique, Images (Altes Museum)
Meet at coat check in the Altes Museum at 1:30pm
Painted clay vessels not only preserve some of the finest artistry known from the ancient world but also offer valuable testament to social practices, as many of these impressive vessels were used in the symposium, an institutionalized drinking party that played a crucial role in Greek male life. The world-class collection of Greek vases in the Altes Museum offers the chance to appreciate the extraordinary craftsmanship that went into making these pieces and to simultaneously study the culture of drinking and entertainment in ancient Greece.
Reading: Neer 73-77, 104-108, 138-146, 205-210; Lynch 525-541; Osborne 133-156; Maischberger et al. 76-85, 68-85, 98-101
Due: Writing Assignment 5

Session 8 – FRIDAY SESSION – 31 March 2016
Provenance Workshop
Meet at coat check in the Neues Museum at 1:30pm
In this workshop, we will connect with the course on museum studies to focus on the important information about the provenance of certain objects, their finding conditions or purchase on the art market. We will analyze how and if the museums make this a subject of discussion, how relevant this is for ancient art and how this can be communicated to the public.
Reading: TBA (NYU Classes).
Due: Writing TBA (NYU Classes).

Session 9 – 5 Apr 2017
The Portrait in Ancient Art (Altes Museum)
Meet at coat check in the Altes Museum at 1:30pm
The diverse ancient cultures had different ideas of what a portrait was and what function it had. For a long time, modern scholars transported modern ideas of portraits into antiquity, and
therefore interpreted them with modern standards. In this session we will get to know some of the famous portraits of politicians, philosophers, emperors and queens housed in the Altes and Neues Museum, such as the famous portrait of Cleopatra. We will talk about the different historical and political contexts of the portraits and the various ideas they could convey.

Reading: von den Hoff 49-60; Cherry 295-315; Tanner 18-50; Kleiner_Sculpture 44-46, 60-69, 237-241, 322-326; Maischberger et al. 117-118, 250-253
Due: Writing Assignment 7

Session 10 – 12 Apr 2017
Luxurious Living and Cultural Contacts (Altes and Neues Museum)
Meet at coat check in the Neues Museum at 1:30pm
This session will be divided into two parts. In the first part, we will talk about Roman domestic culture. Beginning in the Republican period, Romans imported vast quantities of Greek material to Rome for both political and private purposes. Focusing on this aspect of the first centuries BC and AD, and particularly what it meant for the Roman ideal of a luxurious home life, affords us a glimpse of several fundamental aspects of Roman art and society as a whole. The second part of the session is dedicated to how material culture attests to cross-cultural contacts by the example of Roman goods that were found beyond the limes, the frontier of the Roman Empire.

Reading: Ancient Rome 48-49, 54-55, 64-93; Kleiner 139-151; excerpt of the Satyricon by Petronius 1-10; Webster 415-430; Maischberger et al. no. 135-137
Due: Writing Assignment 8

Session 11 – 19 Apr 2017
Roman Funerary Art from Late Republic to Empire (Altes and Neues Museum)
Meet at coat check in the Neues Museum at 1:30pm
We will start the session with Roman funerary reliefs of freed slaves who became Roman citizens, displaying their personhood and citizenship. A change in funerary practices – the burial of bodies instead of burning – in the early 2nd century AD is reflected by the marble coffins carved with elaborate figural scenes. This genre underscores the key role of Greek myth in Roman culture. What’s more, the stunning collection of paintings of deceased Romans in Egypt, which were fastened to the deceased’s mummy case, gives us the chance to get to know the combination of Egyptian mummification with Greco-Roman portrait likenesses as a testament to the intense intercultural exchanges that shaped Roman art.

Reading: Kleiner 79-87; 217-229; Zanker-Ewald 21-49, 353-357; Euripides 31-63; Maischberger et al. 211-212, 263-264
Due: Writing Assignment 9

Session 12 – 26 Apr 2017
The Numismatic Collection and Byzantine Art in the Bode Museum. Guest speaker: Dr. Johannes Eberhardt
Meet at lockers (right-hand side of foyer) in Bode Museum at 1:30pm
In this session, we will visit the Bode Museum. In the first part of this session, we will get a look behind the scenes with a tour through the spectacular collection of ancient coins by the numismatic expert Dr. Johannes Eberhardt. We will uncover how coins were made, what the images on them meant, and how these minuscule bits of metal were a powerful means of communication for citizens, armies, and kings. The second part of the session will be dedicated to the collection of Byzantine art from Egypt that will show us how artistic traditions of antiquity lived on in Christian art.
Reading: Carradice 9-30; Sutherland 129-147; Crawford 61-80; Zanker-Ewald 254-266; Kaldellis 621-632
Due: Writing Assignment 10

Session 13 – 3 May 2017
Student Presentations – 1
Meet at coat check in the Altes Museum at 1:30pm
This is the first of two sessions devoted to students’ Final Presentations (detailed above in Assessment Components.)

Session 14 – 10 May 2017
Student Presentations – 2
Meet at coat check in the Altes Museum at 1:30pm
This is the second of two sessions devoted to students’ Final Presentations (detailed above in Assessment Components.)

Final Exam Week – 17 May 2017
Not a normal class session. Meet only to turn in Final Presentation notes.
Meet at NYUB Academic Center at 1:30pm
Due: Final Presentation notes (detailed above in Assessment Components).

Classroom Etiquette
It will be most practical to take notes during our museum sessions with pencil (pens are not allowed), paper, and clipboard; there will be no space for laptop use. Please note that no food or drink is allowed in the museums.

Required Co-Curricular Activities
To be discussed in class.

Suggested Co-Curricular Activities
To be discussed in class.

Your Instructor
Ingrid studied Classical Archaeology, Ancient History and Prehistory; she has been Assistant Professor at Tübingen University, lecturer at the Freie Universität Berlin and Acting Curator of the plaster cast collection in Charlottenburg. Her first book is based on her Ph.D. thesis investigating Hellenistic and early Roman honorific statuary wearing the cuirass. Her second book analyzes Hellenistic and Roman sculpture from Egypt. Among other things, she has published Greek sculpture housed in the Pergamon Museum on Museum Island. She has participated in excavations in Italy, Turkey, and Germany, and, while teaching in Tübingen, she did numerous fieldtrips with students including to Italy and Greece.