Course Title

Shaping an Educational Landscape: Museumsinsel

Course Number
ARTH-UA 9850001, SOC-UA 9940001

SAMPLE SYLLABUS – ACTUAL SYLLABUS MAY VARY

Instructor Contact Information
Dr. Annette Loeseke
annette.loeseke@nyu.edu

Course Details
Wed, 10:00am to 12:45pm
NYUB classroom "Prenzlauer Berg", if not field trip (tbc)

Prerequisites
None

Units earned
4

Course Description
This course is a mixture of classroom discussions and field trips to different museums in Berlin. It focuses on the five major museums on Museum Island (Museumsinsel), which were built over a period of 100 years (1830-1930). We will also talk about the newest addition to Museumsinsel, the Humboldt Forum scheduled to open its doors in the reconstructed city palace on Schlossplatz in 2019. Discussions will focus on the nature and social function of museums, as well as their role as places where the image of the state and its civil society are constantly reshaped, and how this has evolved up until the era of global migration. Other topics include museum architecture, exhibition design, visitor studies and audience development, museum education, and the museum in the 21st century.

A special component of this course in Spring 2016 is the joint workshop “Egyptianizing. Exhibition Strategies in Berlin's Egyptian Museum from the 19th to 21st Centuries.” With the help of invited renowned museum experts (tbc), students will analyze the current displays of the 19th to 21st centuries at the Egyptian Museum at the Neues Museum. Furthermore, students will develop a visitor- and reception-centered perspective, and create a plan for optimizing the presentation. The workshop is held in collaboration with the NYUB course “Ancient Art in Berlin: Discovering the Collections of Museum Island.”

Previous knowledge of art history, architecture, or German history is not required, but useful.

Course Objective
At the end of the term, participants should have gained the ability to view a museum in its social and historical contexts, while using Museum Island as a special point of reference. In
conjunction with the workshop on 'Egyptianizing' and a second workshop on visitor orientation at the Pergamon Museum, participants will be able to evaluate the display, web presence, and event program of a museum from both the institutional and visitor perspectives.

Assessment Components

Class Participation: 10%. Participation includes the preparation of assigned texts and active contribution to class. In order to document the reading of texts and foster class discussion students are required to hand in a reading response to one assigned text of their choice (unless stated otherwise) by 3pm the day before the respective class. Failure to do so may result in a deduction from the total marks of the participation grade. Reading responses should be between 300 and 400 words long. Please summarize the text, and identify and explore 3 to 5 key arguments.

Oral presentation: 10%. Oral presentation of approx. 15 minutes together with a one-page handout summarizing the main aspects, followed by a brief Q&A session. The presentation can be developed as teamwork and should give a good overview of the history and museological concept of the respective museum, as well as critical comments on the assigned texts for the respective session.

Midterm exam: 20%. A written, in-class test of 60 minutes.

Workshop/Paper I Pergamon Museum: 20%. For the workshop and paper on the Pergamon Museum, students work in groups to analyze the current display strategies, identify problems, create a plan for improving displays, and hand in a ppt, as well as a paper of 2-3 pages (introduction, description and analysis of current displays, identification of problem(s), recommendations). (Papers/ppt due April 20, 2016.)

Workshop/Paper II Egyptianizing: 20%. For the joint workshop and paper on 'Egyptianizing', students work in groups to analyze the current display strategies, identify problems, and create a plan for improving displays. Students are required to hand in a ppt and individual paper of 2-3 pages (introduction, description and analysis of current displays, identification of problem(s), recommendations). The workshop is jointly organized with the NYUB course “Ancient Art in Berlin: Discovering the Collections of Museum Island” and scheduled to take place on FRIDAY, April 29, 2016. 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, March 9, 2016. (Papers/ppt due May 11, 2016.)

Final paper: 20%. 5 pages, double-spaced. Participants choose one of the visited museums, develop a specific research question, and write a paper that consists of a brief introduction and literature review, as well as chapters on the history and museological concept of the museum, current display strategies, recommendations for improvement of displays from a visitor studies perspective, a conclusion, and a list of references. (Papers due May 18, 2016).

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:

- B+ = 87-89
- C+ = 77-79
- D+ = 67-69
- F = below 65
- A = 94-100
- B = 84-86
- C = 74-76
- D = 65-66
- A- = 90-93
- B- = 80-83
- C- = 70-73

Alternatively:

- 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.

**Attendance Policy**

Participation in all classes is essential for your academic success, especially in NYU Berlin’s content courses that, unlike most courses at NYU NY, meet only once per week in a double-session for three hours. 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. Absences are only excused if they are due to illness, religious observance or emergencies. If you want the reasons for your absence to be treated confidentially and not shared with your professor, please approach NYUB’s Director or Wellness Counselor. Your professor or NYUB's administration may ask you to present a doctor's note or an exceptional permission from the Director or Wellness Counselor. Doctor's notes need to be submitted to the Assistant Director for Academics or the Arts Coordinator, who will inform your professors.

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

Exams, tests, deadlines, and oral presentations that are missed due to illness require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note; until this doctor's note is produced the missed assessment is graded with an F. 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 because of any religious observance should notify their instructor AND NYUB's Academic Office in writing via e-mail one week in advance before being absent for this purpose. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Director or Assistant Director will re-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.

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 instructor or to the Assistant Director for Academics, 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) Unless an extension has been approved (with a doctor's note or by approval of the Director or Assistant Director), work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late.

(4) Without an approved extension, written work submitted more than 5 weekdays following the session date fails and is given a zero.

(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).

NYUB takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. All your written work must be submitted as a hard copy AND in electronic form to the instructor. Your instructor 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

Required Text

All other relevant texts are made available in the reader or in class.

Books can be bought at Saint Georges in Wörther Straße 27 near NYUB. Readers can be bought at Sprintout behind Humboldt University (Georgenstraße/Universitätsstraße – S-Bahn-Bogen 190 - please allow five hours between booking and collecting readers).

Supplemental Texts (not required to purchase)


Internet Research Guidelines
To be discussed in class.

Additional Required Equipment
None.

Session 1 – 3 Feb 2016
Museum Studies – Museum Island
In the first session we will discuss terms and definitions. UNESCO’s International Council of Museums (ICOM) defines a museum as follows: "A museum is a non-profit, permanent
institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” As an introduction to the topic and the course we will talk about our understanding of and experiences with museums and our expectations for this course. An overview of Berlin’s Museum Island and its development over time will lay the groundwork for the following field trips.

Session 2 – 10 Feb 2016

Visitor Studies – Audience Development – Museum Education
We will discuss recent trends in visitor studies, audience development, and museum education, as well as policies of social inclusion and participation.

Please read one of the texts by Tony Bennett or Thomas Gaethgens, and one of the other assigned texts for this session (2 reading responses for this session):


Session 3 – 17 Feb 2016

Field trip: Altes Museum/Old Museum
We will focus on the origins of Museumsinsel and pay attention to Karl Friedrich Schinkel’s neoclassical building for the royal Prussian art and antiquities collection, the Altes Museum, which opened its doors as the first museum of the entire ensemble in 1830.
We will meet in front of the colonnade/staircase of the Altes Museum.

Please read:


Session 4 – 24 Feb 2016

Field trip: Neues Museum/New Museum – Museum for Proto-History and Early History
The Neues Museum, the second building of Museum Island, was designed by Schinkel’s disciple Friedrich August Stüler. Its erection was premised on an astonishing combination of neoclassical architectural elements and innovative principles of industrial construction. Severely damaged during World War II, it re-opened to the public in October 2009. We will visit the Neues Museum and talk about its genesis and the cultural historical concept for the presentation of the various exhibits. A visit to the Egyptian Collection of the New Museum is scheduled for Friday, April 29, 2016.

We will meet in front of the colonnade/staircase of the Altes Museum.

Please read:


Session 5 – 02 Mar 2016

Field trip: Alte Nationalgalerie/Old National Gallery
The construction of the National Gallery coincided with the Franco-Prussian War of 1870/71 and the founding of the German Empire in 1871. We will trace the idea of a public national art museum all the way back to liberal notions of unifying the German territories, which were popular among intellectuals, artists and bourgeois in mid-nineteenth century. As well, we will observe to what extent the “unification from above” in 1871 changed the profile of the collection. In addition, we will consider the opening of the National Gallery for international contemporary art under the directorship of Hugo von Tschudi in late 19th century.

We will meet in front of the colonnade/staircase of the Altes Museum.

Please read:

Forster-Hahn, Françoise (1996): “Shrine of Art or Signature of a New Nation? The National Gallery(ies) in Berlin, 1848-1968”, in The Formation of National Collections of Art and...


**09 Mar 2016 – No class**

To offset the Friday sessions, there is no class on this date.

**Session 6 – 16 Mar 2016**

**Classroom meeting: Midterm Exam**

Subsequent to the midterm we are going to summarize what we have seen and do a workshop on visitor orientation.

We will meet in class at the AC/Kulturbrauerei.

Reading response: None.

**Session 7 – 23 Mar 2016**

**Field trip: Bode Museum**

Wilhelm von Bode’s name ranks among the most prominent in the museum history of Berlin for multiple reasons, e.g. his connoisseurship, which served the vast expansion of the royal collections, his strategic handling of patrons, and his introduction of the concept of the “style room”. The “style room” was a leading principle for the display of artifacts in the Kaiser-Friedrich Museum, which was opened under Bode’s guidance in 1904, and which after World War II was renamed Bodemuseum in his honor. We will define the characteristic features of the “style room” and investigate Bode’s intentions by taking into account the contemporary crisis of museums.

We will meet in front of the colonnade/staircase of the Altes Museum.

Please read:


30 Mar 2016 – Spring Break – No class

**Session 8 – 06 Apr 2016**

**Field trip: Pergamon Museum and Workshop Ishtar Gate**

In 1930, the Pergamon Museum was the last museum on Museum Island to open its doors to the public. Having been planned as an imperial institution to display large-scale architectural elements unearthed during various excavations by German archaeologists, it remained unfinished by the end of World War I and proved to be a burden to the young Republic’s self-image in the aftermath of a lost war. We will look closely at the way monumental architecture has been exhibited up until today, and explore the effects of the arrangement on the visitor. Since there have been claims for restitution, we will take into account the controversial debates on the concept of the “universal” museum and its colonial and imperialistic past. Please note that one of the major pieces of the museum, the Pergamon Altar, will not be on display until the reopening of all galleries in 2019.

We will meet in front of the colonnade/staircase of the Altes Museum.

Please read:


**Session 9 – 13 Apr 2016**

**Field trip: Museum for Islamic Art in the Pergamon Museum**

Current trends and debates in critical museum studies will change the educational landscape of Museum Island in the future. We will discuss these trends together with issues in cross- and intercultural museum studies with a particular focus on the Museum for Islamic Art.

We will meet in front of the colonnade/staircase of the Altes Museum.

Please read:


---

**Session 10 – 20 Apr 2016**

**Field trip: Ethnological Museum (Berlin-Dahlem)**

The Humboldt Forum, scheduled to open its doors in the reconstructed city palace on Schlossplatz in 2019, will be the newest addition to the Museum Island. Bringing the non-European collections of the National Museums in Berlin into the center of the city and in close proximity to the treasures of European art and classical antiquity, it aims to initiate a dialogue between objects across time, space and disciplines. The Ethnological Museum of the National Museums in Berlin is located in Berlin-Dahlem.

We will meet at the subway station “Dahlem-Dorf” (U3) at 10:00am. Please allow approx. 40min travel time from Hallesches Tor (U1), change at Wittenbergplatz into U3.

Please read:


---

**Session 11 – 27 Apr 2016**

**Field trip: Deutsches Historisches Museum/German Historical Museum**

Right next to Museum Island, the German Historical Museum stages “2000 Years of German History”. We will examine the narrative and display strategies of the permanent exhibition.

We will meet in front of the main entrance, Unter den Linden 2.

Please read:


Session 12 – FRIDAY SESSION – 29 Apr 2016

Field Trip: Neues Museum / Egyptian Museum and Joint Workshop 'Egyptianizing'
The workshop "Egyptianizing: Exhibition Strategies in Berlin's Egyptian Museum from the 19th to 21st Centuries" is a joint project between two NYUB courses, “Shaping an Educational Landscape: Museum Island” and "Ancient Art in Berlin: Discovering the Collections of Museum Island". Together with invited museum experts (tbc), we will explore the multi-layered displays and narratives of 'Egypt' from the 19th to the 21st centuries as presented at the Egyptian Museum. The following key issues will be addressed: the museum's restoration by architect David Chipperfield, 'Egyptianized' ancient Roman objects in the antiquities collection, the multi-layered presentation of various (historical) notions of 'Egypt' in the Egyptian Museum and the meta-presentation of these historical exhibition concepts.

During and after this session, students will work in groups (mixed between the two courses) to develop concepts for improving the presentation of the complex multi-layered narratives to visitors, both onsite as well as on the museum's website and social media.

The students are expected to hand in individual 2-3-page written assignments documenting the workshop findings and presenting recommendations for improving the current presentation.

We will meet in front of the entrance to the Neues Museum.

Please read:
In the Light of Amarna. 100 Years of the Nefertiti Discovery (2013), ed. by Friederike Seyfried, exh.cat., Petersberg: Michael Imhof Verlag, diverse articels pp. 421-437, OR diverse articles pp. 452-468.

Session 13 – 04 May 2016

Classroom meeting: Exhibition Design
We will meet in class for a seminar and workshop on exhibition design.

Reading response: None. -- We meet at the AC/Kulturbrauerei! --
Session 14 – 11 May 2016

Field trip: Jewish Museum
We will visit the Jewish Museum that presents 2000 years of German-Jewish history and the difficult relationship between Jews and non-Jews in pictures and texts, through art and everyday objects, media terminals and interactive elements (s. website: URL: http://www.jmberlin.de/main/EN/01-Exhibitions/01-Permanent-Exhibition/01-overview.php).

We will discuss the museum’s much-debated architecture by architect Daniel Libeskind, and the museum’s narrative(s) and exhibition design.

We will meet in front of the main entrance, Lindenstrasse 9-14.
(public transport: U1 or U6 Hallesches Tor, U6 Kochstrasse, Bus M29, M41, 248)

Please read:

Session 15 – 18 May 2016

Field trip: Humboldt Box

Hand in final papers by 10am.

We will complete the term exploring the reconstructed City Palace, Schinkel’s Friedrichswerder Church and the Humboldt Box, located on Schlossplatz 5, opposite the Old Museum and Lustgarten. This session addresses challenges and opportunities of reconstructing the former City Palace in Berlin’s city center, and discusses re-emerging narratives of the universal museum. We will also explore the wider political, economic, social and urban planning impacts that the reconstruction of a destroyed former royal palace and its planned re-opening as a museum of ‘world culture’ has had on the city and its inhabitants.

We will meet in front of the colonnade/staircase of the Altes Museum.

Reading Response: None.

Classroom Etiquette
In the classroom and during field trips, smartphones should be switched off. In the classroom, laptops should only be used for taking notes. 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.

Your Instructor
Dr. Annette Loeseke is an art historian and works as a scholar and museum consultant in the fields of museum studies, visitor studies and exhibition development. She has been an instructor in museum studies at NYU Berlin, associated lecturer in visitor studies at the Master-of-Museology Program of the Reinwardt Academy, Amsterdam University of the Arts, and a visiting lecturer at Free University Berlin, Humboldt University in Berlin, and Heidelberg University. From June through August 2015, she was a scholar in residence at Cornell University, Ithaca, NY, where she prepared an article about intercultural exhibition models. Annette has carried out numerous visitor studies for the National Museums in Berlin (Asian Art
Museum, Neues Museum, Humboldt Lab Dahlem), The British Museum, Whitechapel Gallery, Shanghai Museum, and the Rijksmuseum in Amsterdam. Her research interests include intercultural museum studies and curating, reception processes and practices, theories of the artwork/exhibit, and digital museum studies (non-linear formats/exhibition models). Annette holds a PhD in art history from the University of Bonn. She studied art history, philosophy, romance literature and linguistics, and cultural management at universities in Freiburg, Munich, Paris, and London.