Course Title

Ancient Art in Berlin

Discovering the Collections of Museum Island

Course Number
ARTH-UA 9150 D01

Instruction Mode: In-Person

Fall 2022

Lecturer Contact Information
Dr. des. Sebastian Willert, Pronouns: he, him, his

Your instructor will inform you about learner hours (one-on-one meetings).

Prerequisites
None

Units Earned
4

Course Details
Tuesdays, 3:30pm to 6:15pm

Location: Rooms will be posted in Albert before your first class.

In the interest of protecting the NYU Berlin community, we are closely following guidance around COVID-19 from the Robert Koch Institute (Germany’s institute for disease control and prevention), the Centers for Disease Control and Prevention (CDC), the World Health Organization, and the New York City Department of Health and Mental Hygiene and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority. You are required to adhere to the most recent policies. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations so require. You will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.
Course Description
Berlin's Museum Island hosts a unique collection of artworks. It grabbed the headlines in the last few years, as the restitution of cultural assets has been a controversial topic. As ancient objects are increasingly being discussed in this debate, this interdisciplinary course provides students with a foundational knowledge of ancient art. It explores the myriad ways ancient objects were collected to be translocated to Berlin. Based on primary sources, classroom sessions allow students to investigate who collected which objects, which strategies were used to appropriate antiquities, and which approaches to translocation processes were made. During site visits, students are encouraged to discuss and understand the principles of ancient art in the museum and to observe if and how critical reflections on the objects' provenance are integrated into the exhibitions. Students will encounter approaches to how objects are preserved and exhibited today and to what extent innovative exhibition methods can raise the sensibility to counter-history narratives.

Course Learning Outcomes (CLOs)
At the end of the term, students will be able to analyze ancient art's historical styles and visual traditions. They will manage to identify selected objects and architecture within their cultural and historical settings. Students will be able to use the printed, electronic, and human resources in libraries and museums to locate sources. Insights into provenance research will provide them with an overview to reconstruct the trajectories of objects. They will be able to identify, interpret, and analyze primary and secondary sources. Students will be trained to use critical thinking tools like analyzing, comparing, contrasting, and arguing persuasively in oral and written form. They will feel confident in expressing their stance on the restitution debate and will be equipped with fundamental knowledge of theories and methods to approach the history of exhibitions in their broader socio-cultural contexts.

Course Approach to Teaching & Learning (CATL)
Promoting equity and inclusion influences how we think not only about ancient art but also about the societ(y)-ies we live in. Within an interdisciplinary environment, students will be encouraged to communicate their different collective and individual cultural, ethnic, gender, and scientific backgrounds and beliefs. Inclusive methods are designed to guarantee that all students feel empowered to learn, explore and feel invited to rely on their diverse areas of belonging, expertise, and abilities. Interactive activities are integrated into the sessions, which will support constituting this environment of inclusion. Students can always write or give verbal feedback on this issue to their instructor or express their wish to elaborate more in the class.

Assessment Components
Students are expected to do the readings, participate in discussions, and complete reading responses. Student performance will be evaluated based on six components: preparedness, readings and short reading responses, oral presentation, an essay, a take-home midterm exam, and a take-home final exam.

(1) Preparedness and Class Participation: 10 %
(2) Readings and Short Reading Responses: 15 %
(3) Oral Presentation: 20 %
(4) Essay (1,500 words): 20 %
(5) Take-Home Midterm Exam: 10 %
(6) Take-Home Final Exam: 25 %

(1) Preparedness and Class Participation: (10 %)
To participate actively in discussions during the course constitutes an important component. During the sessions, students have the opportunity to further explore primary and secondary sources, seek clarification, express their views, and engage in peer discussion.

(2) Readings and Short Reading Response: (15 %)
Every session is accompanied by readings. Readings can be accessed on NYU library services and will be available on Brightspace. Students are expected to prepare readings and be able to discuss them in class. Any additional reading will be marked as such. Please choose one argument of the text, describe it, write a one-page reading response (per reading) and send it to your lecturer until 6 pm the day before class via Brightspace.

(3) Oral Presentation: (20 %)
Each museum visit is accompanied by presentations (10 mins.) by one or two students. In their presentations, students will make practical use of the skills learned in describing and classifying ancient art. Students choose a sculpture or architectural piece, describe, and analyze it.

(4) Essay: (20 %)
Based on the oral presentation at the museum, students prepare an essay (1,500 words) in which they summarize in writing the main conclusions. Students practice presenting their research findings, describing ancient art, and analyzing it in a written format. The essays should be sent to the instructor via email two weeks after their presentation.

(5) Take-Home Midterm Exam: (10 %)
Students will receive a list of five questions about topics covered in the first seven sessions. To fulfill the task, students have to answer and submit all questions. The answers should be emailed to the instructor on 26 October 2022.

(6) Take-Home Final Exam: (25 %)
Students will receive a list of seven questions from the instructor about the topics covered in the course. Students have to answer and submit all questions to pass. The answers should be sent to the instructor via mail on 16 December 2022.

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

Required Text(s)
Electronic Resources (via Brightspace / NYU Library Course Reserves)
All readings will be available via Brightspace.

Please follow this link for the NYU Berlin Library Catalogue or the link on NYU Berlin’s website (Academics/Facilities & Services).

Session 1 – 6 September 2022, 3:30–6:15pm
The Genesis of Berlin’s Museum Island – Approaching the Collections of Ancient Art
In-class session
The first session aims to provide an overview of the different museums and their various collections of ancient art on Museum Island. Students of all backgrounds will learn about the
structures of multiple exhibitions, object categories, and main exhibits. In addition, students will learn the basics of the study of visual culture and ancient art. From a list, they will choose an ancient art object to present and elaborate on it in a written assignment. Participants have to decide on the object by 13 September 2022 at the latest.

Session Learning Outcomes: overview of various museums on the museum island, introduction to art historical looking at, describing, and interpreting ancient art

Reading: None.
Recommended Watching: https://www.youtube.com/watch?v=c3hh-AGsKAg and https://www.youtube.com/watch?v=Ga5Uc9X6dIA [Part I and II: From Nefertiti to Beuys — Berlin’s museums]
Due: None.

Session 2 – 13 September 2022, 3:30–6:15pm
Research techniques in Art History
In-class session
This session focuses on various techniques to carry out research successfully to provide students with methods to gather information about ancient art objects. Students learn various techniques that are not limited to art history or archaeology but cover the range of the humanities. In addition to classical research methods (e.g. library catalogs, publications, bibliographies), the focus is also on modern tools such as effective web-based research. Using the first steps in the description and analysis of images of ancient objects, an introduction to the course’s subject matter and preparation for the written and oral presentations will be given.

Session Learning Outcomes: practical knowledge of research tools to be used during the course, basic knowledge of describing, analyzing, and interpreting ancient art

Due: Reading Response. Informing the instructor about the student’s choice of an object of ancient art for the oral presentation.

Session 3 – 20 September 2022, 3:30–6:15pm
Discovering the Museum Island – The Egyptian Collection
Neues Museum (We will meet in the Academic Center and head to the museum together. We will discuss the meeting points of future excursions together.)
What does Museum Island look like? An introduction to the collection of the Egyptian Museum gives a first on-site impression of the heterogeneous museums. The guided tour introduces students to Egyptian art, lifeworld, burial culture, and the everyday objects representing it. Three complete cult chambers show hundreds of relief depictions offering a panorama of ancient Egyptian cultural history and their visual expression.

Session Learning Outcomes: basic knowledge of Egyptian art and art historical study, ability to categorize objects of Egyptian Art (Old Kingdom, Middle Kingdom, New Kingdom, and Late Period)

Due: Reading Response.
Session 4 – 27 September 2022, 3:30–6:15pm
Nefertiti in Berlin
Neues Museum
This session addresses the Egyptian collection’s most outstanding object: the bust of Nefertiti. Based on the object, students first train the scientific description of an ancient portrait and its main features. As an example of art from the period of the New Kingdom, the bust of Nefertiti serves as a reference to study the differences between other main categories. What constitutes a portrait, and what is a sculpture? What can we learn by studying pictograms? The first two students will present their objects chosen on 13 September. An excursus introduces students to shared/contested heritage and the restitution debate.

Session Learning Outcomes: deepening of distinctive features of Egyptian art, skills for visual analysis and interpretation; insights into critical heritage studies

Due: Reading Response.

Session 5 – 4 October 2022, 3:30–6:15pm
Ancient Art in the Altes Museum
Altes Museum
Tour through the permanent exhibition “Antike Welten. Griechen, Etrusker und Römer” (engl.: “Ancient Worlds. Greeks, Etruscans and Romans”) at Altes Museum. The on-site visit introduces students to Greek, Roman, and Etruscan art as exhibited on Museum Island. Which style is famous for the “Age of Heroes”? What does the “Berlin Goddess” stand for? And why is Priene called “Pompeii of Asia Minor”? Why were the Romans so keen on copying Greek art? What is the difference between Greek, Roman, and Etruscan art? This session aims to provide students with a distinct overview of the differences between Greek, Roman, and Etruscan art. Four students will present their objects chosen on 13 September.

Session Learning Outcomes: ability to summarize the main characteristics of Greek, Roman, and Etruscan art.

Due: Reading Response.

Session 6 – 11 October 2022, 3:30–6:15pm
Discovering Assyrian Art in Berlin
Vorderasiatisches Museum im Pergamonmuseum
The translation of the Arabic word “Multaqa” is “meeting point.” The project “Multaka: Museum as Meeting Point – Refugees as Guides in Berlin Museums” trains Syrian and Iraqi refugees to work as museum guides. The idea is to provide guided museum tours for refugees in their native language. But Multaka also aims to facilitate the interchange of diverse cultural and
historical experiences. Through the guided Multaka tour, students gain individual insight into the perspective of newcomers on the exhibitions of ancient art objects from Syria and Iraq in Berlin. This allows for critical reflection on perceptions of ancient art by different groups (not only art historians but also members of the local community in exile). Two students will present their objects chosen on 13 September.

**Session Learning Outcomes:** facilitate the interchange of diverse cultural and historical experiences; plurality of perspectives; space for intercultural dialogue.

Due: Reading Response.

**Session 7 – 18 October 2022, 3:30–6:15pm**
From Ancient to Byzantine Art?
Bode-Museum – Skulpturensammlung und Museum für Byzantinische Kunst (engl.: Sculpture Collection and Museum for Byzantine Art)
It is difficult to define a clear distinction between ancient and Byzantine art. The reigning years of Emperor Justinian, the so-called “golden age,” were influenced by the forms of late antique art in its interpretation of pictorial representation and architecture. The second guided tour by the Multaka project highlights the inter-epochal and inter-religious roots of ancient and Byzantine art. The common origins of three world religions (Islam, Judaism, and Christianity) will be highlighted, and the ethnically plural societies of the Eastern Mediterranean region will be thematized. Two students will present their objects chosen on 13 September.

**Session Learning Outcomes:** insights into the entanglement of art styles; overview of ethnic diversity of the Eastern Mediterranean

Due: Reading Response.

**Session 8 – 25 October 2022, 3:30–6:15pm**
Babylon in Berlin
Pergamon Museum
Nebuchadnezzar II only ruled for a relatively short period (612–539 BC). The Babylonian king is mentioned in the Bible. But is it the only reason he is so famous? The first part of the session focuses on the main procession street and the Ishtar Gate displayed at the Pergamon Museum. The main features of Neo-Babylonian art will be conveyed and analyzed from a comparative perspective to previously thematized ancient periods. But how did the Ishtar Gate come to Berlin? The session leads into the second thematic block of the seminar: Translocation and Provenance Research. As an introduction, the history of the translocation of the Ishtar Gate will be discussed, and its representation in museums will be examined. Two students will present their objects chosen on 13 September.

**Session Learning Outcomes:** knowledge of artistic and architectural accomplishments of Nebuchadnezzar II’s period, insights into Babylonian material culture.
Session 9 – 1 November 2022, 3:30–6:15pm
Provenance and Translocation Research – The Fundamentals
In-class session
To whom does ancient art belong? Provenance research took the mission to answer this question. But how is this goal achieved? Where does the term translocation research come from? And why is it essential when researching ancient art? Which strategies and methods can we follow to trace the paths of objects to Berlin museums? The session plans to reconstruct the journey of selected objects before reaching their destination in the German capital. Based on archive documents, we will trace the translocation history from the excavation of the artifacts to their exhibition on Museum Island. Students learn how to handle and contextualize primary sources, deepen their knowledge of the procedures of provenance researchers, and get insights into the legal circumstances of translocations.

Session Learning Outcomes: overview of translocation and provenance research techniques, procedures, and findings; elements and tools to conduct translocation and provenance research.

Session 10 – 8 November 2022, 3:30–6:15pm
Decolonize the Colonial Archive
In-class session
To whom belongs the soil where ancient art was discovered? Stories from archives reported feelings of irritation within local communities after the acquisition and transfer of ancient art to museums of the global north. States, too, geared up to preserve cultural assets in what they considered their territory. How did states such as the Ottoman Empire, Greece, or Italy try to prevent art from being shipped abroad? States’ reaction to the increasing export of ancient art is closely linked to the valorization of cultural property in the respective capitals. How far are historical legal texts supporting the claims for the restitution of cultural property? In this session, we will look at how Ottoman state actors and the population reacted to the excavation of ancient art and its later translocation to European and American museums. What information can we draw from the material handed down to us? We will learn about a polyphonic panorama of different voices on the relocation of finds from the Ottoman Empire.

Session Learning Outcomes: overview of legal aspects concerning the appropriation of ancient art and their relevance for restitution claims; critical examination of primary and secondary sources; incorporation of innovative methods to incorporate marginalized voices into exhibitions.

Session 11 – 15 November 2022, 3:30–6:15pm
The Invention of National Antiquities
Museum of Islamic Art
Under what pretext did gigantic architecture like the Mshatta façade come to Museum Island? What role did attribution to ancient, Byzantine, or Islamic art play in the context of object displacements? The Museum of Islamic Art presents the art of the Islamic peoples in a permanent exhibition in the south wing of the Pergamon Museum. Some of the artworks have connections with Byzantine or ancient art. The session is devoted to the interweaving of art styles. Its focus, however, is on the instrumentalization of art for national narratives. How do antiquities become national art? What objects, for example, did Ottoman museum officials integrate into their notions of national heritage? What role did ancient art play in these narratives? Two students will present their objects chosen on 13 September.

Session Learning Outcomes: identify cross connections of art styles, critical approach to the instrumentalization of art for national purposes.

Due: Reading Response.

Session 12 – 22 November 2022, 3:30–6:15pm
Artistic Interventions, Digitizing Ancient Art, and Heritage Debate in the 21st Century
In-class session
Art interventions have the potential to challenge perpetuated narratives. The Lebanese artists Rayyane Tabet and Akram Zaatari are working on modern interventions in classical exhibition spaces. Their work illustrates contemporary art's potential to expand traditional museum narratives' perspectives and construct new perspectives on the exhibition. In his piece “Alien Property,” Tabet sketches how Hittite objects helped expose audiences to the richness of ancient culture(s). Simultaneously, based on his family history, he draws attention to the entanglement of appropriation, cycles of violence, and political developments that contributed to the distribution of objects worldwide. Zaatari explores with his project “Father and Son” alternatives to the restitution of objects through a 3D-art-project. The artist examines archaeological missions in Sidon in the mid-nineteenth century that separated two sarcophagi belonging to a father and his son. While the sarcophagus of King Eshmouazar II is now in Paris, the one of his son Tabnit is exhibited in Istanbul.

Session Learning Outcomes: an overview of alternative exhibition models and digital perspectives on the classic restitution of an object, possibilities to integrate complex histories into museum discourses, evaluation of advantages and disadvantages of alternative exhibition models

Reading: None.
Listening: https://www.metmuseum.org/exhibitions/listings/2019/rayyane-tabet-alien-property/orthostates-audio-experience
Session 13 – 29 November 2022, 3:30–6:15pm
A Digitized Museum Island – Ancient Art Online
In-class session
The last thematic session focuses on the online presence of the National Museums in Berlin. Students will develop a portfolio summarizing the various tools the Berlin museums use to communicate ancient art. In doing so digitally, students are guided by the main questions: How is ancient art presented online? Which tools are used by the museums? Can a digital visit replace an actual on-site visit? What are the advantages and disadvantages of digital presentations? Is the translocation/provenance history of the objects addressed? After learning about two artistic interventions in the exhibition of ancient art, we will drive our attention to the question of what potential this possibility has for future exhibitions and the web presence of museums.

Session Learning Outcomes: evaluation of exhibition practices, integration of innovative interventions, develop ideas and models to complement exhibitions.

Due: Reading Response.

Session 14 – 6 December 2022, 3:30–6:15pm
Role-playing – Pros and Cons of Restitution
In-class session
For this session, students role-play different actors, such as a representative of the Berlin museums, a member of the academic community, a marginalized local/indigenous community, activists, or an international organization such as UNESCO concerning specific objects. Students develop short statements outlining the pros and cons of restitution depending on the institution they represent and the objects they choose. The last part of the session is dedicated to a summary of the course’s outcome. Students are allowed to ask final questions about any unresolved issues and will discuss the most important results and outcomes of the semester.

Session Learning Outcomes: respectful debating in a professional environment, representing the opinion of an institution, support of arguments with persuasive coherence, underlining the point of view against counter-arguments.

Due: Reading Response.
Friday, 16 December 2022
Submission of Final Exam via Brightspace until 6 pm.

Recommendations for a Positive Teaching and Learning Environment
In class, smartphones and notebooks must not be used to read or write emails and text messages or browse any social media channels. Smartphones and notebooks may only be used for taking notes and for announced research tasks. No eating during class.

Suggested Learning Opportunities that Relate to our Course
Individual museum visits as well as the use of the online database of the state museums in Berlin (https://sammlung.smb.museum/) can be helpful for research. You will receive a season ticket for Berlin’s state museums.

Your Lecturer
Sebastian Willert is an art historian who received his Ph.D. from the Technical University Berlin in February 2022. He earned a Master’s in History at Leibniz University Hannover in 2016. After attending a seminar about Provenance Research in 2015, he focused his research on questions concerning the provenance, dispossession, and translocation of archaeological objects from the Ottoman Empire to the global north. Between 2017 and 2020, he participated in the Ph.D. program “Ancient Object(s) and Visual Studies” (AOViS) at the Berlin Graduate School of Ancient Studies (BerGSAS). Simultaneously, he was Predoctoral-Fellow in the Research Cluster “Translocations. Historical Enquiries into the Displacement of Cultural Assets” at the Chair for Modern Art History at Technical University Berlin. In the summer of 2021, Sebastian was affiliated with Boğaziçi University’s Department of History in Istanbul. His research focuses on the valorization, instrumentalization, and translocation of cultural assets within the 19th and 20th centuries, with a regional emphasis on the Ottoman Empire. At NYU Berlin, Sebastian teaches Ancient Art. As voices from the regions the objects were taken from are often marginalized, his teachings focus on excavating these voices in primary and secondary sources. This includes developing new perspectives on established narratives.

Academic Policies

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

- A = 94-100 or 4.0
- A- = 90-93 or 3.7
- B+ = 87-89 or 3.3
- B = 84-86 or 3.0
- B- = 80-83 or 2.7
- C+ = 77-79 or 2.3
- C = 74-76 or 2.0
- C- = 70-73 or 1.7
- D+ = 67-69 or 1.3
- D = 65-66 or 1.0
- F = below 65 or 0
Attendance Policy

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. Since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is expected promptly when class begins. Attendance will be checked at each class meeting.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team (berlin.academics@nyu.edu) by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to NYU Berlin's director or Wellness Counselor. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student’s final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Students should not plan to leave the site before the end of the finals period.

Late Submission of Work

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

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

3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work...
(4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on a university computer is no excuse for a late submission.

**Academic Honesty/Plagiarism**

As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU 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, and may check your assignments by using TurnItIn or another software designed to detect offenses against academic integrity.

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. 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 guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

- NYU Academic Integrity Policies and Guidelines
- NYU Citations Style Guide

**Inclusivity Policies and Priorities**

NYU’s Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

**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 team 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 team will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also University Calendar Policy on Religious Holidays.

Pronouns and Name Pronunciation (Albert and Zoom)
Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the Pronouns and Name Pronunciation website.

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the Personalizing Zoom Display Names website.

Moses Accommodations Statement
Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Berlin.

Bias Response
The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the Web Form
- Email: bias.response@nyu.edu
- US Phone Number: +1 212-998-2277
- Local Number in Berlin: +49 (0) 30 2902 91277
Please consider the environment before printing this syllabus. If printing is necessary, please select only the essential page range.