

# SAMPLE SYLLABUS



## Course Title

# Shaping an Educational Landscape

## Berlin's Museum Island and the Humboldt Forum

### Course Number

ARTH-UA 9850 D01 or SOC-UA 9940 D01

### Instruction Mode: In-Person

### Fall 2022

### Lecturer Contact Information

Tarek Ibrahim; he/him

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

### Prerequisites

None

### Units Earned

4

### Course Details

Wednesdays, 2:00pm to 4:45pm.

All times are Central European Time, (Daylight savings time begins Sunday, Oct 30, 2022).

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.

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## Course Description

This course is a mixture of classroom discussions and field trips to different museums in Berlin. It focuses on the five major museum buildings on Museum Island (Museumsinsel), which were built over a period of 100 years (1830–1930), as well as the newest addition to Museumsinsel, the Humboldt Forum. Discussions 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 our era of global migration. A particular focus is on the role of museums in times of post-colonial debate and decolonial museum practice, gender fluidity, digitization, and the socio-cultural implications of climate action. The course is structured in six thematic, intersecting clusters:

- I Museum Politics and Soft Power
- II Un/EnGendering the Art Museum
- III Colonial-Imperial Legacies
- IV Post-Digital Museology – The Politics of Code
- V Post-/Decolonial Museum Practice
- VI Museum Climate Action

We explore how to rethink museums politically and reshape museum spaces as educational landscapes. Key research questions center around historical and current socio-cultural implications of museum politics. How might feminist and queer perspectives reshape museums, collections and displays? What do we mean by 'the politics of display' and 'the politics of code'? How might decolonial museum practices, participatory approaches and outreach programs reshape Berlin museums in today's super-diverse, hyper-connected and post-migrant society?

## Course Learning Outcomes (CLOs)

By the end of the term, you will...

- have gained the ability to explore museums in their respective political, social and (inter-)cultural contexts, while using Museum Island as a special point of reference;
- have gained exposure to a range of professional sections in the museum and gallery sector, such as curating, programming, learning and outreach, exhibition design and post-digital experiences, marketing, and visitor/user services, applicable in the wider cultural and creative sector;
- be able to develop your own voice in current decolonial, gender-related and environmental debates;
- have gained confidence conveying your own point of view to others;
- have gained experience collaborating with others to create innovative, more inclusive and user-centered products, such as exhibitions, events or outreach programs that challenge existing approaches in the museum and gallery sector, as well as wider cultural and creative fields.

## Course Approach to Teaching & Learning (CATL)

This course employs a student-centered approach to teaching and learning. Sessions in the first part of the semester serve as an introduction to the field research that students are expected to build upon during the course of the semester. In the core part of the course, we will interpret museum spaces as informal learning environments and explore exhibitionary contexts from a range of intersecting perspectives outlined in thematic clusters such as gender, digitization, accessibility, decolonial practices and climate action. In order to deepen our respect for each others' varied experiences and approaches to learning and problem-solving,

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students are expected to collaborate in small teams on group exercises during field trips and in class. In order to challenge existing narratives and generate more inclusive approaches to problem solving, we draw on a wide range of expectations, motivations and imaginative, multifaceted approaches to reconceptualizing museum work. For assignments, students are required to balance their analytical as well as creative and imaginative skills in order to integrate their learning in this course with their academic interests and varied expertise. Please feel free to discuss your academic interests and topics for assignments with me during learner hours.

## Assessment Components

– Class Participation + Reading Responses	10%
– Oral Presentation/Handout (TBD)	20%
– Midterm Paper (analytical paper), due 19 Oct 2022	30%
– Final paper (research paper with creative components), due 14 Dec 2022	40%

### Class Participation/Reading Responses: 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, you are required to hand in one reading response to a text of your choice from each of the six thematic clusters (each between 300 and 400 words) over the course of the semester. The reading responses are due at the beginning of each new cluster. Due dates are as follows:

Cluster I:	October 5, 2022
Cluster II:	October 19, 2022
Cluster III,	November 2, 2022
Cluster IV:	November 16, 2022
Cluster V:	December 7, 2022
Cluster VI:	December 14, 2022

By exploring the provided literature you will be able to develop your own research perspective on topics you explore in the midterm and final papers in the respective key areas of your choice. Please hand in your reading responses in pdf format via email by 8pm at the latest on the day of class. Failure to do so may result in a deduction from the total marks of the participation grade.

### Oral Presentation/Handout: 20%

The oral presentation of approx. 10 minutes (incl. a 1-page handout) serves as an introduction to the respective museum visit and should give a good overview of the museum's basic facts, history, museological concept, as well as summaries and critical comments on the assigned texts for the respective session (draw on all texts provided for the respective session and the museum website and/or social media channels). For the oral presentation, you may work in small teams. In order to support you in cross-examining, exploring and commenting on a wide range of texts (incl. academic texts, as well as web-based promotional material provided by the museums), you are required to experiment with a range of oral presentation formats such as short, critical and investigative interviews (role play between interviewer and interviewee that together present key features of the respective museum) or thought-provoking pro and contra debates on the respective museum and thematic cluster of your choice (to be discussed in Session 2).

1-page handout requested in a pdf format via email and uploaded onto Brightspace.

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Oral presentation is due on the day of the respective session.

## Midterm Paper (analytical paper): 30%

5 pages, double-spaced. For the midterm paper, you are expected to select one of the museums visited so far and rethink the display strategies and narratives according to the discussions in class and during field trips. Suggested structure of the paper: brief introduction, brief history of the museum, description of the displays, identification of problems, discussion, brief conclusion, list of references. In order to train your analytical skills, encourage lateral thinking and support you in forming your own point of view, the focus should be on a precise and coherent description, a critical analysis of potential problems (your own observations), and a discussion of your observations against the backdrop of our discussions in class (your conclusions). Make sure to discuss options during learner hours! Please hand in the paper via email and upload it onto Brightspace. Midterm paper is due October 19, 2022.

## Final Paper (creative research paper): 40%

5 pages, double-spaced. For the final paper, you are tasked with developing your own exhibition proposal. Drawing on the analytical, creative and presentational skills we nurtured throughout the semester as well as your academic interests and expertise, you are expected to combine research with the imaginative development of alternative, thought-provoking and/or more inclusive approaches to curating and programming in your final paper. You are free to choose the subject/theme and any exhibition space in the museums visited. There is no exhibition budget. The proposal/pitch should be approximately three pages. For the final 3 pages, select six objects that would be central to the exhibition theme. 3 objects would be from the Berlin collections, 3 could be "loans". For each object, write a brief blurb/description as to why the object has been chosen, and what is its importance in the exhibition narrative. Please include thumbnail images of the six objects in the paper. Recommended structure: Please develop a specific theme and write a paper that consists of an introduction, identification and discussion of opportunities and challenges, recommendations for improvement of displays, conclusion, and list of references. Make sure that you discuss options during learner hours! Please hand in the paper via email and upload it onto Brightspace. Final paper due December 14, 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)

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

## **Additional Required Equipment**

None

## **Session 1 – 7 Sep 2022. In class session.**

### **Introduction I: Museum Island and Global Museum Debates**

As an introduction to the topic and the course, we talk about our understanding of and experiences with museums and our expectations for this course. An overview of Berlin's

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Museum Island and its development over time will lay the groundwork for the following field trips. We will watch/listen to Chimamanda Ngozi Adiche's keynote address at the opening of the Humboldt Forum to introduce primary issues and debates, to frame museum narratives and to rethink museums politically. Taking the Humboldt Forum in Berlin's reconstructed former imperial palace as a starting point, we explore the complex impact of globalization on museums and museum narratives in Berlin and worldwide. What was the role of museums and academia during colonial and imperialist times? What kind of context(s) does a museum provide? How do museums address issues of provenance, acquisition and (cultural, intellectual) appropriation? By discussing how shifting global contexts might reshape historically Eurocentric museological frameworks, we ask how questions such as these relate to controversial debates about the universal museum, the production of a global cultural heritage, and notions of "shared heritage". We explore how museum narratives regarding memory and identity-building might include or reject issues of diversity, equity, inclusion and belonging, and ask who has been producing what kind of narratives, and who has been silenced.

Session Learning Outcomes: You will...

- have developed an understanding of notions such as the 'politics of display' and 'soft power' as employed in cultural studies;
- be able to consider the impact of global debates on local museums (and vice versa);
- have gained basic insight into the museum's historical as well as current roles in memory politics and (national) identity building in global contexts;
- have gained an understanding of the museum's role in current debates about (so-called) identity politics as well as diversity, equity, inclusion and belonging.

We meet in class at 2:00pm Central European Time.

## **Session 2 – 14 Sep 2022. In class session.**

### **Intro II: Interpretive Frameworks and the Production of Knowledge in Our Super-Diverse, Hyper-Connected Societies**

In the second session, we discuss recent trends in visitor studies, interpretation and learning style types in informal learning environments such as museums, community outreach programs, social inclusion and participation. How might empirical research on visitor or participant experience inform curating, programming, and outreach programs, and enhance participation and inclusion in our post-migrant societies? How might empirical research underpin institutional critique and foster change?

Session Learning Outcomes: You will...

- have gained basic insight into the range of motivations and expectations for a museum visit;
- have learned about the interdisciplinary character of museums and museum studies;
- be able to differentiate between conceptual bias and 'fake news';
- be able to consider how notions of learning as an experiential process and learning styles employed in informal learning environments might influence your own learning process during field trips to museums.

We meet in class at 2:00pm Central European Time.

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Assigned texts for today's session:

Bennett, Tony (2004): "The Exhibitionary Complex," in *Grasping the World. The Idea of the Museum*, ed. by Donald Preziosi and Claire Farago, Aldershot: Ashgate, 413-441.

Gaehtgens, Thomas W. (1996): "The Museum Island in Berlin," in *The Formation of National Collections of Art and Archaeology*, ed. by Gwendolyn Wright, Hanover/London: University Press of New England, 53-77.

Hein, George (2006): "Museum Education," in *A Companion to Museum Studies*, ed. by Sharon Macdonald, Oxford/Malden: Blackwell, 340-352.

Hooper-Greenhill, Eilean (2005): "Objects and Interpretive Processes," in *Museums and the Interpretation of Visual Culture*, ed. by Eilean Hooper-Greenhill, London/New York: Routledge, 103-123.

Hooper-Greenhill, Eilean (2005): "Exhibitions and Interpretation: Museum Pedagogy and Cultural Change," in *Museums and the Interpretation of Visual Culture*, ed. by Eilean Hooper-Greenhill, London/New York: Routledge, 124-150.

Hooper-Greenhill, Eilean (2005): "The Rebirth of the Museum," in *Museums and the Interpretation of Visual Culture*, ed. by Eilean Hooper-Greenhill, London/New York: Routledge, 151-162.

## **I. Museum Politics and Soft Power**

**Session 3 – 21 Sep 2022. In class session.**

### **Museum Island and Its Architecture – Local Situatedness & Narrative Architecture**

We focus on the development of *Museum Island*, beginning with Karl Friedrich Schinkel's neoclassical building for the royal Prussian art and antiquities collection, the Altes Museum, and ending with the recently completed Humboldt Forum in the reconstructed Berlin Royal Palace. We (digitally) examine the situated architecture of these structures and explore the notion of "Narrative Architecture" and its implications for historiographic, museological and curatorial concepts.

Session Learning Outcomes: You will...

- have gained an understanding of how local museum history relates to global museum debates;
- be able to explore museums as complex, multi-layered and interdisciplinary spaces of learning and interpretation;
- be able to explore theories of contemporaneity as historically situated (and why this matters for museums);
- have gained exposure to and experience with basic principles of field research.

We meet in class at 2:00pm Central European Time.

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Assigned texts for today's session:

Giebelhausen, Michaela (2006): "Museum Architecture. A Brief History," in *A Companion to Museum Studies*, ed. by Sharon Macdonald, Oxford/Malden, MA: Blackwell, 223-244.

Toews, John E. (2004): "The Temple of Aesthetic Education: The Tutelary State and the Discipline of Civic Culture," in *Becoming Historical. Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin*, ed. by John E. Toews, Cambridge: Cambridge University Press, 141-161.

We meet in class at 2:00pm Central European Time.

## **Session 4 – 28 Sep 2022. Field trip: ALTES MUSEUM**

### **Altes Museum: Greek and Roman ("Classical") Antiquity**

Schinkel's Altes Museum, completed in 1828, is one of the first buildings specifically designed for the public display of art. It is emblematic of the mania to construct museums in the wake of the Wars of Liberation against Napoleon across Europe. Today it houses the smaller works of classical antiquity (Greece and Rome). In the first part of the session, we will consider the building itself in its dual function as "Bildungsarchitektur" (architecture of edification) as well as its instrumentalization as propaganda by the Kingdom of Prussia. In the second part of the class, we will consider the collections themselves, and the development of a "canon" and myth of (western) art. Special emphasis will be placed on the hierarchies/values imparted to different civilizations and epochs, the "whiteness" of classical sculpture, and the (selective) narrative presented by the current exhibition design.

Session Learning Outcomes: You will...

- be able to employ theories of narrative architecture and space explored in session 3;
- have gained confidence in undertaking field research in an informal learning environment such as a museum.
- be able to historically and geographically contextualize issues such as migration in Europe and enslavement in ancient Greece and Rome;
- be able to ask critical questions and develop alternative curatorial approaches to linking historical issues to the present.

WE MEET AT THE FRONT STAIRCASE OF THE JAMES SIMON GALERIE AT 2:00 PM.

Assigned texts for today's session:

Toews, John E. (2004): "Schinkel's Heritage in the 1840s: Fragments of a New Historicism," in *Becoming Historical. Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin*, ed. by John E. Toews, Cambridge: Cambridge University Press, 197-206.

Wezel, Elsa van (2009): "Denon's Louvre and Schinkel's Altes Museum: War Trophy Museum versus Monument to Peace," in *Napoleon's Legacy: The Rise of National Museums in Europe 1794-1830. Berliner Schriften zur Museumsforschung*, Vol. 27, ed. by Ellinoor Bergvelt, Berlin: G+H Verlag, 157-172.

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Talbot, Margaret (2018): "The Myth of Whiteness in Classical Greek Sculpture." *The New Yorker*. October 29, 2018, 1-33.

Winkelman, Johann (1764): Preface, "The Origins of Art and the Causes of its Difference Among Different Nations" and "Grounds and Causes of the Progress and Superiority of Greek Art Beyond That of Other Nations", from *History of Ancient Art*, in *Winkelman: Writings on Art*, ed. by David Irwin: London, Phaidon, 104-122.

## II. Un/EnGendering the Art Museum

**Session 5 – 5 Oct 2022.**

**Field trip: ALTE NATIONALGALERIE**

### **Alte Nationalgalerie – Collecting, Curating, Labeling**

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 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 the bourgeois in the mid-19th century. We also observe the extent to which the "unification from above" in 1871 changed the profile of the collection, and consider the opening of the National Gallery for international contemporary art under the directorship of Hugo von Tschudi in the late 19th century. Considering the demographic profile of the gallery's donors and patrons, as well as museum directors, we explore how historical social politics might have shaped the collection and presentation of German and/or international avant-garde art in the 19th century. Against this historical backdrop, we discuss how the Alte Nationalgalerie might address current debates about "identity politics" in the 21st century. A particular focus is placed on gender issues in curating and labeling: How are women depicted by 19th century (predominantly male) artists? How are 19th century gender roles explored? Why does the wording on the labels matter?

Session Learning Outcomes: You will...

- be able to historically contextualize current controversies about (so-called) identity politics;
- be able to contextualize concepts of nationalism both historically and geographically;
- be able to identify Eurocentric bias and blind spots in the current displays;
- understand visual framings of 'womanhood' and 'femininity';
- be able to develop alternative, more inclusive solutions that connect to the global present.

WE MEET AT THE FRONT STAIRCASE OF THE JAMES SIMON GALERIE AT 2:00 PM.

Assigned texts for today's session:

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 Archaeology*, ed. by Gwendolyn Wright, Hanover/London: University Press of New England, 78-99.

Grodzinski, Veronica (2011): "Wilhelm II., Hugo von Tschudi and Jewish Patronage of French Modern Art," in *Jewish Collectors and Their Contribution to Modern Culture*, ed. by Annette Weber, Heidelberg: Winter Verlag, 119-132.

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Paret, Peter (2001): "The Tschudi Affair," in *German Encounters with Modernism, 1840-1945*, ed. by Peter Paret, Cambridge: Cambridge University Press, 92-118.

Greenberg, Reesa (2015): "Museums, Women, and the Web," in *The International Handbooks of Museum Studies*, ed. by Sharon Macdonald and Helen Rees Leahy, Hoboken, NJ: Wiley (n.p.; 15 pages), **and** Hein, Hilde (2011): "The Responsibility of Representation. A Feminist Perspective," in *The Routledge Companion to Museum Ethics*, ed. by Janet Marstine, New York and London: Routledge, 112-126.

## **Session 6 – 12 Oct 2022.**

### **Field trip: BODE MUSEUM**

#### **Bode Museum – Queering the Art 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 was renamed Bode Museum in his honor after World War II. Against the backdrop of historical networking, collecting and curating practices, we explore the museum's most recent collaborative project with the Schwules Museum ('Gay Museum') in Berlin (<https://www.schwulesmuseum.de/?lang=en>). The collaboration led to the jointly conceptualized *Second Glance* exhibition series "All Forms of Love" in the galleries of the Bode Museum, which reconsiders the collection from a queer perspective. You will work in small groups to explore the – in part – digitally enhanced curatorial approach.

Session Learning Outcomes: You will...

- understand how visual contexts such as the 'style room' shape the meaning and significance of artworks;
- be able to explore how visual contexts might reveal or conceal layers of meaning as addressed in the newly launched *Second Glance* series;
- have learned how collaborative practices can uncover institutional bias and develop more inclusive exhibitions;
- have developed a critical outlook on the extent to which digital tools might be useful in addressing multi-layered interpretations of historical collections.

WE MEET IN FRONT OF THE BODE MUSEUM ON THE NORTHERN TIP OF MUSEUM ISLAND AT 2:00 PM.

Assigned texts for today's session:

Bilsel, Can (2012): "The Fin-de-siècle Critique – Wilhelm Bode's Style Rooms," in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin's Pergamon Museum*, Oxford: Oxford University Press, 139-158.

Grácio, Rita, Andreia C. Coutinho, Laura Falé, and Maribel Sobreira (2020): "The Art of Feminist-Queering the Museum: Gate-leaking," in *Museum International* 72:3-4, 200-211, **and** Horn, Andy, Oliver Winchester, and Matt Smith (2010): *Queering the Museum. Exhibition Catalogue*, Birmingham Museum and Art Gallery (n.p., 19 pages).

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Paul, Barbara (1995): "Collecting Is the Noblest of All Passions! Wilhelm von Bode and the Relationship between Museums, Art Dealing, and Private Collecting," in *International Journal of Political Economy*, 25:2, 9-32.

Please also browse the exhibition catalogue *The Second Glance: All Forms of Love*: López-Fanjul y Díez del Corral, María (ed.): *The Second Glance: All Forms of Love*, Heidelberg: arthistoricum.net, 2020.

## III. Colonial-Imperial Legacies

**Session 7 – 19 Oct 2022.**

**Field trip. EGYPTIAN (NEUES) MUSEUM.**

### **Egyptian Museum – Colonial/Imperial Legacies: The Past in the Present**

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 reopened to the public in October 2009. In the first part of the class, we will talk about its genesis and its cultural historical concept for the presentation of the various exhibits.

The second part of the class explores the multi-layered displays and (post-)colonial/imperial narratives of "Egypt" from the 19th to the 21st centuries as presented in the Egyptian Museum. The following key issues will be addressed: the impact of the museum's restoration by architect David Chipperfield on the current displays; the "Egyptianizing" effects and multi-layered presentation of various (historical) notions of "Egypt" in the Egyptian Museum; and the meta-presentation of these historical exhibition concepts. Students work in small groups to explore the multi-layered presentation of the "Egyptian" collection from various perspectives, and develop ideas on how to improve the displays.

### **MIDTERM PAPERS ARE DUE!**

Session Learning Outcomes: You will...

- be able to examine how colonial/imperial practices of collecting and narrating shape the present;
- be able to contextualize notions of "Othering";
- be able to employ theories such as Edward Said's Orientalism to critically interpret historical as well as current museum displays;
- be able to identify and discuss the epistemic, legal, and political layers of "appropriation";
- have gained an understanding of key arguments in the debate about restitution and the return of objects.

WE MEET AT THE FRONT STAIRCASE OF THE JAMES SIMON GALERIE AT 2:00 PM.

Assigned texts for today's session:

Haspel, Jörg (2009): "From Building to Rebuilding – the Early History of the Neues Museum," in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 14-21.

Holan, Gisela, and Günter Schade (2009): "The Neues Museum from Destruction to Reconstruction 1945-89," in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding*

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with *World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 31-37 **and** Große-Rhode, Barbara (2009): “From Invited Competition via Consultation Procedure to ‘Master Plan Museum Island’,” in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 50-55.

Maaz, Bernhard (2009): “Architecture – Décor – History of Ideas,” in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann, 22-30.

Chipperfield, David (2009): “The Neues Museum: Architectural Concept,” 56-59,

Harrap, Julian (2009): “The Neues Museum: The Restoration Concept,” 60-64,

Wildung, Dietrich (2009): “The Neues Museum: The Museological Concept,” 65-68, all in *The Neues Museum Berlin. Conserving, Restoring, Rebuilding with World Heritage*, ed. by John Ziesemer and Melanie Newton, Leipzig: E.A. Seemann.

Jung, Mariana (2013): “100 Years of the Discovery of Nefertiti,” 421-426, **and** Olaf Matthes (2013): “Ludwig Borchardt, James Simon and the Colourful Nefertiti Bust in the First Year After Her Discovery,” 427-437, both chapters in *In the Light of Amarna. 100 Years of the Nefertiti Discovery*, ed. by Friederike Seyfried, Exhibition Catalogue, Petersberg: Michael Imhof Verlag.

Mitchell, Timothy (2004): “Orientalism and the Exhibitionary Order,” in *Grasping the World. The Idea of the Museum*, ed. by Donald Preziosi and Claire Farago, Aldershot: Ashgate, 442-460.

Savoy, Bénédicte (2013): “Futurists, Bow Your Heads! Amarna Fever in Berlin, 1913/14,” 452-459, **and** Voss, Susanne (2013): “The 1925 Demand for the Return of the Nefertiti Bust, a German Perspective,” 460-468, both chapters in *In the Light of Amarna. 100 Years of the Nefertiti Discovery*, ed. by Friederike Seyfried, Exhibition Catalogue, National Museums in Berlin, Petersberg: Michael Imhof Verlag.

## **Session 8 – 26 Oct 2022. In-class session.**

### **Inclusive Post-Digital Exhibition Design**

In this in-class session, we explore how exhibitions might be reconsidered by new ways of curating and designing interior environments. Students work in small groups to test how various exhibition design models and visitor types might experience museums and exhibitions in different ways and how insight into visitor response might help museums revise their presentations in order to become more inclusive.

Session learning outcomes: You will...

- understand the impact of (historical as well as digitally enabled) exhibition models on the narratives produced;
- be able to reflect on your own experience of the exhibitions and develop your own voice in emerging debates about post-digital experience;
- be able to identify and compare the various digital, archeological and exhibitionary affordances which intersect in the Pergamon Museum and the Panorama exhibition;
- have gained experience collaborating with others to design innovative exhibitions and programs in the post-digital world.

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We meet in class at 2:00pm Central European Time.

Assigned texts for today's session:

Ciolfi, Luigina (2015): "Embodiment and Place Experience in Heritage Technology Design," in *The International Handbooks of Museum Studies*, ed. by Sharon Macdonald and Helen Rees-Leahy, Hoboken, NJ: Wiley (n.p.; 17 pages).

Rectanus, Mark W. (2015): "Moving Out: Museums, Mobility, and Urban Spaces;" in *The International Handbooks of Museum Studies*, ed. by Sharon Macdonald and Helen Rees-Leahy, Hoboken, NJ: Wiley (n.p.; 20 pages).

## **IV. Post-Digital Museology – The Politics of Code**

**Session 9 – 2 Nov 2022.**

**Field trip. PERGAMON MUSEUM + PANORAMA.**

### **Pergamon Museum and the Digitally-Enabled Panorama Exhibition – The Post-Imperialist Production of Knowledge**

Planned as an imperial institution to display large-scale architectural elements unearthed during various excavations by German archeologists, the Pergamon Museum was the last museum on Museum Island to open its doors to the public. We look closely at the way monumental architecture has been exhibited from the museum's opening in 1930 up until today and explore the effects of the arrangement on the visitor. Students work in small groups to explore the immersive displays and develop ideas to uncover the processes and practices of material as well as epistemic appropriation in the early 20th century. In the second part of the session, we visit the digitally-enabled Pergamon Panorama exhibition. While the Pergamon Altar galleries in the Pergamon Museum are temporarily closed due to reconstruction work, a multimedia panorama of ancient Pergamon is presented in a temporary exhibition. We immerse ourselves in the panorama exhibition to examine how this multimedia spectacle compares to the historical, yet equally spectacular reproductions of ancient monument-facades and discuss whether—or to what extent—the panorama exhibition challenges or reinforces stereotypes about contested cultural heritage and epistemic appropriation.

Session Learning Outcomes: You will...

- be able to identify the similarities and differences of architectural and digitally enabled immersive exhibitions from the early 20th and 21st century;
- have gained exposure to how knowledge was produced in the early 20th and 21st centuries;
- be able to critically engage with various notions of cultural heritage, world heritage and shared heritage;
- be able to reflect on your own nuanced response to digitally enabled exhibitions;
- be able to build on theories and conduct field research to develop alternative, multi-layered, less Eurocentric approaches.

**WE MEET AT THE FRONT STAIRCASE OF THE JAMES SIMON GALERIE AT 2:00 PM.**

Assigned texts for today's session:

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Bilsel, Can (2012): "Reconstructing Pergamon: Antique Fragments, Modern Visions," in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin's Pergamon Museum*, Oxford: Oxford University Press, 89-124.

Bilsel, Can (2012): "Reconstructing Babylon: The Return of the Archaic," in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin's Pergamon Museum*, Oxford: Oxford University Press, 159-188.

Bilsel, Can (2012): "Architecture in the Museum: Monuments for a Mass Spectacle," in Can Bilsel, *Antiquity on Display. Regimes of the Authentic in Berlin's Pergamon Museum*, Oxford: Oxford University Press, 189-215.

Bilsel, Can (2005): "The Undoing of a Monument: Preservation as Critical Engagement with Pergamon's Heritage," in *Future Anterior: Journal of Historic Preservation: History, Theory, and Criticism*, 2(1), 12-21, and Jones, Jonathan (2016): "Palmyra must not be fixed. History would never forgive us," in: *The Guardian*, 11 April 2016. URL: <https://www.theguardian.com/artanddesign/jonathanjonesblog/2016/apr/11/palmyra-isis-syria-restored-3d-printers-vandalism>

## **Session 10 – 9 Nov 2022.**

### **Field Trip: ZITADELLE SPANDAU. UNVEILED: BERLIN AND ITS MONUMENTS.**

#### **Hide, Display or Destroy / The Politics of Changing Art(-Historical) Narratives**

Taste is notoriously fickle; what is considered culturally or historically significant may change over time. The shifts in perception are not merely a matter of aesthetics or style, but often reflect a changing system of moral values. What should be done with works of art and artifacts that have – quite literally – fallen from grace? In recent years, movements across the globe have advocated the removal of artworks considered to be problematic from museums, civic institutions and public spaces. Should these works be hidden? Should they be destroyed? Do they serve a didactic purpose or have an edifying function? How should they be presented? This excursion to the exhibition "Unveiled. Berlin and Its Monuments" in the Zitadelle Spandau will consider one approach: Where are works collected, displayed in a modified open storage and can be *touched*. In what ways do new, innovative and unconditional displays change our (self)perception? How does the sense of touch alter our relationship to works of art that were once considered venerable and sacred? Do these changing exhibition designs and digital technologies critically and creatively address, or rather reinforce existing bias in museum displays and narratives about contested cultural heritage?

Session Learning Outcomes: You will...

- have gained exposure to the various debates and arguments concerning the display of objects considered controversial or problematic;
- be able to critically explore the presentation of sensitive material;
- have gained exposure to museum spaces that employ a multi-sensory approach;
- consider the value of open-storage as an exhibition design concept (rather than singular objects in vitrines);
- consider the display of these objects from German history in relationship to your own identities and national/historical narratives;
- develop a greater awareness of comparable biases in curating exhibitions.

WE MEET AT THE AC AT 2:00 PM.

Assigned texts for today's session:

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Atuire, Caesar Alimsinya (2020): "Black Lives Matter and the Removal of Racist Statues. Perspectives of An African." in *21: Inquiries Into Art, History and the Visual*. Volume 2, 2020, 449-467. URL: <https://doi.org/10.11588/xxi.2020.2.76234>

Diaz, Johnny, et al (2020): "How Statues Are Falling Around the World" in *The New York Times*, June 20, 2020.

Blei, Daniela (2020): "The Museum Where Racist and Oppressive Statues Go to Die" in *Atlas Obscura*, August 14, 2020.

URL: <https://www.atlasobscura.com/articles/museum-of-toxic-statues-berlin>

## **V. Post + Decolonial Museum Practice**

**Session 11 – 16 Nov 2022.**

**Field Trip: MUSEUM OF ISLAMIC ART**

We discuss current trends in cross- and intercultural museum studies as presented by the Museum for Islamic Art. Projects and initiatives to be discussed include the interventionist, the interactive installation "Objects in Transfer", a tour guide traineeship program for refugees from Syria and Iraq named "Multaqqa", as well as "Tamam", a new education and outreach program developed by the museum.

Session Learning Outcomes: You will...

- be able to critically explore (historical) notions of "Islamic art";
- have developed a critical outlook on theories and museum practices of inclusion and participation in today's post-migrant societies;
- be able to compare and contrast notions of "belonging" in super-diverse, hyper-connected, post-diasporic societies;
- have gained exposure to and experience with innovative and forward-thinking outreach programs in the wider cultural and creative sector.

WE MEET AT THE FRONT STAIRCASE OF THE JAMES SIMON GALERIE AT 2:00 PM.

Assigned texts for today's session:

Flood, Finbarr Barry (2007): "From the Prophet to Postmodernism? New World Orders and the End of Islamic Art," in *Making Art History. A Changing Discipline and its Institutions*, ed. by Elizabeth Mansfield, New York and London: Routledge, 31-53.

Grinell, Klas (2016): "Carpets and ceramics. Misrepresenting Muslim Cultural Heritage in Europe," in Eurozine 18 Oct 2016, 1-12 (first published in Swedish in *Ord & Bild* 3-4/2016). URL: <https://www.eurozine.com/carpets-and-ceramics/?pdf>

Reeve, John (2018): "Islamic Art, the Islamic World – and Museums," in *The Contemporary Museum: Shaping Museums for the Global Now*, ed. by Simon Knell, London: Routledge, 55-73.

Shalem, Avinoam (2012): "What Do We Mean When We Say 'Islamic Art'? A Plea for a Critical Rewriting of the History of the Arts of Islam," in *Journal of Art Historiography*, no.6 (June), 1-18.

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## Session 12 – 23 Nov 2022.

### Field Trip. HUMBOLDT FORUM / ETHNOLOGICAL MUSEUM

The new Humboldt Forum in the reconstructed former imperial palace building houses the Museum of Asian Art, the Ethnological Museum, the City Museum Berlin and the Humboldt Lab. Severely damaged during the Second World War, the former palace of the Prussian kings and later the German emperors was demolished in 1950. Thereafter used as a parade ground, the East German government decided to erect its parliament – the “Palace of the Republic” – on the site in 1976. After German reunification in 1990, the former “Palace of the Republic” was in turn demolished (ostensibly because of asbestos contamination), and the reconstruction of the former imperial palace began. The building opened in phases, with the west wing opening in September 2021, and the east wing opening one year later in September 2022.

Due to the enormous size of the building and the collections (nearly the total area of the other five buildings on the Museum Island combined), the visit will be broken up into two sessions. Session 12 focuses on the reconstruction of the baroque palace and the Ethnological Museum, while session 13 will focus on the Museum of Asian Art and the history of the site, including the East German “Palace of the Republic.” The readings below apply to both sessions.

By exploring the multi-layered legacies sketched here, we discuss the controversies sparked by the plan to house the ethnographic collections in a reconstructed palace building connected to German colonialism. Taking the Humboldt Forum as a case study, we ask whether and how today's museums should openly reflect on their own political history and their historical relationship to power. Instead of positioning themselves in the homogenizing narrative of the “universal museum” or “museum of world culture”, how might museums address their heterogeneous, shifting history and political instrumentalization over time, and position themselves as global-local institutions, i.e. as historically and geographically situated in time and place?

Session Learning Outcomes: You will...

- be able to discuss theories about the decentralization of Europe;
- have developed your own voice in current debates about 'returns', as well as 'tangled stories';
- be able to explore the shifting role of the curator/educator;
- be able to explore museums as spaces to imagine decolonial, inclusive futures.

WE WILL MEET IN FRONT OF PORTAL III (AKA EOSANDERPORTAL) OF THE HUMBOLDT FORUM AT 2:00 PM.

Assigned texts for session 12 and 13:

Abungu, George (2021): “The Question of Restitution and Return,” in *(Post) Colonialism and Cultural Heritage. International Debates at the Humboldt Forum*, Berlin: Hanser, 99-117.

Bhabha, Homi K. (2004): "Double Visions," in *Grasping the World: The Idea of the Museum*, ed. by Donald Preziosi and Claire Farago, Aldershot: Ashgate, 236-241, **and** Curtis, Neil G. W. (2012): "Universal Museums, Museum Objects and Repatriation: The Tangled Stories of Things," in *Museum Studies. An Anthology of Contexts*, ed. by Bettina M. Carbonell, Malden/Oxford: Wiley-Blackwell, 73-81.

Chakrabarty, Dipesh (2000): "Introduction," in *Provincializing Europe: Postcolonial Thought and Historical Difference*, Princeton: Princeton University Press, 3-23, **and** Kaplan, Isaac

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(2016): "The Case against the Universal Museum," in artsy.net. URL: <https://www.artsy.net/article/artsy-editorial-the-case-against-the-universal-museum>

Clifford, James (2019): "The Times of the Curator," in *Curatopia: Museums and the Future of Curatorship*, ed. by Philipp Schorch and Conal McCarthy, Manchester: Manchester University Press (n.p.; 13 pages), and Mallon, Sean (2020): "Agency and Authority: The Politics of Co-Collecting," in *Curatopia: Museums and the Future of Curatorship*, ed. by Philipp Schorch and Conal McCarthy, Manchester: Manchester University Press (n.p.; 15 pages).

MacGregor, Neil (2021): "A House of Many Stories, But Who is to Tell Them?" in *(Post) Colonialism and Cultural Heritage. International Debates at the Humboldt Forum*, Berlin: Hanser, 197-217

Tapsell, Paul (2020): "ḥəsnaʔəm, the City before the City: Exhibiting Pre-Indigenous Belonging in Vancouver," in *Curatopia: Museums and the Future of Curatorship*, ed. by Philipp Schorch and Conal McCarthy, Manchester: Manchester University Press (n.p.; 15 pages).

Humboldt Forum (please consider that this is the official website, i.e. PR material!): <https://www.humboldtforum.org/en/>

About: <https://www.humboldtforum.org/en/about/>

Colonialism and Coloniality: <https://www.humboldtforum.org/en/colonialism-and-coloniality/>  
Programs: <https://www.humboldtforum.org/en/programme-2/>

Architecture: <https://www.humboldtforum.org/en/building-site/>

Reconstruction: <https://www.humboldtforum.org/en/building-site/reconstruction/>

## **Session 13 – 30 Nov 2022.**

### **Field Trip. HUMBOLDT FORUM / MUSEUM OF ASIAN ART**

Our exploration of the Humboldt Forum will continue with a visit to the Museum of Asian Art and the Museum of the History of the Site. Please refer to the readings and learning outcomes listed and described in session 12.

WE WILL MEET IN FRONT OF PORTAL III (AKA EOSANDERPORTAL) OF THE HUMBOLDT FORUM AT 2:00 PM.

## **VI. Museum Climate Action**

### **Session 14 – 7 Dec 2022. In-class session.**

#### **A Cultural Studies Perspective on "Nature", Sustainability and Climate Action**

In this in-class session, we look at Berlin's Natural History Museum and Amsterdam's World Culture Museum from a cultural studies perspective and explore how natural historical objects and (so-called) objects of material culture have been categorized and presented from the 19th to the 21st century. We discuss in what way the displays and narratives produced by anthropological and natural history museums can be interpreted from a cultural and curatorial studies point of view as a carefully constructed narrative about "nature", i.e. as a cultural

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product. How might such framings influence our understanding of and engagement with pressing issues such as the climate emergency and biodiversity? What might be the role of museums in tackling the climate emergency? How have these museums collaborated with climate activists, e.g. from Fridays For Future, and how do newly launched global initiatives such as Museums For Future operate? Linking natural history and the sciences back to cultural studies and the humanities, we finally explore the extent to which the climate emergency is entangled with other forms of colonial resource extraction, inequality, and human and non-human exploitation.

Session Learning Outcomes: You will...

- be able to discuss the intersectionality, i.e. the political, social and cultural implications of the climate emergency;
- be able to explore how climate action is a matter of global equity, equality, diversity and inclusion;
- have gained experience in discussing why indigenous, more reciprocal thought systems are important for re-imagining more caring relationships and building sustainable futures;
- be able to develop creative ideas about how cultural organizations such as museums can take climate action;
- have gained experience collaborating with others to tackle complex and polarizing issues such as climate action in the cultural sector;
- have learned about emerging academic and professional fields in the museum sector, such as environmental education.

We meet in class at 2:00pm Central European Time.

Assigned texts for today's session:

Chong, Derrick (2011/2015): "Tate and BP – Oil and Gas as the New Tobacco?: Arts Sponsorship, Branding, and Marketing," in *The International Handbooks of Museum Studies*, ed. by Sharon Macdonald and Helen Rees-Leahy, Hoboken, NJ: Wiley (n.p.; 11 pages), **and** Janes, Robert (2018): "Museums and Climate Change Activism," in *The Beam* #6. URL: <https://medium.com/thebeammagazine/museums-and-climate-change-activism-cc0561e50731>

Janes, Robert (2011): "Museums and the End of Materialism," in *The Routledge Companion to Museum Ethics*, ed. by Janet Marstine, New York and London: Routledge, 54-69.

Miller, Toby (2015): "Museums, Ecology, Citizenship," in *The International Handbooks of Museum Studies*, ed. by Sharon Macdonald and Helen Rees Leahy. Hoboken, NJ: Wiley (n.p.; 17 pages).

Sterling, Colin (2020): "Critical Heritage and the Posthumanities: Problems and Prospects," in *International Journal of Heritage Studies* 26(11), 1029-1046. URL: <https://www.tandfonline.com/doi/full/10.1080/13527258.2020.1715464>

Further recommended resources:

Museums For Future: <https://museumsforfuture.org/>

Research Center for Material Culture, Dutch National World Culture Museum, Leiden, NL: 'Taking Care' – 'Caring Matters', research project on the intersection of the climate crisis and exploitation and racism as well as indigenous knowledge and practice: environmental justice,

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endangerment, extraction, and healing materialities. URL:

<https://www.materialculture.nl/en/events/caring-matters>

**FINAL PAPERS DUE 14 Dec 2022 (5 PM Central European Time)**

## Recommendations for a Positive Teaching and Learning Environment

- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- Please be on time for field trips. Always calculate extra time for the event that there are delays on public transportation, the weather is bad, or you get lost.

## Suggested Learning Opportunities that Relate to our Course

### 1. Berlin: Museum Treptow:

– New permanent exhibition on German colonialism and anti-colonial protest: 'zurückGESCHAUT' (looking BACK): <https://www.visitberlin.de/en/event/zuruckgeschaut>.

### 2. Berlin: Schwules Museum:

<https://www.schwulesmuseum.de/?lang=en>

### 3. Hamburg: Museum am Rothenbaum – Kulturen und Künste der Welt (MARKK):

– 'Hey Hamburg, kennst Du Duala Manga Bell', exhibition on German colonialism and anti-colonial protest, from 31 March 2021 through 31 December 2022: <https://markk-hamburg.de/en/ausstellungen/hey-hamburg-3/>

### 4. Cologne: Rautenstrauch-Joest-Museum (Ethnological Museum):

– 'Resist! The Art of Resistance', exhibition (online) on anti-colonial protest:

<https://www.museenkoeln.de/rautenstrauch-joest-museum/RESIST-The-Art-of-Resistance>

### 5. Amsterdam: Rijksmuseum:

– 'Slavery', first major exhibition on slavery/enslavement in the Netherlands (online):

<https://www.rijksmuseum.nl/en/stories/slavery>

### 6. Amsterdam: Tropenmuseum (part of the Dutch National Museum of World Cultures):

On decolonial museum practice:

– 'Our Inheritance', new permanent exhibition on the colonial and slavery past (opens 2022):

<https://www.tropenmuseum.nl/en/whats-on/exhibitions/our-inheritance>

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– 'Provenance Research' at the Tropenmuseum about the history of collecting in colonial contexts: <https://www.tropenmuseum.nl/en/provenance-series>

On migration, identity and belonging:

– 'Fleeing the Dark', temporary exhibition by artist Issam Kourbaj on the war in Syria and migration: <https://www.tropenmuseum.nl/en/whats-on/exhibitions/fleeing-dark>

## Your Lecturer

Tarek Ibrahim, M. Arch, MA, is an architect, art historian and research associate in the Department for Coordination, Strategic and International Affairs at the Humboldt Forum. He joined the Forum in 2016 and has been responsible for the planning and execution of a number of large projects, including the new teahouse for the Japanese exhibition galleries and the installation of works by the Mexican artist Mariana Castillo Deball and the Haida/First Nation artist Michael Nicoll Yahgulanaas. He is currently overseeing the planning and execution of exhibits for the blind and visually impaired at the Humboldt Forum. Mr. Ibrahim received his BA in art history from New York University and his MA in Architecture from Columbia University in the City of New York and Parsons The New School for Design. During his undergraduate studies, he participated in an archeological dig in Giza, Egypt with the Supreme Council of Antiquities. Mr. Ibrahim has lived in Berlin since 2008, where he has worked as a practicing architect for several years, most notably at the firm of Sauerbruch Hutton. He was also involved in a number of winning competition entries, including the new M9 Museum in Venice-Mestre. In 2016, he received his second Master's degree in art and architectural history from Humboldt-Universität zu Berlin. His thesis on the architecture of Egypt's most famous colonial-era institution was published in 2019 by the German Archaeological Institute and is titled *Shepherd's of Cairo: The Birth of the Oriental Grand Hotel*. In addition to working at the Humboldt Forum and as a lecturer at NYU Berlin, he is currently writing his PhD on the life and work of the German architect Johann Adam Rennebaum as a mirror of – and a window into – the German expatriate community in Egypt around 1900.

## 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

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## **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](mailto: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 are not permitted to leave the site until their finals have been completed at the designated times. Upon receiving approval from the Academics Team, eligible graduating students may depart the site one day before their school, department or university graduation ceremony.

## **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.

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- (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 during finals week must be discussed with the Site Director, Dr. Gabriella Etmektsoglou.
- (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.

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## **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](mailto: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](mailto:bias.response@nyu.edu)

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- Local Number in Berlin: +49 (0) 30 2902 91277

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