

Fall 2026 Courses

Some courses are specifically designated as electives for the relevant field. Any course apart from a Core course may however be taken as an elective, if it is not needed in fulfillment of another program requirement.

Core Courses

IS101 Plato's Republic and Its Interlocutors

AY/BA1/Bard1 Core Course

Module: Greek Civilizations

Instructors: [Ewa Atanassow](#), [Giulia Clabassi](#), [Tracy Colony](#), [David Hayes](#), [Sinem Kılıç](#), [Gilad Nir](#), [Thomas Raysmith](#)

Credits: 8 ECTS, 4 U.S. credits

Bard College Berlin's core curriculum begins with a semester-long reading of Plato's Republic in dialogue with the main works and movements that shaped its cultural and intellectual context. The Republic offers a unique point of entry into the epochal philosophical, political, and literary achievements of fifth and fourth-century Athens. Through its depiction of Socrates in conversation, it draws us into a conversation about ethical, political, aesthetic, and epistemic questions that are fundamental to human life. Rather than being a series of separate treatises, the Republic addresses its themes as a dynamic and open investigation that transcends disciplinary boundaries as we have come to conceive them. And while it may be said to contain a social contract theory, a theory of psychology, a theology, a critique of mimetic art, a theory of education, and a typology of political regimes, it is reducible to none of these. In its aspiration and scope, the Republic offers an illuminating starting point for the endeavor of liberal education. Moreover, as an exemplar of open and critical inquiry, both in Plato's time and beyond, the figure of Socrates is a vital resource for our own engagements with the contemporary world.

IS102 Renaissance Florence

BA2 Core Course

Module: Renaissance Art and Thought

Instructors: : [Giulia Clabassi](#), [Geoff Lehman](#), [Katalin Makkai](#), [Clio Nicastro](#), [Laura Scuriatti](#), [Sasha Shapiro](#)

Credits: 8 ECTS, 4 U.S. credits

In this course, we examine the visual and intellectual culture of Renaissance Florence. A sustained engagement with a number of principal monuments in Florentine painting, sculpture, and architecture provides the basis for a consideration of key values within the development of Renaissance art that also shape, more broadly, the thought, cultural practices, and everyday experiences of the fifteenth and sixteenth centuries. The Renaissance could be characterized as an historical period in which the visual arts played the leading role in the culture as a whole. Thus the focus on works of visual art, in a dialogue with literary, philosophical, and political texts of the period, opens a consideration of trans-disciplinary problems such as the emergence of new models of subjectivity and objectivity, the relationship between religious and secular experiences, the framing of early modern political thought, and the origins of the scientific method. The course is structured around four principal topics, each a defining value for the visual arts between the thirteenth and the sixteenth centuries that is also central to the development of Renaissance thought: self-reflexivity, perspective, harmony and grace, humanism. The direct experience, evaluation, and interpretation of individual works of art are a crucial part of the course, and with this in mind there will be several visits to Berlin museums – specifically, the Gemäldegalerie and the Bode Museum, with their extensive Renaissance collections – to encounter works of art firsthand.

IS303 Origins of Political Economy

BA3/4 Core Course

Module: Origins of Political Economy

Coordinators: [Ewa Atanassow](#), [Kerry Bystrom](#), [Riaz Partha Khan](#), [Aysuda Kölemen](#), [Boris Vormann](#)

Credits: 8 ECTS, 4 U.S. credits

This course explores the intellectual history of the contemporary disciplines of economics, political science and sociology, by examining the historical origins of the discourse and practice known as “political economy”: the means and processes by

which societies and populations provide for their own survival and development. It offers an introduction to the reach and implications of this endeavor, its relationship to questions of law, sovereignty and political representation. It equally addresses changing state-market relationships and normative discourses about the best ways to organize societies as they echo in the liberal and critical traditions of Western political thought. In keeping with its attention to the formative history of modern categories and disciplines of knowledge, the course also addresses the ways in which changes in the (understanding of) political economy have led to disciplinary specializations and certain blind spots in linking development and underdevelopment, enlightenment and exclusion. It allows students to understand, draw upon and critique the historical formulation of contemporary problems and concerns such as the foundations of political freedom, the nature of markets, the sources and circulation of wealth, the social impact of inequality and racism, and the connection and differentiation between the economic and political spheres.

IS123 Academic Research in the Social Sciences

Module: Senior Core Colloquium

Instructor: [Jeffrey Champlin](#), [Nassim Abi Ghanem](#), [Nina Tecklenburg](#) (for students pursuing a Creative Component)

Credits: 8 ECTS, 4 U.S. credits

This seminar is a training in the methods of academic research. Focusing on representative contemporary research in the humanities and the social sciences, it supports students in proceeding with their own individual research projects by focusing on the essential elements of independent scholarly work: the choice of a topic or object of study; the outline of the main components of an article or scholarly paper; finding, gathering, collating and interpreting the sources needed for the project; correct citation, attribution, and bibliographical documentation, and lastly, the effective presentation of the final work in structure and style, as well as peer review and constructive feedback. Including the participation of thesis supervisors and other faculty members, this course meets in fall term and in spring term.

Foundational

Art and Aesthetics

AH162 Modernism in the Visual Arts: Experiment, Conflict, and Crisis

Module: Art Objects and Experience, Art / Artists in Context

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Aya Soika](#)

This class looks at the key works, movements and debates emerging from modernism and modern movements in the visual and plastic arts. Our survey addresses controversies that arose when new works and techniques were first introduced, as well as later (post)modern criticisms. We will consider the 'grand narratives' and contrasting explanatory tools that seek to understand and theorize modernist artistic practice (e.g. Marxism, Formalism). An important theme in our journey will be the modernist artists' entanglement with colonialism; the freedom they claimed for their own creative adventures was often barred to their subjects and absent from the contexts in which they sought new inspiration. Modernist artists and movements also have a complex relationship to the phenomenon of totalitarian regimes, with some embracing and some resisting the pull of dictatorship. Modernism was the moment in which the distinction between 'high' and 'popular' or 'mass' culture first appeared, and we will look at the meaning of this fissure for modern art movements. Finally, we examine the role of new media—the revolutionary advent of film and photography—in modernist art production. Our case studies include the formative movements of the early 20th century, such as Expressionism, Dada, Bauhaus and Surrealism. The class ends with what we might call the "nervous breakdown" of modernism in the 1960s, when we witness the end of reigning concepts such as 'originality' and 'authenticity', and encounter the rise of postmodernism. Throughout the seminar we will make use of Berlin's wide-ranging and diverse art collections.

FA103 Found Fragments and Layered Lines: mixed-media techniques for drawing and collage

Module: Artistic Practice

Instructor: [John Kleckner](#)

Credits: 8 ECTS, 4 U.S. credits

This studio art course explores contemporary and historical approaches to drawing and collage. Suitable for all levels of artistic ability, the course develops artistic understanding and personal expression through the creation of mixed-media drawings and collages. Students begin by transcribing embodied experience into visual compositions, strengthening the coordination of mind, eye, and hand through

focused attention to perception. Course activities include making analytic drawings of figures and object arrangements; developing conceptual artistic strategies; experimenting with automatic drawing and aleatoric techniques; making abstract studies outdoors based on observation of nature; and creating collages and assemblages using materials sourced from Berlin's Flohmärkte (flea markets). Students will also explore innovative combinations of text and image inspired by Dada and Surrealism. A core theme will be exploring the potential to generate new and surprising pieces from the juxtaposition of found printed fragments and hand-drawn lines. Of special interest for our class discussions will be works created by Berliners, such as Dada artist Hannah Höch. The majority of class sessions are dedicated to studio practice. There will also be group critiques, weekly slide presentations, and visits to contemporary art galleries and museums. Students are expected to be open to experimentation and eager to discuss their work in a supportive critique environment. The semester culminates in the "Open Studios" exhibition in the Direktorenhaus at Monopol Berlin.

Studio work is central to this course, students should expect to devote substantial time to working outside of scheduled class sessions. Prospective students should email their questions to the professor directly at: j.kleckner@berlin.bard.edu

FA106 Beginners Black and White Photography Class: The Slow Photo

Module: Artistic Practice

Instructor: [April Gertler](#)

Credits: 8 ECTS, 4 U.S. credits

The Slow Photo is an introduction to Black and White photography. The class will focus on learning how to use a manual camera and finding one's way in an analogue darkroom. Students will be exposed to the rich photographic history of Berlin through presentations, discussions, and a historical walk through parts of the city. The historical component of the class will cover works by Berlin-based photographers from Helga Paris to Michael Schmidt. Assignments throughout the semester will mirror various photo styles used in the historical examples discussed, from Portraiture to Street Photography. Camera techniques and Black and White printing will be the fundamental basis of the class. Students will leave the class understanding the time commitment and concentration it takes to produce beautiful Black and White analog images.

FA112 Marble Stone Sculpture

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructors: [Raphael Beil](#), [Jappe Mo Reintjes](#)

This seminar introduces students to basic techniques of working stone by hand, using simple, traditional tools such as hammers and various chisels. The aim is to create our own marble sculpture. Along the way, we learn how to handle the necessary tools, from the first rough work, to the differentiation and finally the partial grinding and polishing of the marble. We learn the basics of three-dimensional form, proportion and structure. In order to create our own work of art, we also discuss the possible sources of creativity, and ways of accessing inspiration and the imagination to create a very individual sculpture. The seminar will conclude with a presentation of all sculptures and joint analysis of the different artistic languages present in the works. The workshops will be accompanied by lectures on the works and public sculpture projects of Raphael Beil and other contemporary sculptors. Weather permitting, our workshops will take place in a sheltered beautiful garden in Reinickendorf on the grounds of Monopol. Tools, possibly light machinery and work tables as well as work protection will be provided. No previous experience is necessary to participate in the course. Please note there is a fee of €40 to cover material expenses.

FA114 Beginning Painting

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Surya Gied](#)

This studio arts painting course is designed to introduce students to the fundamentals of painting, emphasizing materials and process-oriented learning. Painting provides a direct means of "seeing" through engaging all the senses of the individual artist in the activity of making images. Expression and discovery through a studio course serve to heighten visual awareness, and the capacity to observe and understand space. Students will have the opportunity to experiment with various painting materials and techniques, including acrylic, watercolor, and gouache, among others. This class will provide in-depth painting instructions and cover topics

such as color theory, composition, brushwork, etc. Alongside this hands-on approach, the course incorporates diverse art history references, exploring the works of various artists, including their mode of perception, background and historical context. These insights will open a space through which a deeper understanding of the art form is gained, and students can incorporate this new perspective into their work. The concrete framework for this course includes individual and group discussions, as well as practical exercises in the form of short workshops and exhibition discussions linked to excursions.

FA115 Introduction to Digital Photography: Identity Construction and Representation

Module: Artistic Practice

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Carla Åhlander](#)

This course is designed for beginners who are interested in exploring digital photography through basic technical skills and creative expression. Students will learn the fundamentals of the camera, including exposure, composition, and lighting. Alongside mastering technical skills, students will engage in picture analysis, examining how images communicate meaning and emotion. Throughout the course, students will complete a series of assignments and longer projects that emphasize creative exploration. The course structure is based on regular in-class critiques and discussions. A key focus will be on different kinds of portrait photography, approached from multiple perspectives to explore the construction of identity and memory. Themes such as family, gender, history, class, stereotypes, and representation will guide the creative process. Students will be allowed to experiment with controlled lighting, while lectures and discussions will provide inspiration from a range of photo artists who have dealt with similar themes in a variety of ways, from Jo Spence to Juan Pablo Echeverri. In addition, students will reflect on photography's role in shaping societal clichés, while considering the balance between uniqueness and originality in their own work.

By the end of the course, students will not only gain confidence in their technical abilities but also deepen their understanding of photography as a powerful medium for self-expression and social commentary.

FA250 Immersive Spatial Experiences

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Magdalena Emmerig](#)

In this practicing arts seminar, students will learn about various forms of spatial design. The idea is to create immersive spaces. In the context of theater, immersion describes an experience in which the division between stage and audience is non-existent and the visitor becomes part of the play. It can also describe a spatial experience in which the visitor encounters a closed, artificial world. The course aims to convey an artistic exploration of architecture and an introduction to spatial design. What narratives does a space contain and how can the experience of the space be designed? In the seminar we will explore different artistic approaches. We will look at architectural works by visual artist Gregor Schneider, stage designs by Anna Viebrock and the artist duo Vegard Vinge and Ida Müller. We will visit theater performances and exhibitions to encounter and reflect on spatial experiences. During the semester, students will collect visual material from which mood boards will be developed. They will learn to elaborate a conceptual approach for their own spatial setting and explore different modes of visualization, from drawing/painting to model building. In the second half of the semester, the focus will be on working with the model to create different kinds of atmosphere, for example through spatial changes and lighting design. In addition, we will do a workshop on theater lighting to become familiar with varieties of lighting materials. At the end of the semester, each student presents their own spatial design.

SC215 Reflecting Human-Environment Relations (Through Sound)

Module: Artistic Practice / Approaching Art through Theory

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Francisca Rocha Gonçalves](#)

In light of the serious impact of human activities on the environment, such as climate change, biodiversity loss, and noise pollution, we must rethink our relationship with the natural world. A significant barrier to this reimagining is the long-lasting division between "nature" and "culture" in Western thought. Through a cross-disciplinary approach that includes acoustic ecology, the arts, environmental artistic activism, and natural history, this foundational course reflects on recent and ongoing efforts to dismantle such a divide, providing students with a blend of theoretical and practical knowledge. Students will critically examine the reasons behind the societal separation of nature and culture and how this division has

shaped our environmental perceptions and actions. They will develop a deeper appreciation of the interconnectedness of all life forms and the importance of interdisciplinary approaches in addressing complex ecological issues. Approaches include investigating how soundscapes and acoustic ecology can challenge conventional boundaries of the nature-culture divide, reflecting on the potential of creative expression to re-connect culture and nature, examining the role of environmental artistic activism in addressing noise pollution and ecosystem impact, and engaging in hands-on practical activities and fieldwork to connect theory with real-world experiences. Alongside the practical activities, students will engage with critical theoretical readings by thinkers such as Bruno Latour, Donna Haraway, and Jane Bennett, as well as composers and sound ecologists such as Murray Schafer and Hildegard Westerkamp. These readings will offer insights into the historical separation of nature and culture, the contemporary efforts to overcome this divide, the broader implications of the Anthropocene, and how artists work to create awareness of the environmental crisis.

TH207 Intensifying Reality: A Survey and Staging of 21st Century German Drama

Modules: Approaching Arts Through Theory / Artistic Practice

Instructor: [Julia Hart](#)

Credits: 8 ECTS Credits, 4 U.S. Credits

German dramatists in the 21st Century have been developing new methods of ordering and processing verbal material for the stage. Some writers, like Fritz Kater, are said to create a special kind of compression, an intensification of reality. Other dramatists, like Elfriede Jelinek, do not break down their texts into individual speakers. It is up to the director and actors to distribute the text and position them in a living space. This course will examine a selection of German plays from 2000-2020. We will be discussing the dramaturgy of these sometimes shocking plays as well as exploring methods of staging these works in translation. We will be reading and rehearsing plays by writers in translation including: Dea Loher, Falk Richter, Roland Schimmelpfennig, Anja Hilling, Sibylle Berg, Elfriede Jelinek, and Sascha Marianna Salzmann. Students will work as dramaturges, directors, and actors throughout the semester. Questions we will be wrestling with include: What are the issues that German dramatists were addressing twenty years ago? Which plays and themes from the 2000s and 2010s can we relate to today? How are these playwrights experimenting with different forms of storytelling and characterisation? And how can these plays, that experiment radically with theatrical form and language, be staged? This class will include theatre visits to see current stagings in

Berlin of contemporary German plays at the Deutsches Theater, the Schaubühne and the Maxim Gorki Theater.

AH236 Critical Perspectives on Berlin's new Cultural Venue, the Humboldt Forum

Module: Art and Artists in Context

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructors: [Aya Soika](#), [Tarek Ibrahim](#) (Stiftung Humboldt Forum)

Hardly any project has been more controversial than the rebuilding of Berlin's City Palace. Since its opening in 2021, the Humboldt Forum has brought in more than 2.5 million visitors, constituting one of the centerpieces of the capital's New Mitte. Yet, the recently opened cultural venue – which gathers five institutions under its roof – is still very much in the process of considering how to address the challenges that arise from the contradictions between its form (a hybrid of Baroque and modern) and its contents (serving as a home to and meeting place for the cultures of the world). Most delicate is its role as the new home of the Ethnological Museum (previously housed in Berlin-Dahlem) with collection histories that are often inextricably linked to European colonialism. The seminar provides an introduction to the history and current operation of the Humboldt Forum and to the various institutions and collections that it accommodates on more than 16,000 square meters. Furthermore, as a collaborative project with the Stiftung Humboldt Forum im Berliner Schloss, the class seeks to give students insights into the conceptualization and planning of cultural events, exhibition projects and educational outreach. Members of the Humboldt Forum's team will introduce students to not only the building and its collections, but also to their day-to-day tasks and overall aims.

AH207 Feminist Art in the 20th and early 21st Centuries

Module: Approaching Art through Theory / Art Objects and Experience

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Christina Landbrecht](#)

This seminar introduces the work of female artists in Germany and the US. Starting with artists who were educated around the turn of the century, the seminar will trace the development of feminist art throughout the 20th century, ending with recent figures in feminist art discourse. Among the artists whose works will be discussed

are Julie Wolfthorn, Georgia O’Keeffe, Meret Oppenheim, Louise Bourgeois, Niki de Saint-Phalle, Alice Neel, Judy Chicago, Adrian Piper, Mierle Laderman Ukeles, Lygia Clark, Nicole Eisenman, Rosemarie Trockel, Margaret Raspé, Cindy Sherman, Sharon Hayes and Mary-Audrey Ramirez. Furthermore, a selection of seminal texts by prominent scholars such as Linda Nochlin, Lucy Lippard, and bell hooks will be discussed throughout the course. The main idea of the seminar is to focus on the work of female artists who not only questioned the established art canon but contributed to changing and expanding it. Particular attention will be dedicated to themes such as “Body, Sexuality, and the Image of the Woman”; “Female Materiality and Crafts”; “the Politics of Race and Gender” and “Care and Maintenance as Artistic Practices.” Through such topics, we will not only have the chance to get to know a multitude of diverse female artists and artistic practices, but to establish their connection to a wide critical discourse. Excursions to museum exhibitions, visits by art professionals, and a studio visit are planned as well.

FA107 Ceramics

Component: Elective

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Joon Park](#)

This studio course covers broad ceramics-making techniques at the foundational level. It explores a variety of ceramic materials and methods for the production of functional ware and ceramic art objects. Students learn basic skills of clay preparation, clay recycling, wheel-throwing, hand-building, slip casting, glazing, and applying decorations. The selected works will be glazed and fired in collaboration with the Ceramic Kingdom in Neukoelln. Please note there is a fee of €50 for participation in this course to cover material expenses and firing processes. For registration, please send a brief statement of interest to Joon Park (j.park@berlin.bard.edu).

FA113 Introduction to Glassmaking

Component: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Nadania Idriss](#)

During the class, students will learn the 2000-year-old technique of creating molds

that are used to make glass objects. We will take students on a journey from the positive form to thinking about negative and hollow spaces. We will also teach students how to blow glass! Each student will learn to make a paperweight and a cup, and have the opportunity to practice making, so that at the end of the class you will have had a well-rounded experience with the material. A pop-up show at the conclusion of the class will allow all of us to reflect on the process and show our sculptures to our family and friends! Mold blowing is a technique of shaping glass by using negative forms made of plaster. The gaffer (main glassblower) prepares the molten glass and blows it into the mold. Participants will learn to assist the gaffer and have an interactive experience of the process. This workshop is geared for an experience of learning a new and exciting technique; so do not be discouraged if your piece is not successful. Join the class with lots of ideas and don't be afraid to try! Please note there is a fee of €40 for participation in this course to cover material expenses

FA260 Dance it Out! Freedom Tactics & Channeling on Film

Component: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Justin F. Kennedy](#)

Dance it out! Dance to get out of your own way! Dance with spirit! Dance out all you already possess inside! 'Dance it Out' is an experimental dance lab focused on the emancipatory potential of dancing and embodied knowledge. This course builds/acquires tools for artistic composition as well as for healing. The overarching theme of the course is to use movement-, vocal-, imagination-based tasks and repetition/insistence to tap into spiritual communion. The core of the course involves a rigorous warm-up: including breathwork, meditation, Kundalini yoga exercises, Qi Gong and voice exercises to prepare for durational dance sessions (inspired by Authentic Movement), where students take turns witnessing (the gaze is also material) and improvising in various altered states upheld for long durations, creating a deeply collective and conscious relationship to each other and the materials. Engaging in a stylistic and cultural hodgepodge, no physical coordinations are off limits, some of which may include shaking, animatronics, sonic landscaping, folkloric footwork, simple choreographic sequences, Body-Mind-Centering, as well as activated somatic exercises. Known and unknown fictions, mythologies and imaginaries will emerge to inform and form the dances, discursively framing the work in radical Afro-Caribbean queer studies/politics. We will develop a range of performative skills/affects, sliding along a continuum of spirit possession/trance states/channeling and tools for daily living. The final component of

the course will be looking at various dances on film and filmed dance references that feature trance, possession and apocalypse/disaster, linking the dances to larger geopolitical movements and other artistic media.

Artistic Practice

AH162 Modernism in the Visual Arts: Experiment, Conflict, and Crisis

Module: Art History, Culture and Society

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Aya Soika](#)

This class looks at the key works, movements and debates emerging from modernism and modern movements in the visual and plastic arts. Our survey addresses controversies that took place at the time when new works and techniques were first introduced, as well as later (post)modern criticisms. We will consider the 'grand narratives' and alternative explanatory tools that seek to understand and theorize modernist artistic practice, such as, for example, Marxist theory, and also (a considerable contrast) formalist approaches. An important theme in our journey will be the modernist artists' entanglement with colonialism, where the freedom they claimed for their own creative adventures was often barred to their subjects and absent from the contexts in which they sought new inspiration. Modernist artists and movements also have a complex relationship to the phenomenon of totalitarian regimes, with some embracing and some resisting the pull of dictatorship. Modernism was the moment in which the distinction between 'high' and 'popular' or 'mass' culture first appeared, and we will look at the meaning of this fissure for modern art movements. Finally, we examine the role of new media—the revolutionary advent of film and photography—in modernist art production. Our case studies include the formative movements of the early 20th century, such as Expressionism, Dada, Bauhaus and Surrealism. The class ends with what we might call the "nervous breakdown" of modernism in the 1960s, when we witness the end of reigning concepts such as 'originality' and 'authenticity', and encounter the rise of postmodernism. Throughout the seminar we will make use of Berlin's wide-ranging and diverse art collections.

FA103 Found Fragments and Layered Lines: mixed-media techniques for drawing and collage

Module: Artistic Practice

Instructor: [John Kleckner](#)

Credits: 8 ECTS, 4 U.S. credits

This studio art course explores contemporary and historical approaches to drawing and collage. Suitable for all levels of artistic ability, the course develops artistic understanding and personal expression through the creation of mixed-media drawings and collages. Students begin by transcribing embodied experience into visual compositions, strengthening the coordination of mind, eye, and hand through focused attention to perception. Course activities include making analytic drawings of figures and object arrangements; developing conceptual artistic strategies; experimenting with automatic drawing and aleatoric techniques; making abstract studies outdoors based on observation of nature; and creating collages and assemblages using materials sourced from Berlin's Flohmärkte (flea markets). Students will also explore innovative combinations of text and image inspired by Dada and Surrealism. A core theme will be exploring the potential to generate new and surprising pieces from the juxtaposition of found printed fragments and hand-drawn lines. Of special interest for our class discussions will be works created by Berliners, such as Dada artist Hannah Höch. The majority of class sessions are dedicated to studio practice. There will also be group critiques, weekly slide presentations, and visits to contemporary art galleries and museums. Students are expected to be open to experimentation and eager to discuss their work in a supportive critique environment. The semester culminates in the "Open Studios" exhibition in the Direktorenhaus at Monopol Berlin.

Studio work is central to this course, students should expect to devote substantial time to working outside of scheduled class sessions. Prospective students should email their questions to the professor directly at: j.kleckner@berlin.bard.edu

FA106 Beginners Black and White Photography Class: The Slow Photo

Module: Artistic Practice

Instructor: [April Gertler](#)

Credits: 8 ECTS, 4 U.S. credits

The Slow Photo is an introduction to Black and White photography. The class will focus on learning how to use a manual camera and finding one's way in an analogue darkroom. Students will be exposed to the rich photographic history of Berlin through presentations, discussions and a historical walk through parts of the city. The historical component of the class will cover works by Berlin-based photographers from Helga Paris to Michael Schmidt. Assignments throughout the semester will mirror various photo styles used in the historical examples discussed,

from Portraiture to Street Photography. Camera techniques and Black and White printing will be the fundamental basis of the class. Students will leave the class understanding the time commitment and concentration it takes to produce beautiful Black and White analog images.

FA112 Marble Stone Sculpture

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructors: [Raphael Beil](#)

This seminar introduces students to basic techniques of working stone by hand, using simple, traditional tools such as hammers and various chisels. The aim is to create our own marble sculpture. Along the way, we learn how to handle the necessary tools, from the first rough work, to the differentiation and finally the partial grinding and polishing of the marble. We learn the basics of three-dimensional form, proportion and structure. In order to create our own work of art, we also discuss the possible sources of creativity, and ways of accessing inspiration and the imagination to create a very individual sculpture. The seminar will conclude with a presentation of all sculptures and joint analysis of the different artistic languages present in the works. The workshops will be accompanied by lectures on the works and public sculpture projects of Raphael Beil and other contemporary sculptors. Weather permitting, our workshops will take place in a sheltered beautiful garden in Reinickendorf on the grounds of Monopol. Tools, possibly light machinery and work tables as well as work protection will be provided. No previous experience is necessary to participate in the course. Please note there is a fee of €40 to cover material expenses.

FA114 Beginning Painting

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Surya Gied](#)

This studio arts painting course is designed to introduce students to the fundamentals of painting, emphasizing materials and process-oriented learning. Painting provides a direct means of "seeing" through engaging all the senses of the

individual artist in the activity of making images. Expression and discovery through a studio course serve to heighten visual awareness, and the capacity to observe and understand space. Students will have the opportunity to experiment with various painting materials and techniques, including acrylic, watercolor, and gouache, among others. This class will provide in-depth painting instructions and cover topics such as color theory, composition, brushwork, etc. Alongside this hands-on approach, the course incorporates diverse art history references, exploring the works of various artists, including their mode of perception, background and historical context. These insights will open a space through which a deeper understanding of the art form is gained, and students can incorporate this new perspective into their work. The concrete framework for this course includes individual and group discussions, as well as practical exercises in the form of short workshops and exhibition discussions linked to excursions.

FA223 (Re)Imagining Realities: Experimental Documentary

Modules: Media, Practices, and Techniques / Advanced Artistic Practice

Instructor: [Janina Schabig](#)

Credits: 8 ECTS, 4 U.S. credits

In this hands-on filmmaking course, we will explore experimental approaches to documentary film, challenging traditional notions of truth, representation, and storytelling. At a time when the boundaries between fact, fiction, and fabrication grow increasingly unstable, this course invites you to consider experimental documentary as a mode of inquiry, a practice that unsettles fixed meanings and reorients how we see, feel, and make sense of the world. How do we represent what was never recorded? How can documentation give form to the intangible: a feeling, a memory, a haunting? In the absence of evidence, can speculation become a form of truth-telling? Through engagement with both original and found materials, i.e. archival footage, photographs, text, and sound, we will explore how experimental practices can embrace subjectivity, respond to absence, and challenge the illusion of objectivity, expanding not only what is true, but how truth can be felt and formed. A mix of short production assignments, in-class exercises, readings and screenings—featuring a dynamic range of works by both established and emerging filmmakers—will support you in developing your own artistic voice as filmmakers and deepen your understanding of documentary's power to shape perception and meaning. While prior filming and editing knowledge is useful, no prior in-depth experience with audiovisual production is necessary, only a willingness to experiment, to question, and to (re)imagine.

FA245 Intermediate Painting: Oil Paint

Modules: Artistic Practice

Instructor: [John Kleckner](#)

Credits: 8 ECTS, 4 U.S. credits

This studio art course introduces the materials, techniques, and principles of oil painting. Through practical demonstrations students will learn the properties of oil paint; how to stretch canvases and prepare painting surfaces; and how to apply oil paint using traditional and experimental approaches. Assignments develop an understanding of color theory (hue, value, chroma, color temperature), compositional design, perspectival space, surface texture, glazing, and the depiction of form through light and shadow. Students will establish their studio practice by working from direct observation, using photographic references, and building abstract compositions. Studio work is supported by assigned readings, group discussions, gallery and museum visits, and slide presentations of historical and contemporary paintings. Particular attention is given to painters, past and present, with strong connections to the city of Berlin.

Class size is limited to ensure each student has sufficient studio space and abundant time for individual feedback. Evaluations and critiques occur at midterm and at the end of the term. The semester culminates in the "Open Studios" exhibition in the BCB arts building at Monopol.

Studio work is central to the course and will require a substantial commitment of time outside of scheduled class sessions. Prospective students should email their questions to the professor directly at: j.kleckner@berlin.bard.edu

FA115 Introduction to Digital Photography: Identity Construction and Representation

Module: Artistic Practice

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Carla Åhlander](#)

This course is designed for beginners who are interested in exploring digital photography through basic technical skills and creative expression. Students will learn the fundamentals of the camera, including exposure, composition, and

lighting. Alongside mastering technical skills, students will engage in picture analysis, examining how images communicate meaning and emotion. Throughout the course, students will complete a series of assignments and longer projects that emphasize creative exploration. The course structure is based on regular in-class critiques and discussions. A key focus will be on different kinds of portrait photography, approached from multiple perspectives to explore the construction of identity and memory. Themes such as family, gender, history, class, stereotypes, and representation will guide the creative process. Students will be allowed to experiment with controlled lighting, while lectures and discussions will provide inspiration from a range of photo artists who have dealt with similar themes in a variety of ways, from Jo Spence to Juan Pablo Echeverri. In addition, students will reflect on photography's role in shaping societal clichés, while considering the balance between uniqueness and originality in their own work. By the end of the course, students will not only gain confidence in their technical abilities but also deepen their understanding of photography as a powerful medium for self-expression and social commentary.

FA250 Immersive Spatial Experiences

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Magdalena Emmerig](#)

In this practicing arts seminar, students will learn about various forms of spatial design. The idea is to create immersive spaces. In the context of theater, immersion describes an experience in which the division between stage and audience is non-existent and the visitor becomes part of the play. It can also describe a spatial experience in which the visitor encounters a closed, artificial world. The course aims to convey an artistic exploration of architecture and an introduction to spatial design. What narratives does a space contain and how can the experience of the space be designed? In the seminar we will explore different artistic approaches. We will look at architectural works by visual artist Gregor Schneider, stage designs by Anna Viebrock and the artist duo Vegard Vinge and Ida Müller. We will visit theater performances and exhibitions to encounter and reflect on spatial experiences. During the semester, students will collect visual material from which mood boards will be developed. They will learn to elaborate a conceptual approach for their own spatial setting and explore different modes of visualization, from drawing/painting to model building. In the second half of the semester, the focus will be on working with the model to create different kinds of atmosphere, for example through spatial changes and lighting design. In addition, we will do a workshop on theater lighting

to become familiar with varieties of lighting materials. At the end of the semester, each student presents their own spatial design.

SC215 Reflecting Human-Environment Relations (Through Sound)

Module: Art, Science, Ecology

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Francisca Rocha Gonçalves](#)

In light of the serious impact of human activities on the environment, such as climate change, biodiversity loss, and noise pollution, we must rethink our relationship with the natural world. A significant barrier to this reimagining is the long-lasting division between “nature” and “culture” in Western thought. Through a cross-disciplinary approach that includes acoustic ecology, the arts, environmental artistic activism, and natural history, this foundational course reflects on recent and ongoing efforts to dismantle such a divide, providing students with a blend of theoretical and practical knowledge. Students will critically examine the reasons behind the societal separation of nature and culture and how this division has shaped our environmental perceptions and actions. They will develop a deeper appreciation of the interconnectedness of all life forms and the importance of interdisciplinary approaches in addressing complex ecological issues. Approaches include investigating how soundscapes and acoustic ecology can challenge conventional boundaries of the nature-culture divide, reflecting on the potential of creative expression to re-connect culture and nature, examining the role of environmental artistic activism in addressing noise pollution and ecosystem impact, and engaging in hands-on practical activities and fieldwork to connect theory with real-world experiences. Alongside the practical activities, students will engage with critical theoretical readings by thinkers such as Bruno Latour, Donna Haraway, and Jane Bennett, as well as composers and sound ecologists such as Murray Schafer and Hildegard Westerkamp. These readings will offer insights into the historical separation of nature and culture, the contemporary efforts to overcome this divide, the broader implications of the Anthropocene, and how artists work to create awareness of the environmental crisis.

PL250 Ethics and Aesthetics in the face of Ecological Crisis

Modules: Art, Science, Ecology

Instructor: [Manuel Gebhardt](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Human Rights Certificate](#) requirement

The debate about climate change and the resulting contemporary ecological crisis has brought into prominent focus the relation between humankind and the environment. Over the past decades, artists and thinkers in the field of environmental ethics have developed various ways of determining ethical forms of human action in relation to nature. In order to grasp and evaluate these positions, we will – in a first step – study traditional ethical theories (consequentialism, deontology, virtue ethics). We will discuss their premises and the conclusions they suggest in regard to moral commitments. Building on this foundation, we will evaluate the soundness and validity of contemporary artistic and theoretical approaches to the field of environmental ethics. The seminar aims for students to acquire the competence to develop their own ethical stances and to advocate for their moral judgments. On our way, we will analyze the implication of anthropocentric and physiocentric arguments (caring for nature for the sake of humankind or for the sake of nature itself?), touching on the realms of human rights, animal rights, (global) justice, sustainability, ecopolitics (e.g. sumac kawsay, a concept of the “good life” alongside nature), ecofeminism and moral psychology (how can we bridge the gap between knowing what is right and doing what is right?). Readings will include Immanuel Kant, David Hume, J.S. Mill, and Martha Nussbaum (part I) as well as Donna Haraway, Vittorio Hösle, Hans Jonas, Christine Korsgaard, Angelika Krebs, Bruno Latour, Catriona McKinnon, Peter Singer, and Val Plumwood (part II).

TH207 Intensifying Reality: A Survey and Staging of 21st Century German Drama

Modules: Artistic Practice

Instructor: [Julia Hart](#)

Credits: 8 ECTS Credits, 4 U.S. Credits

German dramatists in the 21st Century have been developing new methods of ordering and processing verbal material for the stage. Some writers, like Fritz Kater, are said to create a special kind of compression, an intensification of reality. Other dramatists, like Elfriede Jelinek, do not break down their texts into individual speakers. It is up to the director and actors to distribute the text and position them in a living space. This course will examine a selection of German plays from

2000-2020. We will be discussing the dramaturgy of these sometimes shocking plays as well as exploring methods of staging these works in translation. We will be reading and rehearsing plays by writers in translation including: Dea Loher, Falk Richter, Roland Schimmelpfennig, Anja Hilling, Sibylle Berg, Elfriede Jelinek, and Sascha Marianna Salzmann. Students will work as dramaturges, directors, and actors throughout the semester. Questions we will be wrestling with include: What are the issues that German dramatists were addressing twenty years ago? Which plays and themes from the 2000s and 2010s can we relate to today? How are these playwrights experimenting with different forms of storytelling and characterisation? And how can these plays, that experiment radically with theatrical form and language, be staged? This class will include theatre visits to see current stagings in Berlin of contemporary German plays at the Deutsches Theater, the Schaubühne and the Maxim Gorki Theater.

AH236 Critical Perspectives on Berlin's new Cultural Venue, the Humboldt Forum

Modules: Art History, Culture and Society

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructors: [Aya Soika](#), [Tarek Ibrahim](#) (Stiftung Humboldt Forum)

Hardly any project has been more controversial than the rebuilding of Berlin's City Palace. Since its opening in 2021, the Humboldt Forum has brought in more than 2.5 million visitors, constituting one of the centerpieces of the capital's New Mitte. Yet, the recently opened cultural venue – which gathers five institutions under its roof – is still very much in the process of considering how to address the challenges that arise from the contradictions between its form (a hybrid of Baroque and modern) and its contents (serving as a home to and meeting place for the cultures of the world). Most delicate is its role as the new home of the Ethnological Museum (previously housed in Berlin-Dahlem) with collection histories that are often inextricably linked to European colonialism. The seminar provides an introduction to the history and current operation of the Humboldt Forum and to the various institutions and collections that it accommodates on more than 16,000 square meters. Furthermore, as a collaborative project with the Stiftung Humboldt Forum im Berliner Schloss, the class seeks to give students insights into the conceptualization and planning of cultural events, exhibition projects and educational outreach. Members of the Humboldt Forum's team will introduce students to not only the building and its collections, but also to their day-to-day tasks and overall aims.

AH207 Feminist Art in the 20th and early 21st Centuries

Module: Art History, Culture and Society

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Christina Landbrecht](#)

This seminar introduces the work of female artists in Germany and the US. Starting with artists who were educated around the turn of the century, the seminar will trace the development of feminist art throughout the 20th century, ending with recent figures in feminist art discourse. Among the artists whose works will be discussed are Julie Wolfthorn, Georgia O'Keeffe, Meret Oppenheim, Louise Bourgeois, Niki de Saint-Phalle, Alice Neel, Judy Chicago, Adrian Piper, Mierle Laderman Ukeles, Lygia Clark, Nicole Eisenman, Rosemarie Trockel, Margaret Raspé, Cindy Sherman, Sharon Hayes and Mary-Audrey Ramirez. Furthermore, a selection of seminal texts by prominent scholars such as Linda Nochlin, Lucy Lippard, and bell hooks will be discussed throughout the course. The main idea of the seminar is to focus on the work of female artists who not only questioned the established art canon but contributed to changing and expanding it. Particular attention will be dedicated to themes such as "Body, Sexuality, and the Image of the Woman"; "Female Materiality and Crafts"; "the Politics of Race and Gender" and "Care and Maintenance as Artistic Practices." Through such topics, we will not only have the chance to get to know a multitude of diverse female artists and artistic practices, but to establish their connection to a wide critical discourse. Excursions to museum exhibitions, visits by art professionals, and a studio visit are planned as well.

FA107 Ceramics

Component: Elective

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Joon Park](#)

This studio course covers broad ceramics-making techniques at the foundational level. It explores a variety of ceramic materials and methods for the production of functional ware and ceramic art objects. Students learn basic skills of clay preparation, clay recycling, wheel-throwing, hand-building, slip casting, glazing, and applying decorations. The selected works will be glazed and fired in collaboration with the Ceramic Kingdom in Neukoelln. Please note there is a fee of €50 for participation in this course to cover material expenses and firing processes. For

registration, please send a brief statement of interest to Joon Park (j.park@berlin.bard.edu).

FA113 Introduction to Glassmaking

Component: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Nadania Idriss](#)

During the class, students will learn the 2000-year-old technique of creating molds that are used to make glass objects. We will take students on a journey from the positive form to thinking about negative and hollow spaces. We will also teach students how to blow glass! Each student will learn to make a paperweight and a cup, and have the opportunity to practice making, so that at the end of the class you will have had a well-rounded experience with the material. A pop-up show at the conclusion of the class will allow all of us to reflect on the process and show our sculptures to our family and friends! Mold blowing is a technique of shaping glass by using negative forms made of plaster. The gaffer (main glassblower) prepares the molten glass and blows it into the mold. Participants will learn to assist the gaffer and have an interactive experience of the process. This workshop is geared for an experience of learning a new and exciting technique; so do not be discouraged if your piece is not successful. Join the class with lots of ideas and don't be afraid to try! Please note there is a fee of €40 for participation in this course to cover material expenses

FA260 Dance it Out! Freedom Tactics & Channeling on Film

Component: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Justin F. Kennedy](#)

Dance it out! Dance to get out of your own way! Dance with spirit! Dance out all you already possess inside! 'Dance it Out' is an experimental dance lab focused on the emancipatory potential of dancing and embodied knowledge. This course builds/acquires tools for artistic composition as well as for healing. The overarching theme of the course is to use movement-, vocal-, imagination-based tasks and repetition/insistence to tap into spiritual communion. The core of the course involves a rigorous warm-up: including breathwork, meditation, Kundalini yoga

exercises, Qi Gong and voice exercises to prepare for durational dance sessions (inspired by Authentic Movement), where students take turns witnessing (the gaze is also material) and improvising in various altered states upheld for long durations, creating a deeply collective and conscious relationship to each other and the materials. Engaging in a stylistic and cultural hodgepodge, no physical coordinations are off limits, some of which may include shaking, animatronics, sonic landscaping, folkloric footwork, simple choreographic sequences, Body-Mind-Centering, as well as activated somatic exercises. Known and unknown fictions, mythologies and imaginaries will emerge to inform and form the dances, discursively framing the work in radical Afro-Caribbean queer studies/politics. We will develop a range of performative skills/affects, sliding along a continuum of spirit possession/trance states/channeling and tools for daily living. The final component of the course will be looking at various dances on film and filmed dance references that feature trance, possession and apocalypse/disaster, linking the dances to larger geopolitical movements and other artistic media.

Economics

EC110 Principles of Economics

Module: Principles of Economics

Coordinator: [Ann-Kathrin Blankenberg](#), [Thomas Eife](#)

Credits: 8 ECTS, 4 U.S. credits

This course is an introduction to the essential ideas of economic analysis. It elaborates the basic model of consumer and firm behavior, including demand and supply, in the context of an idealized competitive market, and examines several ways in which the real world deviates from this model, including monopoly, minimum wages, and other price controls, taxes, and government regulation. The assumptions concerning human behavior that underlie economics are presented and critiqued. The course is also concerned with the aggregate behavior of modern economies: growth and measurement of the economy, unemployment, interest rates, inflation, government spending, and its impact, and international trade. Part of the course focuses on the government tools used to influence economic growth and individuals' behavior.

MA120 Mathematics for Economics

Module: Mathematics for Economics

This course fulfills the mathematics and science requirement for humanities students

Coordinator: [Stephan Müller](#)

Credits: 8 ECTS, 4 U.S. credits

This course focuses on the mathematical tools important for the study of economics: analytic geometry, functions of a single variable, functions of two variables, calculus, integrals, and linear algebra (matrices, determinants, systems of linear equations, and methods for solving them). A large part of the course will deal with optimization in one or more variables and will cover financial math and first-order difference equations. The course will also be of interest to any student with a general interest in mathematics, or who does not intend advanced specialization in economics but wishes to become informed regarding the essential mathematical building blocks of economics as a discipline.

MA151 Introduction to Statistics

Module: Statistics

This course fulfills the mathematics and science requirement for humanities students.

Coordinator: [Thomas Eife](#)

Credits: 8 ECTS, 4 U.S. credits

The goal of this course is to introduce students to quantitative methods in political science and economics. The course covers the basics of descriptive and inferential statistics, including probability theory, hypothesis testing, and regression analysis. To facilitate students' ability to understand and critically engage with these methods, examples of quantitative social science research are discussed throughout the course. Classes are complemented with exercises to build students' capacity to apply the methods learned. Many of these exercises use data from public opinion surveys, which cover a wide range of social, economic, and political topics. Working with this survey data, students will also have the opportunity to explore research questions of their own. At the end of the course, students will be able to read and engage with the majority of modern quantitative research. They also will be well prepared to pursue a variety of more advanced quantitative research courses.

Ethics and Politics

PT250 Global Citizenship

Module: Political Systems and Structures

Instructor: [Nassim Abi Ghanem](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [Civic Engagement Certificate](#) requirement

Citizenship is traditionally a concept associated with nation-states, and at base signifies the status of belonging to a bounded political order and the rights and duties this entails. Yet economic, legal, and technological globalization increasingly call state boundaries into question. Transnational challenges such as climate change, forced migration, epidemics, weapons of mass destruction, and terrorism also require collective action on a global scale. In this context, global citizenship has been promoted both as a sensibility and as an emerging reality. This course explores the notion of "global citizenship" from its philosophical foundations. We also address cultural and political perspectives, thinking critically about what global citizenship can and should mean. Building on these investigations, we explore the contemporary experiences and movements through which a future idea or reality of global citizenship might be shaped. The heart of the course will be in an interdisciplinary exploration of two of the transnational problems already noted above – climate change and ethno-nationalist conflicts – through readings and discussion of novels, historical work, film, social theory, social scientific research, and policy documents. We present and compare rising political and social movements relevant to the definition of the category of the citizen across the globe. Texts will include essays by Immanuel Kant, Hannah Arendt, Jürgen Habermas, Edward Said, Martha Nussbaum, Craig Calhoun, along with Amitav Ghosh's *The Shadow Lines*, Tayib Salih's *Season of Migration to the North*, Barbara Kingsolver's *Flight Behavior* and Michael Winterbottom's *In This World*.

AH236 Critical Perspectives on Berlin's new Cultural Venue, the Humboldt Forum

Module: Methods in Social and Historical Studies

Credits: 8 ECTS, 4 U.S. credits

Instructors: [Aya Soika](#), [Tarek Ibrahim](#) (Stiftung Humboldt Forum)

Hardly any project has been more controversial than the rebuilding of Berlin's City Palace. Since its opening in 2021, the Humboldt Forum has brought in more than 2.5 million visitors, constituting one of the centerpieces of the capital's New Mitte. Yet, the recently opened cultural venue – which gathers five institutions under its roof – is still very much in the process of considering how to address the challenges that arise from the contradictions between its form (a hybrid of Baroque and modern) and its contents (serving as a home to and meeting place for the cultures of the world). Most delicate is its role as the new home of the Ethnological Museum (previously housed in Berlin-Dahlem) with collection histories that are often inextricably linked to European colonialism. The seminar provides an introduction to the history and current operation of the Humboldt Forum and to the various institutions and collections that it accommodates on more than 16,000 square meters. Furthermore, as a collaborative project with the *Stiftung Humboldt Forum im Berliner Schloss*, the class seeks to give students insights into the conceptualization and planning of cultural events, exhibition projects and educational outreach. Members of the Humboldt Forum's team will introduce students to not only the building and its collections, but also to their day-to-day tasks and overall aims.

HI109 Global History Lab

Module: Methods in Social and Historical Studies

Credits: 8 ECTS, 4 U.S. credits

Coordinator: [Louise Thatcher](#)

This course is part of Princeton University's "Global History Lab," working towards an integrated, encompassing, and multi-faceted history of the world. It gives you a thorough overview of global historical developments from Chinggis Khan's armies conquering China and Baghdad in the thirteenth century, to the crises of the present day. In addition, it provides tools and techniques to situate any historical event, place or person in broader, globally-relevant narratives, and to be able to tell your own story in a broader context. You will explore models and concepts for explaining the cycles of world integration and disintegration, like the rise and fall of empires and the role of free trade, religious conversion, and global governance. Do earlier modes of globalization help us to understand our own age? What explains European global expansion in the fifteenth and sixteenth centuries? How can one explain the staggering wealth of China in the centuries up to 1750, as well as China's recent re-ascent? How have world wars and revolutions shaped the international system over time? What role have diseases and pandemics played? The aim of this course is to understand some of the vital forces that draw different

regions of the globe into closer connections, as well as those that drive them into conflict and division.

HI215 History of Modernities in Eastern Europe

Module: Methods in Social and Historical Studies

Credits: 8 ECTS; 4 U.S. credits

Instructor: [Ostap Sereda](#)

The course should serve as an introduction to the key issues of the modern intellectual, social, and cultural history of the region broadly defined as Europe's East. It will provide a broad overview of the East European reactions to the challenges of modernity. In the initial phase, these range from the incorporation of regional agrarian economies into emerging European capitalist modernity in the 16th century, to the continent-wide repercussions of the French Revolution. They then take in the contested modernizing agendas of imperial reform, the demands of modern nation-building, and the largescale transformations wrought by fascist and communist regimes in the twentieth century. As the concept of Eastern Europe itself appeared on the mental "map of civilization" in the time of the Enlightenment, we will discuss how the contested understanding of "modernity" and "backwardness" shaped the mental geography of the region. The course will explore the key competing modernizing visions and policies in the region, highlighting the role of intellectual transfers, adaptation, and revision of general developmental paradigms. We cover the broad ideological spectrum, from utopian socialism, agrarian populism, and Marxism to liberalism and conservatism, and consider the emergence of right-wing authoritarian nationalism in the region. We will also analyze how the East European experiences of predominantly peasant societies and of the "new Soviet society" influenced global concepts of developmental pathways. The course will introduce postmodern and postcolonial critiques of East European modernities.

IN110 Globalization and International Relations

Module: Political Systems and Structures

Instructor: [Aaron Allen](#)

Credits: 8 ECTS, 4 U.S. credits

In the social sciences, globalization is often defined as an increase in the mobility of various factors and actors. This definition includes heightened flows of finance capital, the rise of global production networks in expanding divisions of labor as

well as the movement of people and ideas. This course uses standard international relations theories as a starting point to examine how growing networks of exchange and circulation have altered political calculation, economic geographies, and governmental arrangements. A particular focus will be placed on the political processes that have facilitated and increased mobility over time, from the emergence of the interstate system in the late nineteenth century, to the globalization of trade and interdependence in our own historical moment. This course will explore new actor constellations and shifting power arrangements in more detail with regards to transnational environmental issues, asymmetric warfare, and humanitarian interventions. In so doing, this course will consider the ways in which the phenomena and levels of globalization challenge the traditional paradigms of the social sciences and prompt a new formulation of the field of international relations.

PL115 Foundations of Political Theory

Module: History of Political Thought

Instructor: [Riaz Partha Khan](#)

Credits: 8 ECTS, 4 U.S. credits

This course provides a broad survey of the main intellectual traditions of modern political thought. Our exploration of political theory will proceed from the close reading and analysis of seminal texts that are presented both conceptually and, for the most part, chronologically. The primary focus will be placed on examining the historical antecedents of some of the foundational concepts and practices that distinguish our political behavior and institutions today. While taking account of the historical complexities and stylistic conventions of each text, the course will highlight the recurrent themes that animate these influential writings and continue to shape our contemporary understanding of politics. In particular, the lectures and discussions will be geared towards tracing the conceptual underpinnings of current forms of political organization, such as republicanism, liberal democracy, the modern state, and nationalism, and their effects on the concerns of law, justice, and morality. Some of the critical issues to be discussed include the divergent views of human nature and ideal society, the structure of authority and sovereignty, the rise of political morality, the defense of liberty, equality and justice, and the models of democratic practice.

PL250 Ethics and Aesthetics in the face of Ecological Crisis

Modules: Ethics and Moral Philosophy

Instructor: [Manuel Gebhardt](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Human Rights Certificate](#) requirement

The debate about climate change and the resulting contemporary ecological crisis has brought into prominent focus the relation between humankind and the environment. Over the past decades, artists and thinkers in the field of environmental ethics have developed various ways of determining ethical forms of human action in relation to nature. In order to grasp and evaluate these positions, we will – in a first step – study traditional ethical theories (consequentialism, deontology, virtue ethics). We will discuss their premises and the conclusions they suggest in regard to moral commitments. Building on this foundation, we will evaluate the soundness and validity of contemporary artistic and theoretical approaches to the field of environmental ethics. The seminar aims for students to acquire the competence to develop their own ethical stances and to advocate for their moral judgments. On our way, we will analyze the implication of anthropocentric and physiocentric arguments (caring for nature for the sake of humankind or for the sake of nature itself?), touching on the realms of human rights, animal rights, (global) justice, sustainability, ecopolitics (e.g. sumac kawsay, a concept of the “good life” alongside nature), ecofeminism and moral psychology (how can we bridge the gap between knowing what is right and doing what is right?). Readings will include Immanuel Kant, David Hume, J.S. Mill, and Martha Nussbaum (part I) as well as Donna Haraway, Vittorio Hösle, Hans Jonas, Christine Korsgaard, Angelika Krebs, Bruno Latour, Catriona McKinnon, Peter Singer, and Val Plumwood (part II).

PS129 Understanding Politics

Module: Political Systems and Structures

Instructors: [Boris Vormann](#), [Berit Ebert](#)

Credits: 8 ECTS, 4 U.S. credits

Laying the foundation for the politics track in the Economics, Politics and Social Thought (EPST) BA program, this class covers three aspects of what an academic engagement with politics presupposes. First, it provides an introduction to key concepts (nation, democracy, power, federalism, etc.), debates (e.g., state-market

relations, subsidiarity, etc.), and traditions (e.g., liberalism, realism, Marxism, etc.) in political science. As such, it also facilitates a deeper understanding of the role of political science as an academic discipline within the broader range of social science traditions. Second, the course explores historical developments of the recent past, providing students with an overview of actors and institutions at various scales within and beyond nation-states. Finally, the course introduces students to foundational methodological tools and academic skills. Consequently, students will gain familiarity with central concepts, debates and theoretical traditions in political science and its subfields, deepen their understanding of major developments, players and power relationships in recent global political history, and develop foundational methodological skills.

PS185 Introduction to Policy Analysis (Sections A and B)

Module: Political Systems and Structures

Instructor: [Gale Raj](#)

Credits: 8 ECTS, 4 U.S. credits

Prerequisites: Understanding Politics

This course introduces students to policy analysis and policy making. Public policies are courses of action undertaken by governments to solve societal problems by changing behavior. They include laws, regulations, incentives, and providing services, goods and information. It is important to remember that policies not only include what governments choose to do but also what they choose not to do. Policies by individual governments, groups of governments and intergovernmental organizations can impact outcomes for people, communities, industries, and the environment in different parts of the world. During the first part of the course, we will spend time learning about and discussing what characterizes and defines a public policy, and how such policies are formulated, implemented, and evaluated. In the second half, we will apply these foundational concepts by examining and discussing real-world policy case studies addressing current policy problems within a domestic and global context. With this course, students will gain an understanding of a holistic approach to public policy and policy analysis. Students will also learn how to communicate on the subject of policy problems, options and recommendations verbally, visually, and in writing.

PL203 Seeing and Being Seen

Module: Ethics and Moral Philosophy

Instructor: [Katalin Makkai](#)

Credits: 8 ECTS, 4 U.S. credits

Theorizations of human relationships often rely on fundamentally visual vocabulary. Consider, for example, the notion of the “male gaze”, which has become mainstream while it has also prompted the mobilization of the term “gaze” to analyze and critique other forms of social and political wrongs and to consider possible forms of resistance. This course explores a range of ways in which tropes of seeing and being seen—along with refusing to see and invisibility—have been used to understand our encounters with each other, with society at large, and with our own selves. We examine how thinkers have articulated the stakes in seeing and being seen in terms of recognition and the desire or need for recognition, objectification, and the Other or Othering. Works include works of philosophy, cultural criticism, feminist theory, psychoanalysis, visual art, and fiction. Authors include Hegel, Lacan, Sartre, Beauvoir, Fanon, Mulvey, hooks, and Lugones.

PL170 Falsafa: Introduction to Arabic Philosophy

Module: Ethics and Moral Philosophy

Instructor: [Sinem Kılıç](#)

Credits: 8 ECTS, 4 U.S. credits

The influence of Arabic philosophy has long been ignored in the history of Western philosophy. G. W. F. Hegel still saw in it nothing more than a transition between Greek philosophy and the Scholasticism of the Latin Middle Ages. For Hegel, Arabic philosophy had “no content of any interest” and was “not philosophy, but mere manner.” Even if Hegel’s position is unlikely to meet with any appreciable approval from today’s perspective, the course catalogs of many institutions still implicitly express a comparable view. The aim of this seminar is to give an overview of the most important authors and texts of Arabic philosophy from the 9th to the 12th century—including al-Kindī, ar-Rāzī, al-Fārābī, Ibn Miskawayh, Ibn Sīnā (Avicenna), al-Ghazālī, Ibn Bāğğā (Avempace), Ibn Ṭufāil, Ibn Rushd (Averroes), Ibn Gabirol and Maimonides, but also modern thinkers like Abdallah Laroui and Fatema Mernissi. We will deal with problems of theoretical philosophy as well as questions of practical philosophy.

SO203 Qualitative Methods in Social Sciences

Module: Methods in Social and Historical Studies

Instructor: [Aysuda Kölemen](#)

Credits: 8 ECTS, 4 U.S. credits

This course covers the principles and contemporary practices of qualitative research methods across the social sciences and humanities. We will start by exploring the ethical and philosophical foundations of qualitative inquiry, examining how knowledge is produced, who gets to interpret data as the researcher, and who becomes the data as the research participant.

Through a combination of theoretical readings, field-based observation, in-class exercises, discussions, student-led field research, and iterative research paper writing, students will develop theoretical knowledge as well as practical skills in conducting and analyzing qualitative research that particularly prepares them for conducting their thesis research. The course will cover a wide range of qualitative methods, including observation, interviewing, qualitative content analysis, metaphor analysis, narrative analysis, conversation analysis, signifier analysis, network analysis, and discourse analysis. We will apply these methods to diverse forms of qualitative data, including everyday social interactions, urban spaces, archives, traditional and social media, photographs, videos, maps, fashion, and other objects and texts. Students will be conducting their research, employing these methods, sharing their findings and the challenges they face with the instructor and their peers throughout the semester, receiving regular feedback, and developing their paper through an iterative process.

By the end of the course, students will be able to select appropriate methods for their research questions, collect and interpret qualitative data, and communicate their findings through informed and reflexive analysis.

Literature and Rhetoric

LT205 Theory and Literature

Module: Introduction to Critical and Cultural Theory

Instructor: [Laura Scuriatti](#)

Credits 8 ECTS, 4 U.S. credits

This course examines some of the most influential and disruptive intellectual developments of the last century: the emergence and application of psychoanalytic theory (most notably in the work of Sigmund Freud and Jacques Lacan); a rethinking of ideology and culture in the wake of Marxism (seen in the Frankfurt School, Louis Althusser, and Michael Hardt and Antonio Negri); the rise of structuralism (synthesized from the contributions of Ferdinand de Saussure, Roman Jakobson, and Claude Lévi-Strauss); and the turn to post-structuralism (Roland Barthes, Gilles Deleuze), deconstruction (Jacques Derrida), post-colonial theory (Edward Said, Frantz Fanon, Gayatri Chakravorty Spivak), and gender and queer theory (Gayle Rubin, Judith Butler, Susan Stryker). The trajectory traced in this course is sometimes invoked by the one-word appellation, Theory, but is drawn from philosophy, anthropology, linguistics, political economy, psychology, and history. Despite the multidisciplinary origins, the epicenter of each of these approaches has been, and remains, the study of literature. This course will therefore attempt to answer an urgent question: What is it about literature that encourages and amplifies radical theorizing?

LT142 Writing Fiction Workshop

Module: Written Arts

Instructor: [Clare Wigfall](#)

Credits 8 ECTS, 4 U.S. credits

With over seventeen years experience of teaching creative writing, British author and BBC National Short Story Award Winner Clare Wigfall has developed a method that guarantees to inspire your imagination. Whether you are a total beginner, or a writer with some prior experience keen to work on your craft in collaboration with other writers, her intention is to break down the barriers that inhibit so that the creative process can come naturally. Her maxim for teaching is that in creative writing there are no rules. You'll be challenged to experiment with new writing techniques and different genres, such as dystopian fiction and reversioning fairytales, as well as exploring how to mine your own experience for inspiration. You'll also be introduced to inspirational and thought-provoking fiction by established authors, from Roxane Gay to Vladimir Nabokov, and will have a chance to hone your critical skills through discussion of these texts. Encouragement and guidance will be given to help you with shaping your ideas into fully developed writing, and of course you'll gain invaluable feedback from the group through sharing your work in class. This course will work you hard and provide challenges and surprises, but it also promises lots of laughter, as well as much stimulation and encouragement from the others in the group. As per tradition, Clare's workshops

always conclude with a lively public reading to which other BCB students and faculty are warmly invited, offering a chance for the group to share their new work with the world.

LT226 Tutors of History: Narrating South Asia in Fiction

Module: Literary History

Instructor: [Saskya Jain](#)

Credits: 8 ECTS, 4 U.S. credits

This course introduces the multi-layered postcolonial histories of South Asia through its recent literature, moving beyond the names of the few well-known figures from these literatures typically familiar to a Western readership. Through fiction, we will explore key moments such as Partition and its aftermath in Pakistan, India and Bangladesh, the civil wars in Nepal and Sri Lanka, the insurgency in India's Northeast, the displacement of indigenous populations and the Naxalite movement in India, and the migration of labor from South India to the Middle East. Making sense of this world through stories, we will read our way into the region's own modernity—made even more complex by economic shifts, climate change and urbanization—which brings with it a new understanding of global dynamics. The reading list will include texts (written originally in English or translated from South Asian languages) by writers such as Geetanjali Shree, Akhtaruzzaman Elias, Manjushree Thapa, Shehan Karunatilaka, Aruni Kashyap, Mohammad Hanif and Sheela Tomy. We will consider how these authors offer an intimate access to individual and collective experience through close reading and attention to elements of literary form and style, such as structure, character, narrative voice, dialogue, sentences and paragraphs, profluency, etc. Concomitantly, this course also introduces students to the vibrant world of publishing, with a special focus on South Asia and translation, by exploring the dynamics of publishing and circulation, as well as the formats, forums and opportunities available (or not) to aspiring writers.

LT237 The Odyssey

Module: Close Reading

Instructor: [David Hayes](#)

Credits: 8 ECTS, 4 U.S. credits

We will closely read Homer's epic poem, with special attention to the theme of the difficult restoration, even rehabilitation, of its hero after twenty years of suffering in war and wandering. We will aim to understand the poem's numerous fairy-tale or fantasy elements as meaningful parts of this story of a man's struggle to "win his soul." Concepts important to the poem that we will be discussing throughout the course include: hospitality, anger, eating, storytelling, camaraderie and friendship, sex and marriage, heroism and post-heroism; humanity, monstrosity, and divinity; coming-of-age and growing old; violence and intelligence; and the values of travel and home. It is recommended that students taking this class read Homer's Iliad as preparation.

Politics

PS129 Understanding Politics

Module: Understanding Politics

Instructors: [Boris Vormann](#), [Berit Ebert](#)

Credits: 8 ECTS, 4 U.S. Credits

Laying the foundation for the politics track in the economics, politics and social thought (EPST) BA program, this class covers three aspects of what an academic engagement with politics presupposes. First, it provides an introduction to key concepts (nation, democracy, power, federalism, etc.), debates (e.g., state-market relations, subsidiarity, etc.), and traditions (e.g., liberalism, realism, marxism, etc.) in political science. As such, it also facilitates a deeper understanding of the role of political science as an academic discipline within the broader range of social science traditions. Second, the course explores historical developments of the recent past, providing students with an overview of actors and institutions at various scales within and beyond nation-states. Finally, the course introduces students to foundational methodological tools and academic skills. Consequently, students will gain familiarity with central concepts, debates and theoretical traditions in political science and its subfields, deepen their understanding of major developments, players and power relationships in recent global political history, and develop foundational methodological skills.

PT250 Global Citizenship

Module: International Studies and Globalization

Instructor: [Nassim Abi Ghanem](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [Civic Engagement Certificate](#) requirement

Citizenship is traditionally a concept associated with nation-states, and at base signifies the status of belonging to a bounded political order and the rights and duties this entails. Yet economic, legal, and technological globalization increasingly call state boundaries into question. Transnational challenges such as climate change, forced migration, epidemics, weapons of mass destruction, and terrorism also require collective action on a global scale. In this context, global citizenship has been promoted both as a sensibility and as an emerging reality. This course explores the notion of "global citizenship" from its philosophical foundations. We also address cultural and political perspectives, thinking critically about what global citizenship can and should mean. Building on these investigations, we explore the contemporary experiences and movements through which a future idea or reality of global citizenship might be shaped. The heart of the course will be in an interdisciplinary exploration of two of the transnational problems already noted above – climate change and ethno-nationalist conflicts – through readings and discussion of novels, historical work, film, social theory, social scientific research, and policy documents. We present and compare rising political and social movements relevant to the definition of the category of the citizen across the globe. Texts will include essays by Immanuel Kant, Hannah Arendt, Jürgen Habermas, Edward Said, Martha Nussbaum, Craig Calhoun, along with Amitav Ghosh's *The Shadow Lines*, Tayib Salih's *Season of Migration to the North*, Barbara Kingsolver's *Flight Behavior* and Michael Winterbottom's *In This World*.

HI109 Global History Lab

Module: Elective

Credits: 8 ECTS, 4 U.S. credits

Coordinator: [Louise Thatcher](#)

This course is part of Princeton University's "Global History Lab," working towards an integrated, encompassing, and multi-faceted history of the world. It gives you a thorough overview of global historical developments from Chinggis Khan's armies conquering China and Baghdad in the thirteenth century, to the crises of the present day. In addition, it provides tools and techniques to situate any historical

event, place or person in broader, globally-relevant narratives, and to be able to tell your own story in a broader context. You will explore models and concepts for explaining the cycles of world integration and disintegration, like the rise and fall of empires and the role of free trade, religious conversion, and global governance. Do earlier modes of globalization help us to understand our own age? What explains European global expansion in the fifteenth and sixteenth centuries? How can one explain the staggering wealth of China in the centuries up to 1750, as well as China's recent re-ascent? How have world wars and revolutions shaped the international system over time? What role have diseases and pandemics played? The aim of this course is to understand some of the vital forces that draw different regions of the globe into closer connections, as well as those that drive them into conflict and division.

HI215 History of Modernities in Eastern Europe

Module: Elective

Credits: 8 ECTS; 4 U.S. credits

Instructor: [Ostap Sereda](#)

The course should serve as an introduction to the key issues of the modern intellectual, social, and cultural history of the region broadly defined as Europe's East. It will provide a broad overview of the East European reactions to the challenges of modernity. In the initial phase, these range from the incorporation of regional agrarian economies into emerging European capitalist modernity in the 16th century, to the continent-wide repercussions of the French Revolution. They then take in the contested modernizing agendas of imperial reform, the demands of modern nation-building, and the largescale transformations wrought by fascist and communist regimes in the twentieth century. As the concept of Eastern Europe itself appeared on the mental "map of civilization" in the time of the Enlightenment, we will discuss how the contested understanding of "modernity" and "backwardness" shaped the mental geography of the region. The course will explore the key competing modernizing visions and policies in the region, highlighting the role of intellectual transfers, adaptation, and revision of general developmental paradigms. We cover the broad ideological spectrum, from utopian socialism, agrarian populism, and Marxism to liberalism and conservatism, and consider the emergence of right-wing authoritarian nationalism in the region. We will also analyze how the East European experiences of predominantly peasant societies and of the "new Soviet society" influenced global concepts of developmental pathways. The course will introduce postmodern and postcolonial critiques of East European modernities.

IN110 Globalization and International Relations

Module: International Studies and Globalization

Instructor: [Aaron Allen](#)

Credits: 8 ECTS, 4 U.S. credits

In the social sciences, globalization is often defined as an increase in the mobility of various factors and actors. This definition includes heightened flows of finance capital, the rise of global production networks in expanding divisions of labor as well as the movement of people and ideas. This course uses standard international relations theories as a starting point to examine how growing networks of exchange and circulation have altered political calculation, economic geographies, and governmental arrangements. A particular focus will be placed on the political processes that have facilitated and increased mobility over time, from the emergence of the interstate system in the late nineteenth century, to the globalization of trade and interdependence in our own historical moment. This course will explore new actor constellations and shifting power arrangements in more detail with regards to transnational environmental issues, asymmetric warfare, and humanitarian interventions. In so doing, this course will consider the ways in which the phenomena and levels of globalization challenge the traditional paradigms of the social sciences and prompt a new formulation of the field of international relations.

PL115 Foundations of Political Theory

Module: Elective

Instructor: [Riaz Partha Khan](#)

Credits: 8 ECTS, 4 U.S. credits

This course provides a broad survey of the main intellectual traditions of modern political thought. Our exploration of political theory will proceed from the close reading and analysis of seminal texts that are presented both conceptually and, for the most part, chronologically. The primary focus will be placed on examining the historical antecedents of some of the foundational concepts and practices that distinguish our political behavior and institutions today. While taking account of the historical complexities and stylistic conventions of each text, the course will highlight the recurrent themes that animate these influential writings and continue to shape our contemporary understanding of politics. In particular, the lectures and

discussions will be geared towards tracing the conceptual underpinnings of current forms of political organization, such as republicanism, liberal democracy, the modern state, and nationalism, and their effects on the concerns of law, justice, and morality. Some of the critical issues to be discussed include the divergent views of human nature and ideal society, the structure of authority and sovereignty, the rise of political morality, the defense of liberty, equality and justice, and the models of democratic practice.

PL250 Ethics and Aesthetics in the face of Ecological Crisis

Modules: Moral and Political Thought

Instructor: [Manuel Gebhardt](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Human Rights Certificate](#) requirement

The debate about climate change and the resulting contemporary ecological crisis has brought into prominent focus the relation between humankind and the environment. Over the past decades, artists and thinkers in the field of environmental ethics have developed various ways of determining ethical forms of human action in relation to nature. In order to grasp and evaluate these positions, we will – in a first step – study traditional ethical theories (consequentialism, deontology, virtue ethics). We will discuss their premises and the conclusions they suggest in regard to moral commitments. Building on this foundation, we will evaluate the soundness and validity of contemporary artistic and theoretical approaches to the field of environmental ethics. The seminar aims for students to acquire the competence to develop their own ethical stances and to advocate for their moral judgments. On our way, we will analyze the implication of anthropocentric and physiocentric arguments (caring for nature for the sake of humankind or for the sake of nature itself?), touching on the realms of human rights, animal rights, (global) justice, sustainability, ecopolitics (e.g. sumac kawsay, a concept of the “good life” alongside nature), ecofeminism and moral psychology (how can we bridge the gap between knowing what is right and doing what is right?). Readings will include Immanuel Kant, David Hume, J.S. Mill, and Martha Nussbaum (part I) as well as Donna Haraway, Vittorio Hösle, Hans Jonas, Christine Korsgaard, Angelika Krebs, Bruno Latour, Catriona McKinnon, Peter Singer, and Val Plumwood (part II).

PS185 Introduction to Policy Analysis (Sections A and B)

Module: Policy Analysis

Instructor: [Gale Raj](#)

Credits: 8 ECTS, 4 U.S. credits

Prerequisites: Understanding Politics

This course introduces students to policy analysis and policy making. Public policies are courses of action undertaken by governments to solve societal problems by changing behavior. They include laws, regulations, incentives, and providing services, goods and information. It is important to remember that policies not only include what governments choose to do but also what they choose not to do. Policies by individual governments, groups of governments and intergovernmental organizations can impact outcomes for people, communities, industries, and the environment in different parts of the world. During the first part of the course, we will spend time learning about and discussing what characterizes and defines a public policy, and how such policies are formulated, implemented, and evaluated. In the second half, we will apply these foundational concepts by examining and discussing real-world policy case studies addressing current policy problems within a domestic and global context. With this course, students will gain an understanding of a holistic approach to public policy and policy analysis. Students will also learn how to communicate on the subject of policy problems, options and recommendations verbally, visually, and in writing.

PL170 Falsafa: Introduction to Arabic Philosophy

Module: Elective

Instructor: [Sinem Kılıç](#)

Credits: 8 ECTS, 4 U.S. credits

The influence of Arabic philosophy has long been ignored in the history of Western philosophy. G. W. F. Hegel still saw in it nothing more than a transition between Greek philosophy and the Scholasticism of the Latin Middle Ages. For Hegel, Arabic philosophy had "no content of any interest" and was "not philosophy, but mere manner." Even if Hegel's position is unlikely to meet with any appreciable approval from today's perspective, the course catalogs of many institutions still implicitly express a comparable view. The aim of this seminar is to give an overview of the

most important authors and texts of Arabic philosophy from the 9th to the 12th century—including al-Kindī, ar-Rāzī, al-Fārābī, Ibn Miskawayh, Ibn Sīnā (Avicenna), al-Ghazālī, Ibn Bāḡḡa (Avempace), Ibn Ṭufāil, Ibn Rushd (Averroes), Ibn Gabirol and Maimonides, but also modern thinkers like Abdallah Laroui and Fatema Mernissi. We will deal with problems of theoretical philosophy as well as questions of practical philosophy.

Advanced

Art and Aesthetics

FA245 Intermediate Painting: Oil Paint

Modules: Media, Practices, Techniques

Instructor: [John Kleckner](#)

Credits: 8 ECTS, 4 U.S. credits

This studio art course introduces the materials, techniques, and principles of oil painting. Through practical demonstrations, students will learn the properties of oil paint; how to stretch canvases and prepare painting surfaces; and how to apply oil paint using traditional and experimental approaches. Assignments develop an understanding of color theory (hue, value, chroma, color temperature), compositional design, perspectival space, surface texture, glazing, and the depiction of form through light and shadow. Students will establish their studio practice by working from direct observation, using photographic references, and building abstract compositions. Studio work is supported by assigned readings, group discussions, gallery and museum visits, and slide presentations of historical and contemporary paintings. Particular attention is given to painters, past and present, with strong connections to the city of Berlin.

Class size is limited to ensure each student has sufficient studio space and abundant time for individual feedback. Evaluations and critiques occur at midterm and at the end of the term. The semester culminates in the "Open Studios" exhibition in the BCB arts building at Monopol.

Studio work is central to the course and will require a substantial commitment of time outside of scheduled class sessions. Prospective students should email their questions to the professor directly at: j.kleckner@berlin.bard.edu

FA366 Game changers in 20th and 21st century Art

Module: Artists, Genres, Movements / Aesthetics and Art Theory

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Dorothea von Hantelmann](#)

The 20th century was not yet out of its teens. What was anyone to make of the porcelain urinal Marcel Duchamp submitted to a New York art exhibition? Fountain, with its signature R Mutt and the date 1917, was photographed and remembered. It became art, and so changed art forever. Every once in a while, artworks change how we define and talk about art. How does this happen? What makes an artwork a game-changer? This course seeks to understand how artworks can represent and simultaneously influence the cultural zeitgeist and discourse of their time. What makes a great work of art, and what criteria might define it? How does globalization and the Internet affect these criteria? We also want to comprehend how the iconic status of an artwork can change over time: Is Duchamp still or again contemporary? Can we look at Duchamp differently when we see him through the lens of Andy Warhol? What characterizes an "iconic artwork" of today? Besides discussing individual artworks and artists (among them Duchamp, Georgia O'Keefe, Cindy Sherman, Ana Mendieta, Robert Smithson, Robert Morris, Pierre Huyghe and Arthur Jafa), we will also highlight game changing exhibitions (the case of documenta) and discuss the idea of a game changing institution for the arts. Our discussions in class will be enriched by readings (authors will include Arthur Danto, Clement Greenberg and Benjamin H.D. Buchloh) and accompanied by field trips to museums and exhibitions in the city of Berlin. Some of these field trips may take place on Saturdays and schedule adjustments may occur.

AH255 Palestine at the Exhibition

Module: Exhibition Culture and Public Space

Instructor: [Hanan Toukan](#)

Credits: 8 ECTS, 4 U.S. credits

This course examines how Palestine has been produced, ordered, and made legible through exhibitions, archives, maps, archaeology, photography, and digital platforms from the late Ottoman period to the present. Drawing on Timothy Mitchell's concept of the "exhibitionary order" in *Colonizing Egypt*, the course focuses on how the land has been framed and re-framed across different political regimes, including Ottoman, British, Palestinian and Israeli institutions. It asks How

does visual display function as a technology of power? How has Palestine been staged as biblical landscape, empty land, imperial province, security problem, heritage site, or humanitarian crisis in museums, exhibitions and other visual media? What forms of authority and knowledge emerge when land, ruins, and the built environment are rendered as objects of display? Beginning with nineteenth-century European Holy Land exhibitions, the course will cover shifts in exhibitionary regimes across the periods of Ottoman reform, early Zionist settlement, British colonial administration of Palestine, Israeli state formation, and the aftermath of the 1948 Palestinian Nakba. Students will examine Ottoman and Zionist exhibitionary practices, British Mandate surveying and aerial photography, post-Nakba archival formations, the formation of national museums, and contemporary digital mapping projects. Case studies will include Holy Land panoramas; Zionist pavilions at international expositions; British Mandate survey displays; Israeli and Palestinian national museums; and contemporary Palestinian and Israeli counter-archives and artistic interventions, including Palestine From Above, the work of Forensic Architecture, and Visualizing Palestine. The course will conclude with students-led curatorial proposals as a final project.

FA361 Hybrid Fictions : Opacity and Moving Image

Module: Media, Practices, Techniques

Instructors: [Asad Raza](#), Lucy Beech

Credits: 8 ECTS, 4 U.S credits

Taught by BCB's newly appointed Professors of Moving Image, artists Lucy Beech and Asad Raza, this seminar explores the aesthetic, artistic, and political potential of hybridity. The term hybridity has a fascinating genealogy, first emerging in biology in the early nineteenth-century, before playing a role in twentieth-century theories of language, and more recently in postcolonial thought. Building on this trajectory, in this course, hybrid moving image refers to time-based artistic works that blur the boundaries between documentary and fiction, reality and fabrication, research and narrative, and history and speculation. Together, we explore hybrid form as both a critical framework and a creative methodology, working across essay film, experimental documentary, reenactment, and non-narrative practices. Students develop a critical vocabulary, gain practical filmmaking experience, and learn to approach moving-image practice simultaneously as researchers, theorists, and makers.

The seminar moves from theory to practice through readings, screenings, discussions, and filmmaking. Students study contemporary hybrid filmmakers and

artists, including Jordan Lord, Riar Rizaldi, Tiffany Sia, Cauleen Smith, Basel Abbas and Ruanne Abou-Rahme; engage with the concept of artistic research as a mode of inquiry; and read key theoretical texts on hybridity by Homi K. Bhabha, Karen Barad, Édouard Glissant, and Rosi Braidotti.

Armed with both theory and visual precedent, students create their own two-minute hybrid films supported by technical skill-building in desktop documentary, editing, and sound design. As well as visiting Berlin-based artists in their studios, the course concludes with an all-day group critique and public presentation of student work. By semester's end, students will have developed a sophisticated critical vocabulary, created original work grounded in rigorous thinking, and engaged in public intellectual discourse about what hybrid cinema can be and do.

FA287 Audio Documentary

Modules: Media, Practices, Techniques

Instructor: [Noam Brusilovsky](#)

Credits: 8 ECTS, 4 U.S. credits

This course introduces students to the craft of non-fiction audio storytelling and leads them toward producing a polished 15-minute documentary piece. Students listen to and discuss outstanding audio documentaries and learn the core practices of the form: recording sound in the field, conducting interviews, editing and shaping material in post-production, and researching stories with attention to factual accuracy and narrative clarity. A dedicated module focuses on how to work with archival material — locating sources and weaving archival recordings into their own story. Alongside technical training, the course examines documentary audio as a cultural and artistic practice: how sound conveys reality, how to engage responsibly with real people's stories, and how to shape a relatable story. The class includes two key excursions: A visit to Prix Europa, providing exposure to current European documentary audio and professional workflows; and a visit to Haus des Rundfunks (rbb) for behind-the-scenes insight into public-broadcast audio production. By the end of the semester, each student creates a 15-minute non-fiction audio work that integrates field recordings, interviews, archival research, sound editing, and narrative design.

FA319 Advanced Drawing: Drawing and Installation

Module: Media, Practices, Techniques

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Lotte Leerschool](#)

This advanced drawing course, taught by Bard MFA alumn Lotte Leerschool, emphasizes drawing in relation to space. Through prompts, students will deepen their understanding of the different relationships that open up while drawing: the connection of drawing to the (moving) body, as well as the limitation of and interaction between the boundaries of a page and the surrounding space. The focus lies on reflecting and editing (elements of) the drawings. This will be coupled with the exploration of different ways of installing drawing in space, by considering the relationship to the viewer. Overall, this course embraces personal experiences, prioritizing making over the final image. The objective is to build toward an embodied knowledge that will serve as the foundation for individual and group conversations. The conversations will be supplemented with visual examples and artist writings on a given subject. Students should have prior drawing experience, curiosity, and a willingness to un- and relearn. By the end of the semester, each student will have the opportunity to present their drawings through a self-curated presentation or an installation at Monopol during the BCB Open Studios.

FA325 The Photo Zine: A Subversive Phenomenon

Modules: Media, Practices, Techniques

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [April Gertler](#)

The concept of a "Zine" (pronounced 'zeen') refers to small-circulation (typically an edition of 100 or less), self-published works of original or appropriated images and texts, often reproduced using a copy machine / printer / duplicator. Zines, or 'fanzines' can be traced back to the 1940s. They emerged from science fiction literature initially, created by fans who generated small self-published magazines about the stories they loved. Zines famously played a significant role in the punk movement of the 1970s and continue to be found in many subcultures. They often embrace a "do-it-yourself" ethos, challenging established norms of professional design and publishing. Zines offer an alternative, confident, and self-aware mode of expression. Photography is an essential component of most Zines. The Zine functions as a space for visual storytelling, but can also be used to create a preview of an ongoing photographic project. Historically, the kind of photography used in Zines is highly diverse, ranging

from personal photographs made specifically for the Zine, to found images from any source. This class will work with printers, copy machines and a RISO duplicator to create Photo Zines and explore the joys of the limited-edition Photo Zine and how it can become an important mode of self-expression. We will work with image and text, using found images and also found text to create photographs and text specific to the formats we will explore. The class will visit Schickimikki - a Zine library with Zines from all over the world in its collection. At the end of this class, each student will have created a small library consisting of their own Photo Zines and those made by the other students.

TH384Self-Instructions and Collaboration: Creating Performances with She She Pop

Module: Media, Practices, Techniques / Artists, Genres, Movements

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Nina Tecklenburg](#), in collaboration with She She Pop

[She She Pop](#) is an internationally renowned feminist performance collective based in Berlin. Over the course of their 30 years of collaboration, they have challenged established theater aesthetics and traditional hierarchies of theater-making. Their experimental and provocative body of work, for which they received Germany's highest theater prize in 2019 (Theaterpreis Berlin), has been deeply influential and groundbreaking for many theater and performance artists. Considering the private as deeply political, the inclusion of their own biographies has been a crucial element of their artistic practice. Rather than being the purpose of their work, however, autobiography is for them primarily a method. In this respect, She She Pop's work is deeply rooted in conceptual performance art of the 1960s and 70s, particularly with regard to the use of (self)-instructions and tasked-based approaches.

In this course we will practice and reflect on She She Pop's artistic approaches to autobiography, feminism, and collaboration. Classes will be taught partly in weekly sessions and partly in four hour-long hands-on workshops with members of the collective. We will study She She Pop's art-historical influences by performance and theater artists such as Yoko Ono, Martha Rosler, John Cage, Allan Kaprow, Marina Abramović, Valie Export, Merce Cunningham and Forced Entertainment. Investigating techniques of (self)-instructions, tasked-based performance art, and collaborative creation for both rehearsal and performance, students will be asked to develop a final performance in small groups, which will be presented at the end of the semester.

FA370 Advanced Painting: Color Archaeology

Module: Media, Practices, Techniques

Credits: 8 ECTS, 4 U.S. credits

Professor: [Beatriz Morales](#)

This advanced studio art course is designed to cultivate technical and conceptual skills within the field of contemporary painting. The course places particular emphasis on ideas and practices relating to abstract painting, color, and materials beyond traditional paint on canvas. Students will develop independent projects in shared studios while benefiting from the expertise of guest instructor Beatriz Morales, an internationally acclaimed artist recognized for her colorful textile and fiber works as well as large-scale installations. Her extensive professional experience will inform course discussions, critiques, and individual mentorship. Weekly sessions will engage students with a range of traditional and experimental painting techniques and materials, strengthening their understanding of form, content, and process. Participants are expected to have prior experience in painting, a willingness to experiment, and be motivated to produce and critically discuss their work. Enrollment is limited to ensure ample studio space and sustained individual guidance. The semester culminates in the "Open Studios" exhibition at the BCB arts buildings at Monopol Berlin.

AH224 Beyond Crisis: South American Memory Politics and Art

Module: Artists, Genres, Movements

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Haley Stewart](#)

Fulfills [GHEA21 Human Rights Certificate](#) requirement

In this course, we will explore some of the roles historical memory and memory politics have played in artistic production in Chile and Bolivia and in the wider Andean and Southern Cone regions of South America since the 1970s. The aim of the course is to introduce students to the way in which art in these regions has sought to respond to ongoing crises such as those caused by the legacy of violent Southern Cone dictatorships, economic exploitation and environmental degradation by extractive industries, and the consequences of colonial violence against

Indigenous and Afro-descendant populations. Central to our study are these questions: How does art invoke, remember and critique the historical past? How does it offer alternatives to this past and envision possibilities of healing, repair and growth beyond crisis? How do different artistic and cultural media like painting, sculpture, land art, performance art and film, as well as indigenous forms of making (i.e., textiles, quipus) reflect and develop different concepts of historical memory, often in productive tensions with terms like aesthetics or art? Each week, we'll discuss specific works from artists, artistic groups and movements like Cecilia Vicuña, Daniela Catrilea Cordero, Luis Bernardo Oyarzún, Elvira Espejo, Gastón Ugalde, Raúl Zurita, and the CADA and avanzada movements in Chile, with the help of readings providing necessary context, critical perspectives and theory. When possible, the readings will privilege the writings of critics and scholars from these regions, such as Nelly Richard and Silvia Rivera Cusicanqui.

AR315 Through the Looking-Glass: Art and the Oneiric

Module: Aesthetics and Art Theory

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Geoff Lehman](#)

"He was part of my dream, of course—but then I was part of his dream, too!" (Lewis Carroll, *Through the Looking-Glass*). Alice's reflection upon her dream evokes something of the oneiric experience that can be part of one's encounter with a work of art: the dialogue between the specific universe the artwork invites us to enter—with its own logic, kinds of seeing, and means of expression—and the viewer as subject, bringing her or his own desires and experiences to its interpretation. One important aspect of this encounter could be described, in psychoanalytic terms, as a relationship between the unconscious wishes, drives, and memories of the viewing subject, on the one hand, and the unconscious qualities of the work itself, both in its production and—especially—in its visual character (its "optical unconscious"), on the other. Major topics for the course include: psychoanalytic interpretations of art; the relationship between the oneiric, the imaginative, and the theatrical; contemplation, daydreaming, schizophrenia, nightmares, and other altered states of consciousness in relation to the experience of artworks; the oneiric and visual narrativity; the place of (self-)reflexivity or its absence in immersive art. Artists whose works we study include Wang Ximeng, Mirza Ali, Goya, De Chirico, Dalí, Miller, Varo, Kahlo, Fellini, Tarkovsky, Kentridge, and Kusama. Readings will be from Lewis Carroll, De Quincey, Woolf, Freud, Jung, Carrington, Borges, Bachelard, and others.

Artistic Practice

FA361 Hybrid Fictions : Opacity and Moving Image

Component: Advanced Artistic Practice

Instructors: [Asad Raza](#), Lucy Beech

Credits: 8 ECTS, 4 U.S credits

Taught by BCB's newly appointed Professors of Moving Image, artists Lucy Beech and Asad Raza, this seminar explores the aesthetic, artistic, and political potential of hybridity. The term hybridity has a fascinating genealogy, first emerging in biology in the early nineteenth-century, before playing a role in twentieth-century theories of language, and more recently in postcolonial thought. Building on this trajectory, in this course, hybrid moving image refers to time-based artistic works that blur the boundaries between documentary and fiction, reality and fabrication, research and narrative, and history and speculation. Together, we explore hybrid form as both a critical framework and a creative methodology, working across essay film, experimental documentary, reenactment, and non-narrative practices. Students develop a critical vocabulary, gain practical filmmaking experience, and learn to approach moving-image practice simultaneously as researchers, theorists, and makers.

The seminar moves from theory to practice through readings, screenings, discussions, and filmmaking. Students study contemporary hybrid filmmakers and artists, including Jordan Lord, Riar Rizaldi, Tiffany Sia, Cauleen Smith, Basel Abbas and Ruanne Abou-Rahme; engage with the concept of artistic research as a mode of inquiry; and read key theoretical texts on hybridity by Homi K. Bhabha, Karen Barad, Édouard Glissant, and Rosi Braidotti.

Armed with both theory and visual precedent, students create their own two-minute hybrid films supported by technical skill-building in desktop documentary, editing, and sound design. As well as visiting Berlin-based artists in their studios, the course concludes with an all-day group critique and public presentation of student work. By semester's end, students will have developed a sophisticated critical vocabulary, created original work grounded in rigorous thinking, and engaged in public intellectual discourse about what hybrid cinema can be and do.

FA287 Audio Documentary

Modules: Advanced Artistic Practice / Cultures of Knowledge Production

Instructor: [Noam Brusilovsky](#)

Credits: 8 ECTS, 4 U.S. credits

This course introduces students to the craft of non-fiction audio storytelling and leads them toward producing a polished 15-minute documentary piece. Students listen to and discuss outstanding audio documentaries and learn the core practices of the form: recording sound in the field, conducting interviews, editing and shaping material in post-production, and researching stories with attention to factual accuracy and narrative clarity. A dedicated module focuses on how to work with archival material — locating sources and weaving archival recordings into their own story. Alongside technical training, the course examines documentary audio as a cultural and artistic practice: how sound conveys reality, how to engage responsibly with real people's stories, and how to shape a relatable story. The class includes two key excursions: A visit to Prix Europa, providing exposure to current European documentary audio and professional workflows; and a visit to Haus des Rundfunks (rbb) for behind-the-scenes insight into public-broadcast audio production. By the end of the semester, each student creates a 15-minute non-fiction audio work that integrates field recordings, interviews, archival research, sound editing, and narrative design.

FA319 Advanced Drawing: Drawing and Installation

Module: Advanced Artistic Practice

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Lotte Leerschool](#)

This advanced drawing course, taught by Bard MFA alumn Lotte Leerschool, emphasizes drawing in relation to space. Through prompts, students will deepen their understanding of the different relationships that open up while drawing: the connection of drawing to the (moving) body, as well as the limitation of and interaction between the boundaries of a page and the surrounding space. The focus lies on reflecting and editing (elements of) the drawings. This will be coupled with the exploration of different ways of installing drawing in space, by considering the relationship to the viewer. Overall, this course embraces personal experiences, prioritizing making over the final image. The objective is to build toward an embodied knowledge that will serve as the foundation for individual and group conversations. The conversations will be supplemented with visual examples and

artist writings on a given subject. Students should have prior drawing experience, curiosity, and a willingness to un- and relearn. By the end of the semester, each student will have the opportunity to present their drawings through a self-curated presentation or an installation at Monopol during the BCB Open Studios.

FA370 Advanced Painting: Color Archaeology

Module: Advanced Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Beatriz Morales](#)

This advanced studio art course is designed to cultivate technical and conceptual skills within the field of contemporary painting. The course places particular emphasis on ideas and practices relating to abstract painting, color, and materials beyond traditional paint on canvas. Students will develop independent projects in shared studios while benefiting from the expertise of guest instructor Beatriz Morales, an internationally acclaimed artist recognized for her colorful textile and fiber works as well as large-scale installations. Her extensive professional experience will inform course discussions, critiques, and individual mentorship. Weekly sessions will engage students with a range of traditional and experimental painting techniques and materials, strengthening their understanding of form, content, and process. Participants are expected to have prior experience in painting, a willingness to experiment, and be motivated to produce and critically discuss their work. Enrollment is limited to ensure ample studio space and sustained individual guidance. The semester culminates in the "Open Studios" exhibition at the BCB arts buildings at Monopol Berlin.

FA366 Game changers in 20th and 21st century Art

Modules: Theory, History, Art Forms

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Dorothea von Hantelmann](#)

The 20th century was not yet out of its teens. What was anyone to make of the porcelain urinal Marcel Duchamp submitted to a New York art exhibition? Fountain, with its signature R Mutt and the date 1917, was photographed and remembered. It became art, and so changed art forever. Every once in a while, artworks change how we define and talk about art. How does this happen? What makes an artwork a game-changer? This course seeks to understand how artworks can represent and

simultaneously influence the cultural zeitgeist and discourse of their time. What makes a great work of art, and what criteria might define it? How does globalization and the Internet affect these criteria? We also want to comprehend how the iconic status of an artwork can change over time: Is Duchamp still or again contemporary? Can we look at Duchamp differently when we see him through the lens of Andy Warhol? What characterizes an “iconic artwork” of today? Besides discussing individual artworks and artists (among them Duchamp, Georgia O’Keefe, Cindy Sherman, Ana Mendieta, Robert Smithson, Robert Morris, Pierre Huyghe and Arthur Jafa), we will also highlight game changing exhibitions (the case of documenta) and discuss the idea of a game changing institution for the arts. Our discussions in class will be enriched by readings (authors will include Arthur Danto, Clement Greenberg and Benjamin H.D. Buchloh) and accompanied by field trips to museums and exhibitions in the city of Berlin. Some of these field trips may take place on Saturdays and schedule adjustments may occur.

AH255 Palestine at the Exhibition

Component: Cultures of Knowledge Production

Instructor: [Hanan Toukan](#)

Credits: 8 ECTS, 4 U.S. credits

This course examines how Palestine has been produced, ordered, and made legible through exhibitions, archives, maps, archaeology, photography, and digital platforms from the late Ottoman period to the present. Drawing on Timothy Mitchell’s concept of the “exhibitionary order” in *Colonizing Egypt*, the course focuses on how the land has been framed and re-framed across different political regimes, including Ottoman, British, Palestinian and Israeli institutions. It asks How does visual display function as a technology of power? How has Palestine been staged as biblical landscape, empty land, imperial province, security problem, heritage site, or humanitarian crisis in museums, exhibitions and other visual media? What forms of authority and knowledge emerge when land, ruins, and the built environment are rendered as objects of display? Beginning with nineteenth-century European Holy Land exhibitions, the course will cover shifts in exhibitionary regimes across the periods of Ottoman reform, early Zionist settlement, British colonial administration of Palestine, Israeli state formation, and the aftermath of the 1948 Palestinian Nakba. Students will examine Ottoman and Zionist exhibitionary practices, British Mandate surveying and aerial photography, post-Nakba archival formations, the formation of national museums, and contemporary digital mapping projects. Case studies will include Holy Land panoramas; Zionist pavilions at international expositions; British Mandate survey displays; Israeli and Palestinian

national museums; and contemporary Palestinian and Israeli counter-archives and artistic interventions, including Palestine From Above, the work of Forensic Architecture, and Visualizing Palestine. The course will conclude with students-led curatorial proposals as a final project.

FA325 The Photo Zine: A Subversive Phenomenon

Component: Advanced Artistic Practice

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [April Gertler](#)

The concept of a "Zine" (pronounced 'zeen') refers to small-circulation (typically an edition of 100 or less), self-published works of original or appropriated images and texts, often reproduced using a copy machine / printer / duplicator. Zines, or 'fanzines' can be traced back to the 1940s. They emerged from science fiction literature initially, created by fans who generated small self-published magazines about the stories they loved. Zines famously played a significant role in the punk movement of the 1970s and continue to be found in many subcultures. They often embrace a "do-it-yourself" ethos, challenging established norms of professional design and publishing. Zines offer an alternative, confident, and self-aware mode of expression. Photography is an essential component of most Zines. The Zine functions as a space for visual storytelling, but can also be used to create a preview of an ongoing photographic project. Historically, the kind of photography used in Zines is highly diverse, ranging from personal photographs made specifically for the Zine, to found images from any source. This class will work with printers, copy machines and a RISO duplicator to create Photo Zines and explore the joys of the limited-edition Photo Zine and how it can become an important mode of self-expression. We will work with image and text, using found images and also found text to create photographs and text specific to the formats we will explore. The class will visit Schickimikki - a Zine library with Zines from all over the world in its collection. At the end of this class, each student will have created a small library consisting of their own Photo Zines and those made by the other students.

TH384Self-Instructions and Collaboration: Creating Performances with She She Pop

Module: Advanced Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Nina Tecklenburg](#), in collaboration with She She Pop

[She She Pop](#) is an internationally renowned feminist performance collective based in Berlin. Over the course of their 30 years of collaboration, they have challenged established theater aesthetics and traditional hierarchies of theater-making. Their experimental and provocative body of work, for which they received Germany's highest theater prize in 2019 (Theaterpreis Berlin), has been deeply influential and groundbreaking for many theater and performance artists. Considering the private as deeply political, the inclusion of their own biographies has been a crucial element of their artistic practice. Rather than being the purpose of their work, however, autobiography is for them primarily a method. In this respect, She She Pop's work is deeply rooted in conceptual performance art of the 1960s and 70s, particularly with regard to the use of (self)-instructions and tasked-based approaches.

In this course we will practice and reflect on She She Pop's artistic approaches to autobiography, feminism, and collaboration. Classes will be taught partly in weekly sessions and partly in four hour-long hands-on workshops with members of the collective. We will study She She Pop's art-historical influences by performance and theater artists such as Yoko Ono, Martha Rosler, John Cage, Allan Kaprow, Marina Abramović, Valie Export, Merce Cunningham and Forced Entertainment. Investigating techniques of (self)-instructions, tasked-based performance art, and collaborative creation for both rehearsal and performance, students will be asked to develop a final performance in small groups, which will be presented at the end of the semester.

AH224 Beyond Crisis: South American Memory Politics and Art

Modules: Art, Institutions and Engagement / Theory, History, Art Forms

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Haley Stewart](#)

Fulfills [GHEA21 Human Rights Certificate](#) requirement

In this course, we will explore some of the roles historical memory and memory politics have played in artistic production in Chile and Bolivia and in the wider Andean and Southern Cone regions of South America since the 1970s. The aim of the course is to introduce students to the way in which art in these regions has sought to respond to ongoing crises such as those caused by the legacy of violent Southern Cone dictatorships, economic exploitation and environmental degradation by extractive industries, and the consequences of colonial violence against

Indigenous and Afro-descendant populations. Central to our study are these questions: How does art invoke, remember and critique the historical past? How does it offer alternatives to this past and envision possibilities of healing, repair and growth beyond crisis? How do different artistic and cultural media like painting, sculpture, land art, performance art and film, as well as indigenous forms of making (i.e., textiles, quipus) reflect and develop different concepts of historical memory, often in productive tensions with terms like aesthetics or art? Each week, we'll discuss specific works from artists, artistic groups and movements like Cecilia Vicuña, Daniela Catrilea Cordero, Luis Bernardo Oyarzún, Elvira Espejo, Gastón Ugalde, Raúl Zurita, and the CADA and avanzada movements in Chile, with the help of readings providing necessary context, critical perspectives and theory. When possible, the readings will privilege the writings of critics and scholars from these regions, such as Nelly Richard and Silvia Rivera Cusicanqui.

AR315 Through the Looking-Glass: Art and the Oneiric

Module: Theory, History Art Forms

Credits: 8 ECTS Credits, 4 U.S. Credits

Instructor: [Geoff Lehman](#)

"He was part of my dream, of course—but then I was part of his dream, too!" (Lewis Carroll, *Through the Looking-Glass*). Alice's reflection upon her dream evokes something of the oneiric experience that can be part of one's encounter with a work of art: the dialogue between the specific universe the artwork invites us to enter—with its own logic, kinds of seeing, and means of expression—and the viewer as subject, bringing her or his own desires and experiences to its interpretation. One important aspect of this encounter could be described, in psychoanalytic terms, as a relationship between the unconscious wishes, drives, and memories of the viewing subject, on the one hand, and the unconscious qualities of the work itself, both in its production and—especially—in its visual character (its "optical unconscious"), on the other. Major topics for the course include: psychoanalytic interpretations of art; the relationship between the oneiric, the imaginative, and the theatrical; contemplation, daydreaming, schizophrenia, nightmares, and other altered states of consciousness in relation to the experience of artworks; the oneiric and visual narrativity; the place of (self-)reflexivity or its absence in immersive art. Artists whose works we study include Wang Ximeng, Mirza Ali, Goya, De Chirico, Dalí, Miller, Varo, Kahlo, Fellini, Tarkovsky, Kentridge, and Kusama. Readings will be from Lewis Carroll, De Quincey, Woolf, Freud, Jung, Carrington, Borges, Bachelard, and others.

Economics

EC275 From Barter to Bitcoin: Philosophy and History of Money

Module: Ethics and Economic Analysis

Instructor: [Thomas Eife](#)

Credits: 8 ECTS, 4 U.S. credits

When and how did human societies introduce money as a medium of exchange? What are the most important theories of this phenomenon that is useless in itself but capable of being used to obtain goods and services? Are there challenges to the money economy in contemporary society? What kinds of alternative or rival means of exchange have emerged in capitalist economies? We explore the evolution of monetary systems from primitive barter economies to present-day cryptocurrencies like Bitcoin. Our readings include classic accounts by Georg Simmel and Max Weber, as well as more recent work by George Selgin and Felix Martin. The curriculum extends beyond historical narratives to equip students with an analytical framework that is essential to understanding modern financial markets and the ways in which these are regulated. Drawing on the fundamental textbook by Frederic Mishkin, *Money, Banking, and Financial Markets*, we apply the analytical framework to assess the implications of modern monetary theory and the consequences of digital currencies, whether privately or publicly issued.

EC313 Environmental Economics

Module: Choice, Resources, Development

Instructor: [Sven Fischer](#)

Credits: 8 ECTS, 4 U.S. credits

The course centers on the economic analysis of environmental issues. We will start by addressing market failures related to the environment and to the management of natural resources. Throughout the course we will discuss both global and local environmental issues (e.g., global and local resources held in common, energy production, climate change, water pollution, overfishing, etc.). Our goal will be to review and critique the policy instruments provided by economics and management science to overcome market failures. We also confront the practical issues affecting the application of these instruments, including the question of how monetary values can be assigned to environmental goods.

EC235 Feeding the Planet? The Modern History and Future of our Food Systems

Module: Choice, Resources, Development

Instructor: [Omri Polatsek](#)

Credits: 8 ECTS, 4 U.S. credits

Our global food systems lie at the heart of today's planetary emergencies. When affected by climate change, economic shocks, and wars, they can have destabilizing consequences for human health, ecological systems, and planetary boundaries. In this course, we will explore the history, present, and future of our food systems. Drawing on history, sociology, anthropology, and critical agrarian studies, we examine the major transformation toward industrialized agriculture and the globalization of food systems from the 1870s to the present. Throughout the course, we will investigate diverse case studies from Southeast Asia, the Middle East, Africa, Latin America, Europe, and North America, exploring how these regions were integrated into the world-spanning networks, infrastructure, and markets that constitute our modern-day agro-food systems. We will examine the major junctions that shaped the transition from locally scaled subsistence economies to a planetary-scale, market-based food economy, examining the reciprocal relations between social-ecological, techno-scientific, and globalizing forces. By focusing on food production, circulation, and consumption, we explore the shifting dynamics of globalization, urban-rural relations, and the world political order, developing analytical skills to understand structural transitions in international trade and politics while remaining attentive to the unique trajectories of locally based case studies.

EC320 Econometrics

Module: Econometrics

Instructor: [Sven Fischer](#)

Credits: 8 ECTS, 4 U.S. credits

Prerequisites: Statistics and Microeconomics

Economics is in many ways an applied science deeply anchored in real-world

phenomena that can be measured and quantified. In order to answer important quantitative questions and in particular assess the descriptiveness of economic theories, the economist needs to collect data and assess the empirical relationships between objects of interest. Since most economic data is non-experimental, a main task of the econometrician is trying to find out whether events that are correlated also stand in causal relationship with each other. And in particular to test the accuracy of economic theories specifying a causal relationship between factors/events. This course expands on the basic statistics course by applying and developing core statistical notions within an economic context. In particular, we will learn how to estimate linear regressions and their requirements for causal inference. We will also learn how to deal with cases when the requirements are not fully met (e.g., the endogeneity problem, the binary outcome model, etc.). The course develops literacy in applied economics, and the capacity to analyze field data, as well as cultivating the ability to assess claims made in that field through critique of methods of econometric analysis. The course will introduce students to the statistical software package Stata, which will be used to analyze data applying the methods learned.

EC325 Strategy: An Introduction to Game Theory

Module: Choice, Resources, Development

Instructor: [Stephan Müller](#)

Credits: 8 ECTS, 4 U.S. credits

Game theory is a fundamental discipline in the fields of economics, political science, biology, and beyond, as it provides a systematic framework for analyzing strategic interactions among rational decision-makers. This undergraduate course in Game Theory offers students a comprehensive introduction to the core concepts, principles, and applications of this fascinating field. The course begins with an overview of the basic components of game theory, including players, strategies, payoffs, and extensive and normal form representations. Students will learn how to model different types of games, ranging from simple two-player games to more complex multi-player scenarios, and study various solution concepts such as dominant strategies, Nash equilibrium, and subgame perfection. Throughout the course, students will explore various classical games, including the Prisoner's Dilemma, the Battle of the Sexes, and the Tragedy of the Commons. By examining these games, students will gain insight into real-world situations such as social dilemmas, competition, cooperation, and bargaining. Furthermore, applications of game theory in diverse fields will be discussed, ranging from economics and

business strategy to politics, law, and environmental issues. The course will include interactive discussions and problem-solving exercises to enhance students' understanding of the concepts and their practical applications.

Ethics and Politics

SO285 Migration, Space, and Power

Module: Law, Politics, and Society / Global Social Theory

Instructor: [Agata Lisiak](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Civic Engagement Certificate](#)

This course is an invitation to radically rethink migration with the help of two exceptional scholars, teachers, and activists: Rosa Luxemburg and Doreen Massey. Both Luxemburg and Massey were economic thinkers who made long-lasting contributions to their respective disciplines, shaped the political movements they supported, and inspired new generations of scholars and activists. Both were staunch supporters of internationalism and critics of global capitalism. Both conducted research on and advocated for workers' rights, and both left behind incisive reflections on the potential of solidarity. Rejecting neat, linear theories of development, both also repudiated binary models that juxtaposed the west and the rest, reform and revolution, global and local. Last but not least, both were women in spaces coded masculine – women who refused to conform to the heteropatriarchal gender norms of their social worlds. Considering that “there is no capitalism without migration” (Casas-Cortes et al. 2015), Luxemburg's and Massey's critiques of capitalism yield inspiring insights on migration because they engage with political and economic dependencies, colonial legacies, and what Massey called power geometry: the uneven positioning of different individuals and different groups within global interconnectedness. In dialog with Massey's notion of a global sense of place, Luxemburg's theory of the accumulation of capital can help us reframe the sticky connections between migration and capitalism in its current neoliberal guise. Following Massey's observation that “mobility, and control over mobility, both reflects and reinforces power” and Luxemburg's insistence that we consider inequality globally and not just locally, we will examine the wide-reaching consequences of capitalism's expansion into social activities hitherto unclaimed by the market (such as sharing and solidarity), as well as its enduring impact on both

lived realities and popular perceptions of migration. In addition to selected texts by Luxemburg and Massey, we will also read a range of complimentary writings on migration, space, and power including the works of Gurminder Bhabra, Encarnación Gutiérrez Rodríguez, Maria Lugones, Gloria Anzaldúa, Walter Rodney, Stuart Hall, among others.

AH255 Palestine at the Exhibition

Module: Movements and Thinkers

Instructor: [Hanan Toukan](#)

Credits: 8 ECTS, 4 U.S. credits

This course examines how Palestine has been produced, ordered, and made legible through exhibitions, archives, maps, archaeology, photography, and digital platforms from the late Ottoman period to the present. Drawing on Timothy Mitchell's concept of the "exhibitionary order" in *Colonizing Egypt*, the course focuses on how the land has been framed and re-framed across different political regimes, including Ottoman, British, Palestinian and Israeli institutions. It asks How does visual display function as a technology of power? How has Palestine been staged as biblical landscape, empty land, imperial province, security problem, heritage site, or humanitarian crisis in museums, exhibitions and other visual media? What forms of authority and knowledge emerge when land, ruins, and the built environment are rendered as objects of display? Beginning with nineteenth-century European Holy Land exhibitions, the course will cover shifts in exhibitionary regimes across the periods of Ottoman reform, early Zionist settlement, British colonial administration of Palestine, Israeli state formation, and the aftermath of the 1948 Palestinian Nakba. Students will examine Ottoman and Zionist exhibitionary practices, British Mandate surveying and aerial photography, post-Nakba archival formations, the formation of national museums, and contemporary digital mapping projects. Case studies will include Holy Land panoramas; Zionist pavilions at international expositions; British Mandate survey displays; Israeli and Palestinian national museums; and contemporary Palestinian and Israeli counter-archives and artistic interventions, including Palestine From Above, the work of Forensic Architecture, and Visualizing Palestine. The course will conclude with students-led curatorial proposals as a final project.

SO240 Science, Sea, and Society

Module: Law, Politics, and Society

Instructor: [Lakshmi Pradeep \(MPI Berlin\)](#)

Credits: 8 ECTS, 4 U.S. credits

In recent years, scholars in the humanities and social sciences have begun speaking of an “oceanic turn.” This shift asks us to reconsider the ocean not only as a resource that has sustained human life, trade, and imagination, but also as a space shaped and damaged by human activity. Long treated as distant and adventurous, the ocean is, for many coastal and island communities, an everyday reality marked by increasing pollution, extraction, and warming. Thinking with the multitude of marine life inhabiting these environments raises urgent questions about sustainability and ocean governance. This course examines how the sea has been seen, studied, measured, and conceptualized in the history of science, while also engaging recent conversations in literature and media studies gathered under the name “Blue Humanities.” Interdisciplinary in scope, the course places modern scientific knowledge alongside other ways of knowing the ocean, attending to both Western and non-Western contexts. Bringing together work from history, anthropology, literature, Science and Technology Studies, and philosophy, the course invites students to reflect on their own relationships (or lack thereof) with the sea. It asks us to move beyond viewing the ocean simply as a site of leisure toward a more engaged perspective on ocean environments and their histories. Active participation in class and group discussions is essential, and the exchange of diverse perspectives and examples is encouraged. The final assignment will be developed in consultation with the instructor throughout the semester.

PS271 US Foreign Policy

Module: Law, Politics, and Society

Instructor: [Aaron Allen](#)

Credits: 8 ECTS credits, 4 U.S. credits

This multidisciplinary course explores the structural evolution of the United States’ role in the world and the institutions shaping elite policy-making. Through an interactive approach, students will be able to contextualize contemporary American foreign policy challenges from their geographic, material, and ideational roots. Furthermore, course activities and assignments are tailored to assist students in becoming foreign policy practitioners fully capable of applying national security decision theories. The curriculum threads together historical cases, international relations scholarship, and security studies in order to provide a holistic

understanding of all the constituent parts influencing America's external posture. How did a nation once known for its relatively isolationist disposition become a global superpower and key enforcer of the liberal international order? What are the unique attributes of American-style foreign policy that have remained consistent across presidential administrations since the end of World War II? Can we discern a coherent approach in the recent emergence of a determination to disengage from global alliances while maintaining a right of intervention and interference? A critical appraisal of topics such as hard and soft power, alliances, globalization and multilateralism, bureaucratic politics, and the rise of the military industrial complex offers students the necessary tools to answer these core questions. The complementary emphasis on professional development will allow participants to garner practical skills through simulations, seminar debates, and presentations.

SE301 Making the Case: Human Rights Research and Reporting

Modules: Civic Engagement and Social Justice / Law, Politics, and Society

Instructor: [Fred Abrahams](#), [Marija Ristic](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Human Rights Certificate](#) requirement

This workshop-oriented class teaches the practical skills of a human rights investigator: how to identify the topic and focus of an investigation, how to design an investigative strategy, how to conduct the fact-finding, and how to present findings. Covered topics include research design, interviewing victims and witnesses, interviewing officials, corroborating evidence, using new technologies, consulting experts and using secondary sources, mitigating security risks, and managing personal stress and wellbeing. Students will develop their writing and presentation skills to communicate human rights findings in clear and compelling ways. Guest speakers will join to share their experiences.

PT358 Critical Human Rights Advocacy / Scholars at Risk

Modules: Civic Engagement and Social Justice / Law, Politics, and Society

Instructor: [Kerry Bystrom](#)

Credits: 8 ECTS, 4 U.S. credits

This is an [GHEA21](#) Network Collaborative Course ([NCC](#)) and fulfills [GHEA21 Human Rights Certificate](#) requirement

This seminar serves as an introduction to human rights advocacy, with a practical component. Half of the course focuses on the history and theory of human rights. What is it to make claims for human rights, or to denounce suffering or rights violation, especially on behalf of others? How and when and why have individuals and groups spoken out, mounted campaigns, published reports and exposés? How do they address, challenge, and sometimes work with governments and international organizations like the United Nations, particularly through transnational advocacy networks? What allows some campaigns to succeed while others fail? As we look at human rights advocacy from the campaign to abolish the slave trade to the founding of Amnesty International and the advent of digital activism, this half of the course serves as an introduction to human rights work as a mode of legal, political and cultural practice. The other half of the course involves hands-on work with the human rights organization Scholars at Risk (SAR) to support detained and disappeared scholars from SAR's Scholars in Prison Program. We will research events and individuals, communicate with families and lawyers and other advocates, propose strategies and tactics for pressuring governments and other powerful actors, and develop reports or appeals to public opinion -- all while recognizing the ethical and political risks this work may involve.

SO245 Violence, Peace, Justice

Module: Movements and Thinkers

Instructor: [Hanan Toukan](#)

Credits: 8 ECTS, 4 U.S. credits

This course examines the relationship between violence, peace, and justice by analyzing various forms of modern political violence, including interstate war, civil war, settler colonialism, military occupation, and genocide. It will explore how different political and identity formations generate distinct patterns of domination, displacement, resistance, and post-war reconstruction. Drawing on interdisciplinary theoretical frameworks from political theory, memory studies, decolonial feminism, ethics, and international law, students will look at how violence can operate as both a point of rupture and as an enduring structure with afterlives. Comparative case studies covered will include, amongst others, World War II; French colonial rule in Algeria; Israeli rule and occupation in Palestine; the Vietnam War; the Lebanese Civil Wars (1975–1990); and the Bosnian War. The comparative framing of the course will highlight how different configurations of power and authority shape mass atrocities,

humanitarian intervention, and later efforts toward possible reconciliation and peace.

PS215 Arab Politics

Module: Law, Politics and Society

Instructor: [Usahma Darrah](#)

Credits: 8 ECTS, 4 U.S. credits

This course is designed to introduce students to the politics of the contemporary Middle East and North Africa (MENA), including the Arab Gulf States. The 22 countries that make up the Arab League (AL) are diverse but they share a common language and a public space. We will explore Islam and its historic development, as well as the interaction of Arab peoples with European and American power. Second, we will use foundational concepts from history, political science, sociology and political economy to study the emergence of modern Arab States and their role in International Relations. This will also include Arab relations with Israel and the Israeli-Palestinian conflict. Finally, we will focus on internal and development issues that drive regional politics in the Maghreb, Egypt, the Mashreq and the Arab Gulf States.

PL320 Nietzsche: Philosophy at the Limit

Module: Movements and Thinkers

Instructors: [Tracy Colony](#)

Credits: 8 ECTS, 4 U.S. credits

The influence of Nietzsche's work upon later continental philosophy is perhaps unparalleled. In this advanced course we will read selections from his major works in order to introduce central themes of his philosophy such as the will to power, the eternal recurrence and the death of God. Reading chronologically, we will trace through the development of Nietzsche's thought with special attention to Nietzsche's understanding of metaphysics and his preparations for an alternative future for philosophy. Of particular importance will be the role which Nietzsche's understanding of genealogy plays in these preparations. In this course we will also chart the history of the reception of Nietzsche's philosophy and become familiar with seminal works in the secondary literature such as those of Heidegger, Deleuze,

Derrida, and Malabou. All texts will be read in translation, however, parallel readings in the original German will be supported and encouraged.

Internship

IS331 Berlin Internship Seminar: Working Cultures, Urban Cultures
Component: Elective

Instructors: [Agata Lisiak](#), [Florian Duijsens](#), [Clio Nicastro](#)

Credits: 8 ECTS, 4 U.S. credits (in combination with an internship)

Fulfills [GHEA21 Civic Engagement Certificate](#) and [GHEA21 Human Rights Certificate](#) requirements

Students enrolled in the Bard College Berlin Internship Program are required to complete the Berlin Internship Seminar, an interdisciplinary course designed to accompany the internship experience. We will meet on a weekly basis and discuss contemporary ways of living and working in Berlin and beyond: What do we mean when we talk about work? Do we need to love what we do? What renders work in/visible? How is work gendered and classed? How is work organized temporally and spatially and how does it, in turn, affect the city and its residents? What distinguishes the spaces in which we live and work today? Which new forms of work have recently emerged in Berlin? Which of them seem to thrive? How do Berlin's art institutions and citizen-activist organizations operate? Besides in-class discussions, invited lectures, and off-campus visits, the seminar offers a platform for the exchange of observations, reflections, and comments on individual internships. Participation in this seminar depends on successful and timely application for the Internship Program.

Literature and Rhetoric

LT326 Advanced Fiction Writing Workshop

Module: Producing Literature

Coordinator: [Alexander Lumans](#)

Credits: 8 ECTS credits, 4 U.S. credits

This course is designed for students who want to continue honing their writing craft and are interested in working within the genre of fiction—although “genre” is a slippery concept and the definition of fiction is extremely malleable. As a workshop class, we’ll be focusing primarily on peer-written fiction, examining formal and structural components, and discussing creative writing craft elements like tone, character, point of view, temporality, dialogue, and scene. But we’ll also be reading widely from work by both canonical writers (e.g., James Baldwin, Katherine Mansfield, Yasunari Kawabata, J.G. Ballard) and contemporary writers (e.g., Carmen Maria Machado, Etgar Keret, Mariana Enriquez, Helen Oyeyemi). This class's written assignments include: writing and revising two short fiction pieces due on a rotating schedule over the course of the semester; completing short workshop letters as part of the peer review process. The class participation requirements include: reading all assigned works carefully and coming to class prepared to discuss them in detail, being an active and vocal participant in workshops, giving a short presentation on a work of fiction you recommend to your fellow participants, and attending a literary reading. All reading material will be supplied in both hard copy and PDF form.

LT308 Autofiction

Module: Literary Movements and Forms / Writer and World

Instructor: [James Harker](#)

Credits: 8 ECTS, 4 U.S. credits

“Autofiction,” a hybrid literary genre combining autobiography and fiction, has seen such a rapid rise in popularity that the critic Jonathan Sturgeon went so far as to declare recently, “The postmodern novel is dead.” This course asks: why has autofiction gained so much attention in recent years? Are these works different from their predecessors? What kinds of stories or insights do they make possible? How do these works demand new thinking about fundamental terms of literary study: character, narrative, fiction, novel? Finally, how does autofiction engage with gender, race, sexuality, and displacement? Authors will include Lydia Davis, Karl Ove Knausgaard, Rachel Cusk, Edwidge Danticat, Patricia Lockwood, Maryse Condé, and others. Our readings of works of autofiction will be illuminated by narratology, the history of “autofiction” and other similar forms, and theoretical works on memory and memory culture.

LT334 From Modernismo to the Present: Contemporary Latin American Literature in Short Fiction

Module: Writer and World

Instructor: [Luis Miguel Isava](#)

Credits: 8 ECTS, 4 U.S. credits

It is often stated that Latin American Literature acquired a definite identity with its first original literary movement: El Modernismo, initiated by the Nicaraguan writer Rubén Darío (1867-1916). This course begins with that foundational moment and traces the development of the Latin American short story from the early 20th century to the present, setting out from these guiding questions: Is it possible to speak of Latin American literature as a whole? Is there a common trait among so many national literatures? What is the relation between Latin American Literature and Western (European, North American) Literature? Through the semester we will explore the evolution of the literary fields as well as the texts' themes and formal features from both an aesthetic and historical perspective. Beginning with Rubén Darío's short fiction, the syllabus will include foundational authors, such as Horacio Quiroga (Uruguay, 1878-1937), Julio Garmendia (Venezuela, 1898-1977), Jorge Luis Borges (Argentina, 1899-1986) and Felisberto Hernández (Uruguay, 1902-1964). Then we will focus on mid-century figures, such as Julio Cortázar (Argentina, 1914-1984), Juan Rulfo (Mexico, 1917-86), Clarice Lispector (Brazil, 1920-1977), Rosario Castellanos (Mexico, 1925-1974), Gabriel García Márquez (Colombia, 1927-2014), followed by authors from the next generation, Cristina Peri Rossi (Uruguay, b. 1941), Ricardo Piglia (1941-2017), Ana Lydia Vega (Puerto Rico, b. 1946) and Roberto Bolaño (1953-2003). Finally, we will examine short stories from what could be considered a "new boom" of Latin American literature, this time led predominantly by women writers: among others, Lina Meruane (Chile, b. 1970), Mariana Enríquez (Argentina, b. 1973), Samanta Schweblin (Argentina, b. 1978), and Mónica Ojeda (Ecuador, b. 1988).

LT353 Historical Fiction

Module: Writer and World

Instructor: [Martin Widmann](#)

Credits: 8 ECTS Credits, 4 U.S. credits

This seminar explores the intricate interplay between fact and imagination in historical fiction. We will investigate how writers across eras and cultures use fiction

to grapple with personal and collective memory, archives, as well as competing interpretations and re-tellings of the past. Our primary texts will range from Heinrich von Kleist's early 19th-century novella Michael Kohlhaas to Art Spiegelman's graphic depiction of the Holocaust in Maus, Toni Morrison's examination of American history in Jazz, W.G. Sebald's reflections on history and belonging in Austerlitz, to recent counterfactual and speculative historical novels such as Catherine Lacey's experimental Biography of X. Through close readings and discussions, we will engage with key questions of historiography and literary fiction and analyze narrative strategies that inform writing along the boundaries between history and invention. We will do so in the context of critical engagement with the genre by thinkers such as Georg Lukacs or Fredric Jameson.

LT370 What Was Romanticism?

Module: Literary Movements and Forms / Theories of Literature and Culture

Instructor: [Christian Wollin](#)

Credits: 8 ECTS Credits, 4 U.S. credits

Romanticism is rarely mentioned in intellectual or cultural discourse today except when it is a direct object of study. Yet as a European movement stretching from the 1790s to the mid-1850s, it had a decisive and far-reaching influence on aesthetic forms, ideas about art and the artist, and even on modes of thought and feeling. The tropes of Romanticism permeate our assumptions about creativity and taste, even when we are not aware of their influence. Equally, the kinds of narrative, image or concept generated by Romantic poetry, theory, or experiments in the novel often resurface in contemporary popular entertainment. By exploring central texts and dialogues of Romanticism, this course seeks to recapture the deep sense of rupture that originally marked the emergence of this complex and wide-ranging movement. We will examine and compare works across the genres of poetry, narrative prose, epistolary writing, and non-fiction by British, French, German and Russian authors: Anna Barbaud, William Blake, Byron, Samuel Taylor Coleridge, John Keats, Thomas De Quincey, Mary and Percy Bysshe Shelley, Dorothy and William Wordsworth, Chateaubriand, Louise Colet, Olympe de Gouges, Victor Hugo, Gérard de Nerval, Germaine de Staël, Bettina and Achim von Arnim, Clemens Brentano, Friedrich Hölderlin, Heinrich von Kleist, Rahel Levin Varnhagen, Novalis, E.T. A. Hoffmann, Friedrich Schlegel, Ludwig Tieck Heinrich Wackenroder, Mikhail Lermontov, and Alexander Pushkin. We will also consider paradigms of Romantic classical music and visual art. Lastly, we address critiques of Romanticism – in philosophy (Hegel,

Nietzsche), and in the aesthetics and poetics of Modernism (Baudelaire, T. S. Eliot, Virginia Woolf).

Politics

PS271 US Foreign Policy

Module: Advanced Topics in Global and Comparative Politics / Public Policy

Coordinator: [Aaron Allen](#)

Credits: 8 ECTS credits, 4 U.S. credits

This multidisciplinary course explores the structural evolution of the United States' role in the world and the institutions shaping elite policy-making. Through an interactive approach, students will be able to contextualize contemporary American foreign policy challenges from their geographic, material, and ideational roots. Furthermore, course activities and assignments are tailored to assist students in becoming foreign policy practitioners fully capable of applying national security decision theories. The curriculum threads together historical cases, international relations scholarship, and security studies in order to provide a holistic understanding of all the constituent parts influencing America's external posture. How did a nation once known for its relatively isolationist disposition become a global superpower and key enforcer of the liberal international order? What are the unique attributes of American-style foreign policy that have remained consistent across presidential administrations since the end of World War II? A critical appraisal of topics such as hard and soft power, alliances, globalization and multilateralism, bureaucratic politics, and the rise of the military industrial complex offers students the necessary tools to answer these core questions. The complementary emphasis on professional development will allow participants to garner practical skills through simulations, seminar debates, and presentations.

PT315 Democracy in the European Union

Module: Public Policy

Instructor: [Berit Ebert](#)

Credits: 8 ECTS, 4 U.S. credits

The institutions and political processes of the European Union (EU), namely the concept of supranationality, offer a unique construct of international collaboration that was developed with clear goals by founding members. However, Brexit, the war

in Ukraine, the financial crises, and the rise of populist movements and the outcome of the 2024 European Parliament elections, among others, seem to challenge this concept. At the same time, the political and legal framework of the EU provides its citizens with new opportunities for political participation in a multilevel political system, as the cases of Poland and Hungary have vividly displayed. All of this underlines the dynamic development of the EU, which started with the establishment in 1951 of the European Coal and Steel Community (ECSC) geared towards securing peace and long-term economic growth. Today, the Union is much more than that. Article 2 of the Treaty of Lisbon specifies: "The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail." How is this done? How do the institutions work? Where do citizens come into play? What is the relationship between the nation state and the supranational institutions in what political science refers to as "multilevel system"? The course analyses the institutions that have developed over this 70-plus year history: the European Council, the European Commission, the Council of the European Union, the European Parliament, the Court of Justice of the European Union, and the Committee of the Regions. It will also compare the institutions' supranational characteristics with those of the nation-state and of international organizations with a focus on governance structures in the EU. Major cases tried in the European Court of Justice and key legal principles that have shaped the Union's political advancements will be interpreted. Furthermore, we will discuss some of the European Union's policies and current political developments, among them the European electoral-law reform, the rule-of-law mechanism, gender equality, digital policy, and foreign and security policy. Students will engage with original EU policy documents to acquire the skills of analyzing and interpreting them. At the end of the seminar, students will have a solid knowledge about the functioning of the Union's institutions, and the evaluation of legal texts, treaty provisions, and policy approaches, enabling a clearer assessment of the future of the European project as well as a more astute understanding of broader political processes. At the end of the seminar the class takes a trip to Brussels.

SO203 Qualitative Methods in Social Sciences

Module: Qualitative Methods in Social Sciences

Instructor: [Aysuda Kölemen](#)

Credits: 8 ECTS, 4 U.S. credits

This course covers the principles and contemporary practices of qualitative research methods across the social sciences and humanities. We will start by exploring the ethical and philosophical foundations of qualitative inquiry, examining how knowledge is produced, who gets to interpret data as the researcher, and who becomes the data as the research participant.

Through a combination of theoretical readings, field-based observation, in-class exercises, discussions, student-led field research, and iterative research paper writing, students will develop theoretical knowledge as well as practical skills in conducting and analyzing qualitative research that particularly prepares them for conducting their thesis research. The course will cover a wide range of qualitative methods, including observation, interviewing, qualitative content analysis, metaphor analysis, narrative analysis, conversation analysis, signifier analysis, network analysis, and discourse analysis. We will apply these methods to diverse forms of qualitative data, including everyday social interactions, urban spaces, archives, traditional and social media, photographs, videos, maps, fashion, and other objects and texts. Students will be conducting their research, employing these methods, sharing their findings and the challenges they face with the instructor and their peers throughout the semester, receiving regular feedback, and developing their paper through an iterative process.

By the end of the course, students will be able to select appropriate methods for their research questions, collect and interpret qualitative data, and communicate their findings through informed and reflexive analysis.

SE301 Making the Case: Human Rights Research and Reporting

Module: Civic Engagement and Social Justice

Instructor: [Fred Abrahams](#), [Marija Ristic](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Human Rights Certificate](#) requirement

This workshop-oriented class teaches the practical skills of a human rights investigator: how to identify the topic and focus of an investigation, how to design an investigative strategy, how to conduct the fact-finding, and how to present findings. Covered topics include research design, interviewing victims and witnesses, interviewing officials, corroborating evidence, using new technologies, consulting experts and using secondary sources, mitigating security risks, and managing personal stress and wellbeing. Students will develop their writing and

presentation skills to communicate human rights findings in clear and compelling ways. Guest speakers will join to share their experiences.

SO245 Violence, Peace, Justice

Component: Elective

Instructor: [Hanan Toukan](#)

Credits: 8 ECTS, 4 U.S. credits

This course examines the relationship between violence, peace, and justice by analyzing various forms of modern political violence, including interstate war, civil war, settler colonialism, military occupation, and genocide. It will explore how different political and identity formations generate distinct patterns of domination, displacement, resistance, and post-war reconstruction. Drawing on interdisciplinary theoretical frameworks from political theory, memory studies, decolonial feminism, ethics, and international law, students will look at how violence can operate as both a point of rupture and as an enduring structure with afterlives. Comparative case studies covered will include, amongst others, World War II; French colonial rule in Algeria; Israeli rule and occupation in Palestine; the Vietnam War; the Lebanese Civil Wars (1975–1990); and the Bosnian War. The comparative framing of the course will highlight how different configurations of power and authority shape mass atrocities, humanitarian intervention, and later efforts toward possible reconciliation and peace.

SO285 Migration, Space, and Power

Module: Civic Engagement and Social Justice

Instructor: [Agata Lisiak](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [GHEA21 Civic Engagement Certificate](#)

This course is an invitation to radically rethink migration with the help of two exceptional scholars, teachers, and activists: Rosa Luxemburg and Doreen Massey. Both Luxemburg and Massey were economic thinkers who made long-lasting contributions to their respective disciplines, shaped the political movements they supported, and inspired new generations of scholars and activists.

Both were staunch supporters of internationalism and critics of global capitalism. Both conducted research on and advocated for workers' rights, and both left behind incisive reflections on the potential of solidarity. Rejecting neat, linear theories of development, both also repudiated binary models that juxtaposed the west and the rest, reform and revolution, global and local. Last but not least, both were women in spaces coded masculine – women who refused to conform to the heteropatriarchal gender norms of their social worlds. Considering that “there is no capitalism without migration” (Casas-Cortes et al. 2015), Luxemburg's and Massey's critiques of capitalism yield inspiring insights on migration because they engage with political and economic dependencies, colonial legacies, and what Massey called power geometry: the uneven positioning of different individuals and different groups within global interconnectedness. In dialog with Massey's notion of a global sense of place, Luxemburg's theory of the accumulation of capital can help us reframe the sticky connections between migration and capitalism in its current neoliberal guise. Following Massey's observation that “mobility, and control over mobility, both reflects and reinforces power” and Luxemburg's insistence that we consider inequality globally and not just locally, we will examine the wide-reaching consequences of capitalism's expansion into social activities hitherto unclaimed by the market (such as sharing and solidarity), as well as its enduring impact on both lived realities and popular perceptions of migration. In addition to selected texts by Luxemburg and Massey, we will also read a range of complimentary writings on migration, space, and power including the works of Gurminder Bhambra, Encarnación Gutiérrez Rodríguez, Maria Lugones, Gloria Anzaldúa, Walter Rodney, Stuart Hall, among others.

SO240 Science, Sea, and Society

Component: Elective

Instructor: [Lakshmi Pradeep \(MPI Berlin\)](#)

Credits: 8 ECTS, 4 U.S. credits

In recent years, scholars in the humanities and social sciences have begun speaking of an “oceanic turn.” This shift asks us to reconsider the ocean not only as a resource that has sustained human life, trade, and imagination, but also as a space shaped and damaged by human activity. Long treated as distant and adventurous, the ocean is, for many coastal and island communities, an everyday reality marked by increasing pollution, extraction, and warming. Thinking with the multitude of marine life inhabiting these environments raises urgent questions about sustainability and ocean governance. This course examines how the sea has been seen, studied, measured, and conceptualized in the history of science, while also

engaging recent conversations in literature and media studies gathered under the name “Blue Humanities.” Interdisciplinary in scope, the course places modern scientific knowledge alongside other ways of knowing the ocean, attending to both Western and non-Western contexts. Bringing together work from history, anthropology, literature, Science and Technology Studies, and philosophy, the course invites students to reflect on their own relationships (or lack thereof) with the sea. It asks us to move beyond viewing the ocean simply as a site of leisure toward a more engaged perspective on ocean environments and their histories. Active participation in class and group discussions is essential, and the exchange of diverse perspectives and examples is encouraged. The final assignment will be developed in consultation with the instructor throughout the semester.

PS215 Arab Politics

Component: Elective

Instructor: [Usahma Darrah](#)

Credits: 8 ECTS, 4 U.S. credits

This course is designed to introduce students to the politics of the contemporary Middle East and North Africa (MENA), including the Arab Gulf States. The 22 countries that make up the Arab League (AL) are diverse but they share a common language and a public space. We will explore Islam and its historic development, as well as the interaction of Arab peoples with European and American power. Second, we will use foundational concepts from history, political science, sociology and political economy to study the emergence of modern Arab States and their role in International Relations. This will also include Arab relations with Israel and the Israeli-Palestinian conflict. Finally, we will focus on internal and development issues that drive regional politics in the Maghreb, Egypt, the Mashreq and the Arab Gulf States.

PL320 Nietzsche: Philosophy at the Limit

Module: Elective / Philosophy and Society

Instructors: [Tracy Colony](#)

Credits: 8 ECTS, 4 U.S. credits

The influence of Nietzsche's work upon later continental philosophy is perhaps unparalleled. In this advanced course we will read selections from his major works in order to introduce central themes of his philosophy such as the will to power, the eternal recurrence and the death of God. Reading chronologically, we will trace through the development of Nietzsche's thought with special attention to Nietzsche's understanding of metaphysics and his preparations for an alternative future for philosophy. Of particular importance will be the role which Nietzsche's understanding of genealogy plays in these preparations. In this course we will also chart the history of the reception of Nietzsche's philosophy and become familiar with seminal works in the secondary literature such as those of Heidegger, Deleuze, Derrida, and Malabou. All texts will be read in translation, however, parallel readings in the original German will be supported and encouraged.

Language Courses

German A1-C2 level and German Conversation courses will be offered.