Spring 2027

IS104 Forms of Love

AY/BA1/Begin in Berlin Core Course

Module: Medieval Literatures and Cultures

Instructors: Giulia Clabassi, Tracy Colony, Sinem Kılıç, David Hayes, Geoff Lehman, Sasha Shapiro, Katalin Makkai

Credits: 8 ECTS, 4 U.S. credits

In this course, we trace the development of the concept of love from its roots in diverse intellectual traditions to its cultural prominence in the European Middle Ages. Perhaps in no other time or place has a single concept held as much cultural power. Yet the meaning of love was sharply contested: both the cloister and aristocratic court claimed love as its domain. Moreover, the secular and religious meanings of love were capable of a rich interplay. Focusing upon this interplay, the course traces the journey of a specific form of love (fin'amor or so-called "courtly love") from Muslim-ruled, multicultural al-Andalus to Occitania (Provence) to Northern France in the 12th century. Although the Medieval world seems alien to us, and in many ways has come to stand for what we now reject, its images and ideals of love formed, as C.S. Lewis says, "the background of European literature for eight hundred years," and still exert their influence on contemporary culture.

IS212 Early Modern Science

BA2 Core Course

Module: Early Modern Science

Instructors: Giulia Clabassi, Gilad Nir, Thomas Raysmith, Luis Miguel Isava, Katalin Makkai

Credits: 8 ECTS, 4 U.S. credits

The course seeks to introduce the scientific advances of the early modern period (with particular focus on the seventeenth century): the developments that defined the principles, methods and frameworks of modern natural science as it exists today. We not only explore the philosophical basis and conclusions of this historical development, but its experimental procedures, and come to an understanding of

their practical form and the meaning of their results. In the first section, we concentrate on the new understanding of space, matter and motion deriving from the cosmologies and mechanical theories of this era (the basis of modern physics). In the second, we consider the remarkable advances in the life sciences at this period (examining anatomical and medical texts), and finally, attend to the emergence of what came to be called "chemistry" out of the mystical practice of alchemy. Included in the course are visits to exhibitions and collections in Berlin, which will help us to reflect on the way in which scientific practices and their discoveries have been historicized, and why we ought to enhance our critical awareness of such historicizing.

IS322 Modernism Core course - Global Modernisms

BA3-4/PY Core Course

Module: Modernism

Coordinator: James Harker, Laura Scuriatti, Christian Wollin

Credits: 8 ECTS, 4 U.S. credits

Modernism is generally thought of as a period characterized in literature and art by radical experimentation, by the invention and re-invention of new forms, and by an aesthetic that privileged the present, the modern, the new. As such, it also reacted to and reflected on the process of modernization and different notions of modernity. Modernism was, in fact, a complex constellation of phenomena that saw close interaction among the arts, literature, politics, philosophy, science and economics, and that questioned the most basic categories of aesthetic, political and philosophical thought. The course will focus on three related topics, which will be investigated in relation to each other through a variety of philosophical and theoretical texts, literature, artworks and architecture from across the globe: 1) theories of modernism, modernity and modernization; 2) the role played cities as increasingly dominant cultural centers, hegemonic forces and subject matter of modernist literature and the arts; 3) the increasing expansion of industry, colonization and global commerce, with a particular focus on literary responses to the perceived dehumanization brought about by technological advancement, bureaucracy and exploitation of the environment.

IS123 Academic Research in the Humanities and Social Sciences

Module: Senior Core Colloquium

Coordinators: Ulrike Wagner, Nina Tecklenburg

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, the arts and 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, as well as peer review and constructive feedback. Including the participation of thesis supervisors and other faculty members, this course accompanies the first semester of preparation for the thesis project. In addition, art students will be supported in developing an substantial artistic research project alongside their written thesis.

Art and Aesthetics Foundational

AH210 Made in Germany? Art and National Identity, 1800-2000

Modules: Art and Artists in Context

Professor: Aya Soika

Credits: 8 ECTS, 4 U.S. credits

Questions of belonging and national identity constitute a particularly complex issue in German art and culture. In the early 1800s, painters such as Caspar David Friedrich looked back to the Gothic period and promoted the ideal of the Holy Roman Empire. His work was one of a number of attempts to create a kind of German national unity in the aftermath of the French invasions undertaken by Napoleon I. With the development of Germany into an industrial powerhouse and a unified national-imperial state from the 1870s onwards, artists felt the need to explore new ways of seeing. At the same time, they continued to struggle with questions of identity: was it 'appropriate' to look for aesthetic inspiration to Paris, to

the 'enemy nation' defeated in 1871? And how did the so-called 'Expressionists' position themselves within the European art scene? Debates over art's social and political relevance intensified in the early decades of the twentieth century, and were taken up again with new fervor after the First World War. The legendary 'Weimar years' – which lasted only from 1919 until Hitler's rise to power in 1933 – saw the emergence of Berlin Dada, New Objectivity and the Bauhaus. The Nazi dictatorship followed a cultural agenda shaped by racial ideology. After its collapse in the wake of war and genocide, the relationship between art and its social meaning became even more contested. Theodor Adorno proclaimed that it was barbaric to write poetry after Auschwitz. Collective memories of the German past, and the Cold War conflict between capitalist democracy and socialist dictatorship, continued to influence artistic production. This class offers an introduction to Germany's difficult history through the examination of artistic positions from Romanticism through pre-World War one Expressionism, the Weimar Years, and Nazi Cultural Politics to the memorial discourses in the post-reunification period of the 1990s. Field trips to museums are an integral part of the course.

AR210 New Materialisms in Philosophy and Art

Modules: Approaching Arts Through Theory

Instructor: Nisaar Ulama

Credits: 8 ECTS, 4 U.S. credits

"Language matters. Discourse matters. Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter."
Karen Barad

In this seminar we explore, re-think and revisit relationships between humans and nature. Recent attempts to do this have followed criticism of Western thinking (and acting) as being rooted deeply in a violent division: a sovereign human subject on the one hand with non-human, natural objects as merely passive material on the other. Alongside this critique, we want to read proposals for a different understanding of what human or nature could possibly mean – after all, climate change and the Anthropocene have fundamentally challenged a hierarchical idea of the relation between these two categories. Understanding matter and materialities as the non-human will be of crucial interest. With this aim in mind, we examine the perspectives of philosophy, science and the arts. For example, Karen Barad

proposes learning from quantum physics to overcome the idea of fixed oppositions defining subjects and objects. Instead, entanglements, intra-actions, and diffractions should open up a relational space in which agency is situated. Ultimately, humans are not the only beings in the world who can act. We consider artistic and curatorial practices as well as theoretical approaches to the potential of matter. Readings for our seminar will include texts by Sara Ahmed, Rosi Braidotti, Dipesh Chakrabarty, Achille Mbembe, and Nancy Tuana.

FM256 In Kino Veritas: Introduction to Film Studies

Module: Approaching Art through Theory

Professor: Matthias Hurst

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

The German Expressionist poet and critic Ernst Blass used the phrase "in Kino veritas" in the 1920s to evoke the overwhelming power of the medium of cinema as a means of conveying a sense of truth through a visual spectacle that transcends any concept of objective reality or rationality. Adapting the Latin proverb, *in vino veritas* (in wine there is truth), Blass alluded to the intoxication and enchantment induced by the cinematic moving image. Later in the medium's history, the French New Wave film director Jean-Luc Godard emphasized a somewhat different aspect of cinema's claim to "truth," referring to its intensive (and therefore potentially deceptive) documentary quality: "Le cinéma, c'est la vérité 24 fois par seconde" ("Cinema is truth 24 times a second"). In this introductory course, we look at the variety of ways in which film stakes its claim to being a medium of "truth," through its examination of human experience and exploration of a range of techniques for rendering a powerful reality-effect. We consider cross-cultural, transnational instances of the technique of filmic narration, from *Rashomon* by Akira Kurosawa to *The Apu Trilogy* by Satyajit Ray, to *8½* by Federico Fellini, *Blow-Up* by Michelangelo Antonioni, *Day for Night* by François Truffaut, *Vagabond* by Agnès Varda, and *After Life* by Hirokazu Kore-Eda. Basic concepts of film history, film theory and film analysis as well as different approaches to film interpretation will help us to understand how narrative films represent and comment on life, death, and truth, i.e. the tensions between objective and subjective realities of the human condition as informed by the historical and cultural experiences of (post)modernity. Not least, we consider how film pursues a critical reflection on itself as a medium.

FA108 Beginners in Digital Photography - Your own point of view

Module: Artistic Practice

Instructor: Carla Åhlander

Credits: 8 ECTS, 4 U.S. credits

This course offers an introduction to digital photography with a focus on artistic expression. It is designed for those who wish to learn digital photography at a basic level — covering the fundamentals of the camera, including exposure, composition, and lighting — while also developing their photographic work into a personal project. The course includes in-class critiques and discussions on the choice of method, technique, subject matter, and presentation. Parts of the course will involve reviewing work of both contemporary and historical photographers, alongside introductions to the technical and theoretical tools you will need for your own practice. There will be opportunities to explore both documentary approaches and staged photography. Throughout the semester, students will complete a series of assignments that will serve as the basis for developing their own photo series. We will ask questions such as: What is my unique way of looking at the world? What is my own point of view? It is an advantage if you can use your own camera in this course, but a limited number of cameras are also available to borrow from BCB for shorter periods of time.

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.

FA116 Observational Drawing

Module: Artistic Practice

Professor: John Kleckner

Credits: 8 ECTS, 4 U.S. credits

This course is an introduction to drawing from observation, and develops the skill of accurately depicting the visible world. We begin with a sequence of exercises exploring core concepts and techniques of drawing, including line, value, volume, light and shadow, positive and negative space, composition, linear perspective, and scale. Students will draw from life, natural forms, and from figure and object arrangements. Classwork covers a wide range of approaches to drawing with materials including graphite, ink, charcoal, colored pencils, and pastel. In the second half of the semester, students are encouraged to develop independent projects, using personal expression to convey their subjective perceptual experiences. Students should expect to draw for at least three to six hours each week outside of class sessions. Studio work is supported by assigned readings, group discussions, museum visits, and slide presentations featuring artists with strong connections to Berlin.

Evaluations and group critiques occur at midterm and at the end of the term. The semester culminates in the “Open Studios'' exhibition in the BCB arts buildings at Monopol. Prospective students can email questions to the professor directly.

FA114 Beginning Painting

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Katy Kirbach

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" by 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 their associated techniques: acrylic, watercolor, gouache, among others. The 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 a variety of references to art history, exploring the works of a number of artists, including their mode of perception, background, and historical context. These insights enable a deeper understanding of the art form, and allow students to integrate new perspectives into their work. The course includes individual and group discussions, as well as practical exercises in the form of short workshops and exhibition discussions linked to excursions.

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 concludes with a presentation of all sculptures and a 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 for participation in this course to cover material expenses.

MU210 Beethoven's Piano Sonatas: From Alpha to Omega

Modules: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: Benjamin Hochman

The pianist and conductor Hans von Bülow famously called Bach's Well-Tempered Clavier the "Old Testament" and Beethoven's thirty-two piano sonatas the "New Testament" of the piano canon. Composed between 1795 and 1822 and spanning almost the entirety of Beethoven's creative life, the sonatas reveal an artist continually reinventing inherited forms, stretching the possibilities of his instrument, and redefining the boundaries of expression and meaning. Two centuries after Beethoven's death, they remain both a cornerstone of Western classical music and a radical body of work that continues to challenge performers and listeners.
We will explore Beethoven's complete cycle through close listening, complemented by discussion of historical context, performance, and interpretation. We will trace Beethoven's development from the Classical inheritance of Haydn and Mozart through the dramatic experimentation of his middle period to the searching and sometimes enigmatic language of the late sonatas. Commentary by performers and scholars such as Tovey, Thayer, and Kinderman will offer perspectives on the music while illuminating Beethoven's life and creative development, his cultural and "heroic" identity, and the history of interpretation. The course is intended for all students, and no prior musical knowledge is necessary. Taught from the perspective of a performing musician, it will engage as much with music as with words and coincides with Benjamin Hochman's 2027–28 traversal of the complete sonatas in concert.

Please note: Classes will be structured as ten extended sessions rather than as weekly meetings throughout the semester.

SC215 Reflecting Human-Environment Relations (Through Sound)

Modules: Approaching Art Through Theory / Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Francisca Rocha Gonçalves

Fulfills Civic Engagement Certificate requirement

In light of the serious impact of human activities on the environment reflected in the phenomena of 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 'culture' and 'nature' in Western thought. Through a cross-disciplinary approach that includes acoustic ecology, the arts, environmental artistic activism, and natural history, this foundational course considers ongoing efforts to dismantle such a divide, providing students with a blend of theoretical and practical knowledge. We critically examine the reasons behind the societal separation of nature and culture and how this division has shaped our environmental perceptions and actions. We develop a deeper appreciation of the interconnectedness of all life forms and the importance of interdisciplinary approaches to addressing complex ecological issues. Classes investigate the ways in soundscapes and acoustic ecology challenge the nature-culture divide, the potential of creative expression to re-connect culture and nature, and the role of environmental artistic activism in addressing noise pollution and ecosystem impact. Hands-on practical activities and fieldwork link theory with real-world experiences. Students also examine 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.

TH180 Rethinking Regie: An Introduction to Directing

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Julia Hart

(In collaboration with TH134 Introduction to Playwriting)

This course will introduce students to the basics of directing in the context of contemporary German theater. The course has a two-fold structure: First, students will study different theater aesthetics and styles by looking at the work of directors

currently working in Berlin, and discuss the various definitions of the controversial term Regietheater or "director's theater." What does directing look like in Germany today and what is the role of the director in the rehearsal? Students will be introduced to basic directing techniques in class and learn exercises for staging text-based material. What are the steps a director in Germany typically goes through when directing a play? What are different ways of developing a conceptual approach to a piece and how can this affect your work with actors? Second, students in this course will work together throughout the semester with students in the "Introduction to Playwriting" seminar, taught by Cory Tamler. In a workshop setting, students will form teams of directors, playwrights and actors to explore different forms of collaboration in the rehearsal room. Students will work on staged readings and short scenes that will culminate in a theater presentation in the Factory at the end of the semester.

FA190 Digital Filmmaking I: Idea & Form

Module: Artistic Practice

Instructor: Charity Ellis

Credits: 8 ECTS, 4 U.S. Credits

This foundational course provides a comprehensive introduction to the fundamentals of digital filmmaking. Over the semester, students will gain hands-on experience through in-class labs, group shoots, and individual filmmaking assignments, using a range of professional video and audio equipment. They will learn how to use the camera's manual settings, how to effectively light a scene, and master the essentials of sound recording and sound design. Additionally, they will learn non-linear editing using Adobe Premiere, building technical proficiency and creative expression. Through screenings and discussion of international words from a variety of genres and eras—-narrative, documentary, experimental, online streaming content, etc.--students will enhance their ability to analyze and critique film and video. These activities support them in creating their own body of work, from short sound and video exercises, to complete productions. The goals of this course are for students to develop fluency in cinematic language, grounded in both creative decision-making and technical expertise, thus enabling them to bring their visions to life.

FA113 Introduction to Glass Making

Component: Elective

Instructor: Nadania Idriss

Credits: 8 ECTS, 4 U.S. credits

During this class students will learn the 2000-year-old technique of making molds that are used to make glass objects. We will go on a journey from the positive form to thinking about negative and hollow spaces. We will also learn how to cut and polish glass so that each object will go from prototype to working model to finished object. A pop-up show at the end of the class will allow all of us to reflect on the process and show our sculptures to a wider audience. 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 toward 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 €50 for participation in this course to cover material expenses.

FA156 Dance Lab: Body Space Image. Dance and Visual Arts

Component: Elective

Instructor: Eva Burghardt

Credits: 8 ECTS, 4 U.S. credits

In addition to ongoing movement training as an essential foundation, this course explores the crossover between dance and visual arts, looking at dance and choreography outside of its usual context, the theater space. Drawing from contemporary dance and improvisation techniques, students will train their body as an "instrument," deepening its awareness, sense of presence and musicality, practicing listening to oneself as well as others. Starting from this inner awareness, we bring attention to our surroundings, making connections to other bodies, objects, space and architecture. Weather permitting, we will leave the dance floor and take our explorations out into the neighborhood to work site-specifically. How can we refresh our eyes and reshape experiences of known places with our present

body? How can the experience of the surroundings inspire, inform and bring form to the dances within us or create relationships with the environment we live in? How does our body relate to forms, lines, textures, colors, sounds, or the history or memories of a place? How does it change our experience of a place as a dancer or spectator? Open score improvisations and tasks will be assigned individually and to the group. A final presentation, including sketches, experiments and scores created by students will be shown at the end of the semester. Throughout the course, we will look at and discuss the works of those artists who widened the understanding of dance and choreography, crossing the borders between dance and visual media, e.g., postmodernists Trisha Brown, Simone Forti and Anna Halprin and contemporary figures such as Tino Sehgal, William Forsythe, Willi Dorner or Anne Imhoff. Two off-site excursions to performances in Berlin, including discussions and a written reflection afterwards, will be an integral part of the course. Two off-site excursions to performances in Berlin, including discussions and a written reflection afterwards, will be an integral part of the course.

FA107 Ceramics

Component: Elective

Credits: 8 ECTS, 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.

FA104 Introduction to the Art of Porcelain-Making

Component: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: Maria Volkhova

Discover the world of "white gold". This is what the precious porcelain has always been called because of its special properties: white, translucent, graceful, non-porous material that is harder than ceramics and not that easy to produce. During playful and creative experimentation with the material and through trying out a variety of decorative possibilities, we uncover the fundamental principles of porcelain casting. The course involves studying porcelain and its properties, creating an individual piece, building a plaster mold, and casting a limited edition in porcelain.

Artistic Practice Foundational

AH210 Made in Germany? Art and National Identity, 1800-2000

Module: Art History, Culture and Society

Credits: 8 ECTS, 4 U.S. credits

Professor: Aya Soika

Questions of belonging and national identity constitute a particularly complex issue in German art and culture. In the early 1800s, painters such as Caspar David Friedrich looked back to the Gothic period and promoted the ideal of the Holy Roman Empire. His work was one of a number of attempts to create a kind of German national unity in the aftermath of the French invasions undertaken by Napoleon I. With the development of Germany into an industrial powerhouse and a unified national-imperial state from the 1870s onwards, artists felt the need to explore new ways of seeing. At the same time, they continued to struggle with questions of identity: was it 'appropriate' to look for aesthetic inspiration to Paris, to the 'enemy nation' defeated in 1871? And how did the so-called 'Expressionists' position themselves within the European art scene? Debates over art's social and political relevance intensified in the early decades of the twentieth century, and were taken up again with new fervor after the First World War. The legendary 'Weimar years' – which lasted only from 1919 until Hitler's rise to power in 1933 – saw the emergence of Berlin Dada, New Objectivity and the Bauhaus. The Nazi dictatorship followed a cultural agenda shaped by racial ideology. After its collapse in the wake of war and genocide, the relationship between art and its social meaning became even more contested. Theodor Adorno proclaimed that it was barbaric to write poetry after Auschwitz. Collective memories of the German past, and the Cold War conflict between capitalist democracy and socialist dictatorship, continued to

influence artistic production. This class offers an introduction to Germany's difficult history through the examination of artistic positions from Romanticism through pre-World War one Expressionism, the Weimar Years, and Nazi Cultural Politics to the memorial discourses in the post-reunification period of the 1990s. Field trips to museums are an integral part of the course.

FA108 Beginners in Digital Photography - Your own point of view

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Carla Åhlander

This course offers an introduction to digital photography with a focus on artistic expression. It is designed for those who wish to learn digital photography at a basic level — covering the fundamentals of the camera, including exposure, composition, and lighting — while also developing their photographic work into a personal project. The course includes in-class critiques and discussions on the choice of method, technique, subject matter, and presentation. Parts of the course will involve reviewing work of both contemporary and historical photographers, alongside introductions to the technical and theoretical tools you will need for your own practice. There will be opportunities to explore both documentary approaches and staged photography. Throughout the semester, students will complete a series of assignments that will serve as the basis for developing their own photo series. We will ask questions such as: What is my unique way of looking at the world? What is my own point of view? It is an advantage if you can use your own camera in this course, but a limited number of cameras are also available to borrow from BCB for shorter periods of time.

FA106 Beginners Black and White Photography Class: The Slow Photo

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: April Gertler

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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.

FA116 Observational Drawing

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Professor: John Kleckner

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FA114 Beginning Painting

Module: Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Katy Kirbach

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FA112 Marble Stone Sculpture

Module: Artistic Practice

Instructors: Raphael Beil

Credits: 8 ECTS, 4 U.S. credits

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 concludes with a presentation of all sculptures and a 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.

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MU210 Beethoven's Piano Sonatas: From Alpha to Omega

Modules: Elective

Credits: 8 ECTS, 4 U.S. credits

Instructor: Benjamin Hochman

The pianist and conductor Hans von Bülow famously called Bach's Well-Tempered Clavier the "Old Testament" and Beethoven's thirty-two piano sonatas the "New Testament" of the piano canon. Composed between 1795 and 1822 and spanning almost the entirety of Beethoven's creative life, the sonatas reveal an artist continually reinventing inherited forms, stretching the possibilities of his instrument, and redefining the boundaries of expression and meaning. Two centuries after Beethoven's death, they remain both a cornerstone of Western classical music and a radical body of work that continues to challenge performers and listeners.
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Please note: Classes will be structured as ten extended sessions rather than as weekly meetings throughout the semester.

SC215 Reflecting Human-Environment Relations (Through Sound)

Module: Art, Science, Ecology

Instructor: Francisca Rocha Gonçalves

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

In light of the serious impact of human activities on the environment reflected in the phenomena of 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 'culture' and 'nature' in Western thought. Through a cross-disciplinary approach that includes acoustic ecology, the arts, environmental artistic activism, and natural history, this foundational course considers ongoing efforts to dismantle such a divide, providing students with a blend of theoretical and practical knowledge. We critically examine the reasons behind the societal separation of nature and culture and how this division has shaped our environmental perceptions and actions. We develop a deeper appreciation of the interconnectedness of all life forms and the importance of interdisciplinary approaches to addressing complex ecological issues. Classes investigate the ways in soundscapes and acoustic ecology challenge the nature-culture divide, the potential of creative expression to re-connect culture and nature, and the role of environmental artistic activism in addressing noise pollution and ecosystem impact. Hands-on practical activities and fieldwork link theory with real-world experiences. Students also examine 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.

TH180 Rethinking Regie: An Introduction to Directing

Module: Artistic Practice

Instructor: Julia Hart

Credits: 8 ECTS, 4 U.S. credits

(In collaboration with TH134 Introduction to Playwriting)

This course will introduce students to the basics of directing in the context of contemporary German theater. The course has a two-fold structure: First, students will study different theater aesthetics and styles by looking at the work of directors currently working in Berlin, and discuss the various definitions of the controversial term Regietheater or "director's theater." What does directing look like in Germany today and what is the role of the director in the rehearsal? Students will be introduced to basic directing techniques in class and learn exercises for staging text-based material. What are the steps a director in Germany typically goes through when directing a play? What are different ways of developing a conceptual approach to a piece and how can this affect your work with actors? Second, students in this course will work together throughout the semester with students in the "Introduction to Playwriting" seminar, taught by Cory Tamler. In a workshop setting, students will form teams of directors, playwrights and actors to explore different forms of collaboration in the rehearsal room. Students will work on staged readings and short scenes that will culminate in a theater presentation in the Factory at the end of the semester.

FA190 Digital Filmmaking I: Idea & Form

Module: Artistic Practice

Instructor: Charity Ellis

Credits: 8 ECTS, 4 U.S. Credits

This foundational course provides a comprehensive introduction to the fundamentals of digital filmmaking. Over the semester, students will gain hands-on experience through in-class labs, group shoots, and individual filmmaking assignments, using a range of professional video and audio equipment. They will learn how to use the camera's manual settings, how to effectively light a scene, and master the essentials of sound recording and sound design. Additionally, they will learn non-linear editing using Adobe Premiere, building technical proficiency and creative expression. Through screenings and discussion of international words from a variety of genres and eras—-narrative, documentary, experimental, online streaming content, etc.--students will enhance their ability to analyze and critique film and video. These activities support them in creating their own body of work, from short sound and video exercises, to complete productions. The goals of this course are

for students to develop fluency in cinematic language, grounded in both creative decision-making and technical expertise, thus enabling them to bring their visions to life.

AR210 New Materialisms in Philosophy and Art

Modules: Art, Science, Ecology

Instructor: Nisaar Ulama

Credits: 8 ECTS, 4 U.S. credits

"Language matters. Discourse matters. Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter."
Karen Barad

In this seminar we explore, re-think and revisit relationships between humans and nature. Recent attempts to do this have followed criticism of Western thinking (and acting) as being rooted deeply in a violent division: a sovereign human subject on the one hand with non-human, natural objects as merely passive material on the other. Alongside this critique, we want to read proposals for a different understanding of what human or nature could possibly mean – after all, climate change and the Anthropocene have fundamentally challenged a hierarchical idea of the relation between these two categories. Understanding matter and materialities as the non-human will be of crucial interest. With this aim in mind, we examine the perspectives of philosophy, science and the arts. For example, Karen Barad proposes learning from quantum physics to overcome the idea of fixed oppositions defining subjects and objects. Instead, entanglements, intra-actions, and diffractions should open up a relational space in which agency is situated. Ultimately, humans are not the only beings in the world who can act. We consider artistic and curatorial practices as well as theoretical approaches to the potential of matter. Readings for our seminar will include texts by Sara Ahmed, Rosi Braidotti, Dipesh Chakrabarty, Achille Mbembe, and Nancy Tuana.

FM256 In Kino Veritas: Introduction to Film Studies

Module: Art History, Culture and Society

Professor: Matthias Hurst

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

The German Expressionist poet and critic Ernst Blass used the phrase "in Kino veritas" in the 1920s to evoke the overwhelming power of the medium of cinema as a means of conveying a sense of truth through a visual spectacle that transcends any concept of objective reality or rationality. Adapting the Latin proverb, *in vino veritas* (in wine there is truth), Blass alluded to the intoxication and enchantment induced by the cinematic moving image. Later in the medium's history, the French New Wave film director Jean-Luc Godard emphasized a somewhat different aspect of cinema's claim to "truth," referring to its intensive (and therefore potentially deceptive) documentary quality: "Le cinéma, c'est la vérité 24 fois par seconde" ("Cinema is truth 24 times a second"). In this introductory course, we look at the variety of ways in which film stakes its claim to being a medium of "truth," through its examination of human experience and exploration of a range of techniques for rendering a powerful reality-effect. We consider cross-cultural, transnational instances of the technique of filmic narration, from *Rashomon* by Akira Kurosawa to *The Apu Trilogy* by Satyajit Ray, to *8½* by Federico Fellini, *Blow-Up* by Michelangelo Antonioni, *Day for Night* by François Truffaut, *Vagabond* by Agnès Varda, and *After Life* by Hirokazu Kore-Eda. Basic concepts of film history, film theory and film analysis as well as different approaches to film interpretation will help us to understand how narrative films represent and comment on life, death, and truth, i.e. the tensions between objective and subjective realities of the human condition as informed by the historical and cultural experiences of (post)modernity. Not least, we consider how film pursues a critical reflection on itself as a medium.

FA113 Introduction to Glass Making

Component: Elective

Instructor: Nadania Idriss

Credits: 8 ECTS, 4 U.S. credits

During this class students will learn the 2000-year-old technique of making molds that are used to make glass objects. We will go on a journey from the positive form to thinking about negative and hollow spaces. We will also learn how to cut and polish glass so that each object will go from prototype to working model to finished object. A pop-up show at the end of the class will allow all of us to reflect on the

process and show our sculptures to a wider audience. 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 toward 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 €50 for participation in this course to cover material expenses.

FA156 Dance Lab: Body Space Image. Dance and Visual Arts

Component: Elective

Instructor: Eva Burghardt

Credits: 8 ECTS, 4 U.S. credits

In addition to ongoing movement training as an essential foundation, this course explores the crossover between dance and visual arts, looking at dance and choreography outside of its usual context, the theater space. Drawing from contemporary dance and improvisation techniques, students will train their body as an "instrument," deepening its awareness, sense of presence and musicality, practicing listening to oneself as well as others. Starting from this inner awareness, we bring attention to our surroundings, making connections to other bodies, objects, space and architecture. Weather permitting, we will leave the dance floor and take our explorations out into the neighborhood to work site-specifically. How can we refresh our eyes and reshape experiences of known places with our present body? How can the experience of the surroundings inspire, inform and bring form to the dances within us or create relationships with the environment we live in? How does our body relate to forms, lines, textures, colors, sounds, or the history or memories of a place? How does it change our experience of a place as a dancer or spectator? Open score improvisations and tasks will be assigned individually and to the group. A final presentation, including sketches, experiments and scores created by students will be shown at the end of the semester. Throughout the course, we will look at and discuss the works of those artists who widened the understanding of dance and choreography, crossing the borders between dance and visual media, e.g., postmodernists Trisha Brown, Simone Forti and Anna Halprin and contemporary figures such as Tino Sehgal, William Forsythe, Willi Dorner or Anne

Imhoff. Two off-site excursions to performances in Berlin, including discussions and a written reflection afterwards, will be an integral part of the course. Two off-site excursions to performances in Berlin, including discussions and a written reflection afterwards, will be an integral part of the course.

FA107 Ceramics

Component: Elective

Instructor: Joon Park

Credits: 8 ECTS, 4 U.S. credits

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.

Economics Foundational

MA110 Mathematical Foundations

Module: Mathematics

Instructor: Ann-Kathrin Blankenberg

Credits: 8 ECTS, 4 U.S. credits

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

This course focuses on the (basic) tools important for the study of political science and economics: analytic geometry, functions of a single variable, and calculus. The course will also be of interest for any student with a general interest in mathematics, or who does not intend advanced specialization in economics. This course is highly recommended for students who want to specialize in Economics, but do not have a strong background in mathematics. After successfully completing this course they

will have to take (the more advanced) Mathematics for Economics course in the fall semester.

EC210 Microeconomics

Module: Microeconomics

Coordinator: Sven Fischer

Credits: 8 ECTS, 4 U.S. credits

Prerequisites: Principles of Economics and Mathematics for Economics

Microeconomics is the study of how individual economic units (households and firms) interact to determine outcomes (allocation of goods and services) in a market setting. This course further develops principles and analytical methods introduced by the "Principles of Economics" and the "Mathematics for Economics" courses. The first part of the course deals with the consumer side. We will study the underlying assumptions about consumer preferences and behavior that lead to the creation of individual and market demands. The second part of the course deals with the theory of the firm (i.e., how production and costs create individual and market supply). The third part of the course deals with the market as a whole, combining consumer-based demand with producer-based supply. Here we also study issues related to the efficiency of markets and the workings of welfare economics. Finally, we will learn positive and normative characteristics of alternative market structures: perfect competition, monopoly, monopolistic competition, and oligopoly.

EC211 Macroeconomics

Module: Macroeconomics

Instructor: Stephan Müller

Credits: 8 ECTS, 4 U.S. credits

Prerequisite: Principles of Economics

Macroeconomics is a branch of economics that deals with the performance, structure, behavior, and decision-making of an economy as a whole. In this course,

the functioning of the aggregate economy is introduced and analyzed starting from basic aggregate data measurement and concepts. It provides an overview of macroeconomic issues: the determination of output, employment, unemployment, interest rate, and inflation. The course also evaluates the scope for policy intervention to improve macroeconomic performance. In the first part, we study the traditional short run model, including goods market and financial markets. In the second part, we will extend it to include medium run developments, such as labor market and inflation dynamics. In the third part, we take a long run perspective and study factors influencing the long run growth potential of a country.

MA151 Introduction to Statistics

Module: Statistics

Instructor: Thomas Eife

Credits: 8 ECTS, 4 U.S. credits

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

The goal of this course is to introduce students to quantitative methods in economics and politics. The course covers the basics of descriptive and inferential statistics, including probability theory, hypothesis testing. 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' skills in applying the learned methods independently. 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 Foundational

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.

PS252 Latin America: Colonial Legacies, Modernity, and Indigenous Politics

Module: Political Systems and Structures

Instructor: Jorge Vega

Credits: 8 ECTS, 4 U.S. credits

This course offers a historically grounded and interdisciplinary survey of Latin America's political transformations, with a special focus on how colonial legacies have shaped modern institutions and continue to influence Indigenous life and politics. Drawing from history, political science, and cultural studies, this course will trace the region's trajectory from the colonial era through independence movements to the present day. Students will also analyze the complex dynamics between states, social movements, and Indigenous communities, examining how these relationships have evolved under various development models and modernization projects.

PL277 Medical Ethics

Module: Ethics and Moral Philosophy

İnstructor: Sinem Derya Kılıç

Credits: 8 ECTS, 4 U.S. credits

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

The decisions taken in medical treatment are often the subject of complex philosophical and moral debate, drawing on concepts and principles that long predate new technological developments. This course addresses the ethical basis of medical research and practice, including distinct ideas of autonomy, health, well-being, and disease. We cover some of the most prominent and fraught issues that have arisen in the legal regulation of medical care, such as euthanasia and physician-assisted suicide, cultural and historical differences surrounding questions of reproduction, and issues of information-flow, informed consent, privacy, truth-telling and confidentiality, as well as questions of medical racism, social justice and rights to healthcare, human research, genetic enhancement, and the ethical dilemmas that arise during global pandemics as we experience them today.

PT142 Thucydides' War of the Peloponnesians and the Athenians

Module: Political Systems and Structures

Instructor: David Hayes

Credits: 8 ECTS, 4 U.S. credits

This course is devoted to a careful reading of Thucydides' masterpiece, his account of the nearly thirty-year war between cosmopolitan, democratic, imperialist Athens and insular, oligarchic, militarized Sparta. Thucydides has been regarded as the founder of political realism, the first critical historian, and even "the inventor of political science" (Josiah Ober). In addition, political philosophers have been drawn to Thucydides for his investigations of human nature and justice, and his extraordinary literary power has influenced much writing about the experience of war. Questions that we will ask include: What are the causes, character, and

consequences of war? What role can (or must) justice play in a realist view of international relations? What difference can individual leadership make when the course of events seems determined by powerful impersonal forces, or by luck? Since the war was regarded by the Greeks themselves as a clash of values, as well as armies, do we find ourselves preferring one side to another? Whose stories engage our compassion as well as our critical scrutiny? Thucydides wrote that his book would be "a possession for all time." In consideration of the times we live in, we will give special attention to his descriptions of the plague at Athens and its corrupting social effects, of populist demagoguery, and of the tragedy of civil war.

AH210 Made in Germany? Art and National Identity, 1800-2000

Module: Methods in Social and Historical Studies

Credits: 8 ECTS, 4 U.S. credits

Professor: Aya Soika

Questions of belonging and national identity constitute a particularly complex issue in German art and culture. In the early 1800s, painters such as Caspar David Friedrich looked back to the Gothic period and promoted the ideal of the Holy Roman Empire. His work was one of a number of attempts to create a kind of German national unity in the aftermath of the French invasions undertaken by Napoleon I. With the development of Germany into an industrial powerhouse and a unified national-imperial state from the 1870s onwards, artists felt the need to explore new ways of seeing. At the same time, they continued to struggle with questions of identity: was it 'appropriate' to look for aesthetic inspiration to Paris, to the 'enemy nation' defeated in 1871? And how did the so-called 'Expressionists' position themselves within the European art scene? Debates over art's social and political relevance intensified in the early decades of the twentieth century, and were taken up again with new fervor after the First World War. The legendary 'Weimar years' – which lasted only from 1919 until Hitler's rise to power in 1933 – saw the emergence of Berlin Dada, New Objectivity and the Bauhaus. The Nazi dictatorship followed a cultural agenda shaped by racial ideology. After its collapse in the wake of war and genocide, the relationship between art and its social meaning became even more contested. Theodor Adorno proclaimed that it was barbaric to write poetry after Auschwitz. Collective memories of the German past, and the Cold War conflict between capitalist democracy and socialist dictatorship, continued to influence artistic production. This class offers an introduction to Germany's difficult

history through the examination of artistic positions from Romanticism through pre-World War one Expressionism, the Weimar Years, and Nazi Cultural Politics to the memorial discourses in the post-reunification period of the 1990s. Field trips to museums are an integral part of the course.

PS179 Postcolonial Thought

Module: Political Systems and Structures

Instructor: Hanan Toukan

Credits: 8 ECTS, 4 U.S. credits

How do the forms of knowledge produced by nineteenth-century European imperialism continue to influence the manner in which formerly colonized countries and regions are perceived and understood today? This course examines the ways in which the discipline of political science has been shaped by an historical power imbalance between Europe and the 'Global South,' and explores how postcolonial theory--the study of the conditions and process of decolonization--can be applied to that field. We consider issues such as the material and cultural impact of colonialism; movements for national liberation; efforts at nation-building, in order to critically examine the modes in which scholarly knowledge about non-Western history, politics and society have been constructed and reproduced. In the second part of the course, we contextualize postcolonial theory by surveying selected contexts and exploring the relationship between the political and the postcolonial. Our inquiry will be structured thematically, addressing--along with colonialism and decolonization--topics such as the nature of the authoritarian state, varieties of nationalism, the politics of gender and sexuality, cultural politics, the relationship between the military and the state, development and humanitarian aid, forms of war, revolution, and the phenomenon of enforced population displacement.

PS119 Nation-States and Democracy

Module: Political Systems and Structures

Instructor: Riaz Partha Khan, Aysuda Kölemen

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

Why and how do political systems differ from one another? Which processes have led to the formation of distinct political regimes? And how do these historical variations affect politics today? In addressing these questions in a wide set of contexts, this course provides an introduction to key theoretical approaches and concepts in the comparative study of politics. The focus will be on core topics in political development such as state and nation-building, the role of the state in the economy, its relationship to civil society and processes of democratization. We will also look at different types of political regimes, electoral and party systems—and the ways in which they affect the structure, functioning, and social role of political institutions. We explore these topics from a comparative perspective in combining theoretical texts with case studies. By the end of the course, students will be able to understand important topics in domestic politics, grasp the diversity of political systems and regimes, and analyze current political developments.

PS146 Globalization and International Relations

Module: Political Systems and Structures

Instructor: Nassim Abi Ghanem

Credits: 8 ECTS, 4 U.S. credits

The discipline of International Relations is devoted to the study of relations between states and societies in the international order. This international order is highly unequal. Some states and societies tend to benefit from the international order, while others are under constant pressure to adapt, and consequently find themselves in numerous relationships of dependency from which they can break free only with difficulty. At the same time, these societies, located in the so-called Global South, are particularly badly affected by the climate crisis. In this seminar, we first address the historical emergence of the current international order, and reflect on how the discipline of International Relations considers this order. In the second section of the course, we will familiarize ourselves with the conceptual tools for analyzing the interplay of coloniality, political economy, and climate crisis. In the third section, we discuss current geopolitical challenges and the role of states and international organizations in addressing these.

PL105 In Search of the Good: An Introduction to Ethics

Module: Ethics and Moral Philosophy

Instructor: Tracy Colony

Credits: 8 ECTS, 4 U.S. credits

What is the basis for ethical action? Since its beginnings, philosophy has confronted this question. In this course we will read some of the central texts in Western philosophy that have attempted to come to terms with it. Starting with Socrates and focusing on the works of Aristotle, Hume, Kant, Emerson, Nietzsche, and Levinas we will trace a tradition which has sought to understand and elaborate the possible grounds and scope of ethical action. The approach of the course will be predominantly chronological and we will engage in close readings of these seminal texts with an eye to their historical context and reception. However, we will also approach their concepts and vocabularies as possible starting points for ethics within our own current historical situation.

PT149 Civic Engagement and Democracy: Berlin Lab

Module: Methods in Social and Historical Studies

Instructor: Kerry Bystrom

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate and GHEA21 Human Rights Certificate requirements

This is an GHEA21 Network Collaborative Course (NCC)

Over the semester we will explore historical, philosophical and practical elements of civic engagement while also investigating the underlying question of what it means to be an engaged citizen in the early 21st century. Together, students will address issues related to political participation, civil society, associational life, social justice, and personal responsibility, particularly in relation to the liberal democratic order (and its rupture). The class reflects a balance between theory and practice, exploring notions of civic life while supporting students to be active and thoughtful participants in the communities in which they are situated. More specifically, we will begin to map the local community engagement landscape in Berlin (with all its fault

lines) and connect this into theories of civil society and histories of citizen activism in Europe and globally. This work will feed into engaged student research, participation in local and global initiatives, hand-on project development trainings, and the crafting by each student of a project proposal aimed at improving their local communities (however defined). The course will feature seminar discussions, workshops on interviewing and organizing, and field trips to relevant sites, as well as guest lectures by scholars, activists, members of local NGOs, government officials and foundation representatives.

SO204 Urban Ethnography Workshop

Module: Methods in Social and Historical Studies

Instructor: Agata Lisiak

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

This course introduces students to key qualitative methods in urban ethnography, with an emphasis on participant observation and semi-structured interviews. Each weekly seminar combines theoretical discussion with a hands-on workshop, offering students opportunities to experiment with a range of methodological and analytical tools. Following an initial exploration of the ethical and political considerations of urban research, students will practice field note–taking, design and peer-review interview guides, conduct interviews, analyze data using thematic coding, and write up their findings. Throughout the semester, students will also discuss different examples of ethnographic writing, engaging critically with questions of voice, positionality, and representation.

PS185 Introduction to Policy Analysis

Module: Political Systems and Structures

Instructor: Gale Raj

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

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. As an introductory course, 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. During 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 about policy problems, options and recommendations verbally, visually, and in writing.

Literature and Rhetoric Foundational

PT142 Thucydides' War of the Peloponnesians and the Athenians

Module: Close Reading

Instructor: David Hayes

Credits: 8 ECTS, 4 U.S. credits

This course is devoted to a careful reading of Thucydides' masterpiece, his account of the nearly thirty-year war between cosmopolitan, democratic, imperialist Athens and insular, oligarchic, militarized Sparta. Thucydides has been regarded as the founder of political realism, the first critical historian, and even "the inventor of political science" (Josiah Ober). In addition, political philosophers have been drawn to Thucydides for his investigations of human nature and justice, and his extraordinary literary power has influenced much writing about the experience of war. Questions that we will ask include: What are the causes, character, and consequences of war? What role can (or must) justice play in a realist view of international relations? What difference can individual leadership make when the course of events seems determined by powerful impersonal forces, or by luck? Since

the war was regarded by the Greeks themselves as a clash of values, as well as armies, do we find ourselves preferring one side to another? Whose stories engage our compassion as well as our critical scrutiny? Thucydides wrote that his book would be "a possession for all time." In consideration of the times we live in, we will give special attention to his descriptions of the plague at Athens and its corrupting social effects, of populist demagoguery, and of the tragedy of civil war.

LT204 Contemporary Currents in East African Literature

Module: Literary History

Professor: Boneace Chagara

Credits: 8 ECTS, 4 U.S. credits

The eastern part of sub-Saharan Africa— spanning East Africa (Kenya, Uganda, Tanzania) and the Horn of Africa (Somalia, Djibouti, Eritrea and Ethiopia)—is a vibrant literary landscape. This seminar explores the richness and complexity of contemporary Eastern African literatures through fiction, poetry, narrative nonfiction and digital texts of the 21st Century. The seminar will be structured thematically and historically, encouraging students to trace aesthetic, formal, as well as political continuities and ruptures in Eastern African writing over the past two decades. We will start our inquiry by mapping the shifting terrain of contemporary Eastern African writing, highlighting its historical and geographical contexts. We will then explore how this writing addresses layered textures of everyday life amid shifting political, cultural, and ecological landscapes. We will address themes like the afterlives of empire, urbanization, migration, diasporic subjectivity, the politics of gender and sexuality, among others. Drawing on African philosophical thought and postcolonial literary theory, our approach will emphasize close reading and contextual analysis while paying close attention to form, language, and aesthetics. Students will critically reflect on literature's power to unsettle dominant narratives and imagine alternative lived realities. We shall engage with exemplary texts from Eastern African authors— including Nuruddin Farah and Abdourahman Waberi (Somalia/Djibouti), Scholastique Mukasonga (Rwanda), Maaza Mengiste (Ethiopia), Jennifer Nansubuga and Doreen Baingana (Uganda), Mukoma wa Ngugi, Makena Onjerika, Yvonne Adhiambo and Billy Kahora (Kenya), Haji Gora Haji, Adam Shafi and Abdulrazak Gurnah (Tanzania/Zanzibar)— as well as selections from Kwani?, Jalada Africa, and Bahati Books. Supplemental readings from critical theorists and scholars like Achille

Mbembe, Walter Mignolo and Paul Gilroy will aid our textual and contextual readings.

LT142 Writing Fiction

Module: Written Arts

Instructor: Rebecca Rukeyser

Credits 8 ECTS, 4 U.S. credits

This class introduces creative writing theory and methodology through the study of, and work within, the genre of fiction. We'll examine the formal and structural components necessary to crafting fiction before tackling craft elements of tone, character building, point of view, temporality, dialogue, and scene. We'll read widely, spending equal time with 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 assignments include: discussing the distinctive qualities and the malleability of various genres, completing generative writing assignments, and an overview of the process of workshopping written pieces. Students will complete a portfolio of revised short pieces based on in-class prompts as well as a 1,000-5,000-word short story.

LT222 The Gods of Literature

Module: Literary History / Close Reading

Instructor: Jeffrey Champlin

Credits 8 ECTS, 4 U.S. credits

This course offers a comparative examination of texts that wrestle with gods across cultures from ancient times to the present day. While literary studies since the 19th century have largely considered religious texts as objects of nostalgia in a disenchanted age, a number of questions arise with new urgency in our current global and post-secular context. What rhetorical and narrative structures does literature employ to portray humanity's troubled connection to a higher power? What does it mean to read a text in a religious manner, rather than a literary

manner? How has literary study sought to distinguish itself from its models of religious commentary? As we pursue these questions, we will be particularly attentive to themes of gender, environment, power, morality, transcendence, and secularization. We'll also endeavor to expand our scholarly practices by incorporating elements of "mindful pedagogy," short secularized exercises drawn largely from religious traditions that train attention in different ways. Texts and authors may include: the Psalms, the book of Job, the Bhagavad Gita, Pindar, The Sermon on the Mount, Hildegard of Bingen, Hafez, Blake, Hölderlin, Karoline von Günderrode, Eliot, Rilke, Weil, Achebe, and Octavia Butler. (Close Reading and Literary History)

TH134 Introduction to Playwriting

Module: Written Arts

Instructor: Cory Tamler

Credits: 8 ECTS, 4 U.S. credits

(In collaboration with TH180: Rethinking Regie: An Introduction to Directing)

In this course, students will learn the fundamentals of writing for text-based theater. The course has a two-fold structure: First, writing exercises both within and outside of class, as well as readings from recent published play scripts by contemporary German playwrights, will introduce students to the basics of crafting dialogue, pacing, building dramatic tension, and the particular challenges and opportunities of storytelling for the stage. Students will learn about and try out different possibilities for the role of the playwright in the contemporary theater-making process, from solitary author to co-writer, from collaborator in a development process to interpreter of research material and beyond. Reading and responding to one another's work will provide students with a glimpse into how performers and directors might approach a playwright's text, strengthening their ability to write for performance. Second, students in this course will work together throughout the semester with students in the "Introduction to Directing" seminar, taught by Julia Hart. In a workshop setting, students will form teams of directors, playwrights and actors to explore different forms of collaboration in the rehearsal room. Students will work on staged readings and short scenes that will culminate in a theater presentation in the Factory at the end of the semester.

Politics Foundational

PS119 Nation-States and Democracy

Module: Comparative Politics

Instructors: Riaz Partha Khan, Aysuda Kölemen

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

Why and how do political systems differ from one another? Which processes have led to the formation of distinct political regimes? And how do these historical variations affect politics today? In addressing these questions in a wide set of contexts, this course provides an introduction to key theoretical approaches and concepts in the comparative study of politics. The focus will be on core topics in political development such as state and nation-building, the role of the state in the economy, its relationship to civil society and processes of democratization. We will also look at different types of political regimes, electoral and party systems—and the ways in which they affect the structure, functioning, and social role of political institutions. We explore these topics from a comparative perspective in combining theoretical texts with case studies. By the end of the course, students will be able to understand important topics in domestic politics, grasp the diversity of political systems and regimes, and analyze current political developments.

PS146 Globalization and International Relations

Module: International Studies and Globalization

Instructors: Nassim Abi Ghanem

Credits: 8 ECTS, 4 U.S. credits

The discipline of International Relations is devoted to the study of relations between states and societies in the international order. This international order is highly unequal. Some states and societies tend to benefit from the international order,

while others are under constant pressure to adapt, and consequently find themselves in numerous relationships of dependency from which they can break free only with difficulty. At the same time, these societies, located in the so-called Global South, are particularly badly affected by the climate crisis. In this seminar, we first address the historical emergence of the current international order, and reflect on how the discipline of International Relations considers this order. In the second section of the course, we will familiarize ourselves with the conceptual tools for analyzing the interplay of coloniality, political economy, and climate crisis. In the third section, we discuss current geopolitical challenges and the role of states and international organizations in addressing these.

PS185 Introduction to Policy Analysis

Module: Policy Analysis

Professor: Gale Raj

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

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 this introductory 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. During 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. Students will gain an understanding of a holistic approach to public policy and policy analysis. Students will also learn how to communicate about policy problems, options and recommendations verbally, visually, and in writing.

PL115 Foundations of Political Theory

Component: 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.

PS252 Latin America: Colonial Legacies, Modernity, and Indigenous Politics

Component: Elective

Instructor: Jorge Vega

Credits: 8 ECTS, 4 U.S. credits

This course offers a historically grounded and interdisciplinary survey of Latin America's political transformations, with a special focus on how colonial legacies have shaped modern institutions and continue to influence Indigenous life and politics. Drawing from history, political science, and cultural studies, this course will trace the region's trajectory from the colonial era through independence movements to the present day. Students will also analyze the complex dynamics between states, social movements, and Indigenous communities, examining how these relationships have evolved under various development models and modernization projects.

PL277 Medical Ethics

Component: Elective

İnstructor: Sinem Derya Kılıç

Credits: 8 ECTS, 4 U.S. credits

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

The decisions taken in medical treatment are often the subject of complex philosophical and moral debate, drawing on concepts and principles that long predate new technological developments. This course addresses the ethical basis of medical research and practice, including distinct ideas of autonomy, health, well-being, and disease. We cover some of the most prominent and fraught issues that have arisen in the legal regulation of medical care, such as euthanasia and physician-assisted suicide, cultural and historical differences surrounding questions of reproduction, and issues of information-flow, informed consent, privacy, truth-telling and confidentiality, as well as questions of medical racism, social justice and rights to healthcare, human research, genetic enhancement, and the ethical dilemmas that arise during global pandemics as we experience them today.

PS179 Postcolonial Thought

Component: Elective

Professor: Hanan Toukan

Credits: 8 ECTS, 4 U.S. credits

How do the forms of knowledge produced by nineteenth-century European imperialism continue to influence the manner in which formerly colonized countries and regions are perceived and understood today? This course examines the ways in which the discipline of political science has been shaped by an historical power imbalance between Europe and the 'Global South,' and explores how postcolonial theory--the study of the conditions and process of decolonization--can be applied to that field. We consider issues such as the material and cultural impact of colonialism; movements for national liberation; efforts at nation-building, in order to critically

examine the modes in which scholarly knowledge about non-Western history, politics and society have been constructed and reproduced. In the second part of the course, we contextualize postcolonial theory by surveying selected contexts and exploring the relationship between the political and the postcolonial. Our inquiry will be structured thematically, addressing--along with colonialism and decolonization--topics such as the nature of the authoritarian state, varieties of nationalism, the politics of gender and sexuality, cultural politics, the relationship between the military and the state, development and humanitarian aid, forms of war, revolution, and the phenomenon of enforced population displacement.

PT149 Civic Engagement and Democracy: Berlin Lab

Component: Elective

Professor: Kerry Bystrom

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate and GHEA21 Human Rights Certificate requirements

This is an GHEA21 Network Collaborative Course (NCC)

Over the semester we will explore historical, philosophical and practical elements of civic engagement while also investigating the underlying question of what it means to be an engaged citizen in the early 21st century. Together, students will address issues related to political participation, civil society, associational life, social justice, and personal responsibility, particularly in relation to the liberal democratic order (and its rupture). The class reflects a balance between theory and practice, exploring notions of civic life while supporting students to be active and thoughtful participants in the communities in which they are situated. More specifically, we will begin to map the local community engagement landscape in Berlin (with all its fault lines) and connect this into theories of civil society and histories of citizen activism in Europe and globally. This work will feed into engaged student research, participation in local and global initiatives, hand-on project development trainings, and the crafting by each student of a project proposal aimed at improving their local communities (however defined). The course will feature seminar discussions, workshops on interviewing and organizing, and field trips to relevant sites, as well as

guest lectures by scholars, activists, members of local NGOs, government officials and foundation representatives.

PL105 In Search of the Good: An Introduction to Ethics

Component: Elective

Instructor: Tracy Colony

Credits: 8 ECTS, 4 U.S. credits

What is the basis for ethical action? Since its beginnings, philosophy has confronted this question. In this course we will read some of the central texts in Western philosophy that have attempted to come to terms with it. Starting with Socrates and focusing on the works of Aristotle, Hume, Kant, Emerson, Nietzsche, and Levinas we will trace a tradition which has sought to understand and elaborate the possible grounds and scope of ethical action. The approach of the course will be predominantly chronological and we will engage in close readings of these seminal texts with an eye to their historical context and reception. However, we will also approach their concepts and vocabularies as possible starting points for ethics within our own current historical situation.

Art and Aesthetics Advanced

AH226 Private and Public: The *Sammlung Hoffmann* and Berlin's Contemporary Collection

Module: Exhibition Culture and Public Space

Credits: 8 ECTS, 4 U.S. Credits

Professor: Dorothea von Hantelmann, Clara Meister

This seminar offers a unique opportunity to take a deep dive into one of the most interesting and prestigious collections of contemporary art in Berlin: the *Sammlung Hoffmann*. Built by Erika Hoffmann and her late husband since the 1960s, the collection has been public since the 90s, showing works by artists such as Frank Stella, Andy Warhol, Marcel Broodthaers, Félix González-Torres, Isa Genzken, Wolfgang Tillmans, Miriam Cahn, Irving Penn, Jimmie Durham, and many more.

Today, the collection is displayed in differing configurations throughout Erika Hoffmann's living and working spaces in a converted factory building in Berlin-Mitte. The seminar is organized in collaboration with Clara Meister, the collection's director. Most sessions will take place on-site, where we will engage in in-depth discussions of selected artists directly in front of their works, and have access to the extensive library of the collection. Among our topics will be themes from the current presentation of the collection—the simultaneous existence of contradictory currents such as powerlessness and anger, hope and confidence—explored through private and and subjective as well as collective, social and political dimensions. Additional points of reflection will include broader aspects of collecting and collection-building: How does a private art collection emerge, and how can it gain and maintain a public dimension? Throughout the semester, we will also visit other art collections in Berlin, including the Boros Collection, the Haubrok Foundation, and the Feuerle Collection.

AH265 The Art of Afro-Latin America

Module: Artists, Genres, Movements

Credits: 8 ECTS, 4 U.S. credits

Instructor: Cary Aileen García Yero

Since the early colonial times, art has been integral to the experiences of Afro-Latin Americans and to the development of their societies. Through the arts, Afro-Latin Americans have sustained kinship and created spaces of resistance against racism, reinterpreting the past, engaging with the present, and envisioning new futures. Their art has also been central to the development of Latin American national cultures and identities. Even though Afrodescendant artists bring a distinct voice to hemispheric debates over race and nation, their output has been, until very recently, largely overlooked by museums, curators, and scholars. This course introduces students to the emerging field of Afro-Latin American art, reflecting on the questions of what Afro-Latin American art is and what it does within Latin American societies. It also provides an overview of the main scholarly debates that have shaped the field. The course unpacks the tension over representation and authorship that grounds the concept of Afro-Latin American art; it studies the output created by Afro-Latin Americans, but it also focuses on artistic production that recreates African-related themes. These explorations are grounded on the analysis of primary sources, in particular visual sources, taking both a chronological and thematic approach that

studies this artistic production within processes of colonialism, slavery, national formation, and diasporic exchange.

FA224 Shape Engines: Intermediate Mixed-Media Techniques

Module: Media, Practices, Techniques

Professor: John Kleckner

Credits: 8 ECTS, 4 U.S. credits

This studio art course deepens students' working knowledge of materials, techniques, and principles for creating mixed-media projects, with an emphasis on collage, drawing, and painting. "Take an object / Do something to it / Do something else to it. [Repeat.]" This note, written by artist Jasper Johns in his sketchbook in 1964, serves as a guiding principle—a studio mantra—as students learn to trust the creative process, develop greater skill with materials, strengthen aesthetic intuition, and sharpen their ability to think critically about their work. Through a sequence of exercises, students generate simple shapes that are gradually expanded, embellished, and transformed, evolving into a complex series of artworks over the course of the semester. These initial shapes function as artistic "engines," propelling ideas forward: one handmade piece generates another, which then generates another, and so on. This process emphasizes the value of persistent, patient work as the foundation of an enduring artistic practice. Students build confidence in their creative intuition and experimentation, discovering how simple ideas and gestures can develop into fully realized artworks through consistent studio practice. Assigned readings, group critiques, museum visits, and slide presentations of historical and contemporary artists support the studio work. Enrollment is limited to ensure that each student has sufficient studio space and ample time for individual feedback. Evaluations and critiques take place at midterm and at the end of the semester. The course culminates in the "Open Studios" exhibition in the BCB arts building at Monopol. Studio work is integral to the course and requires a substantial commitment of time outside of class sessions. As a prerequisite, students are expected to have completed undergraduate-level coursework in collage, drawing, or painting. (BCB students who have taken *FA103: Found Fragments and Layered Lines: Mixed-Media Techniques for Drawing and Collage* will be particularly well prepared.)

Prospective students may email questions and images of prior work directly to the instructor.

FM235 Beyond Nineteen Eighty-Four: Dystopian Films

Module: Artists, Genres, Movements

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

Professor: Matthias Hurst

"If you want a picture of the future, imagine a boot stamping on a human face—forever." This is the shocking (and all too resonant) prediction in George Orwell's dystopian novel Nineteen Eighty-Four (1949). As an art and a technology of the modern age, film has often set out to imagine worlds beyond its contemporary moment. Inspired by other literary dystopias besides Orwell's—e.g., Aldous Huxley's Brave New World (1932) or Philip K. Dick's Do Androids Dream of Electric Sheep? (1968)—films about the future usually envisage nightmare conditions. Of course, such nightmares are also derived from real mechanisms of social and political control, and on catastrophes actually experienced or predicted. Dystopian fictions tend to comment on the present by locating the roots of later oppression in the failures and illusions of our own time. We examine the historical and political influences on visions of the future and look at the ways in which the cinematic realization of these scenarios contributes to developing the techniques of cinema. In addition, we consider a variety of interpretative approaches to film's hypotheses about transformations across time. Films we will watch in the course include *Metropolis* (1927), *Fahrenheit 451* (1966), *THX 1138* (1971), *Soylent Green* (1973), *Zardoz* (1974), *Blade Runner* (1982), *1984* (1984), *Brazil* (1985), *The Handmaid's Tale* (1990), *Gattaca* (1997), *The Matrix* (1999), *Children of Men* (2009), *Snowpiercer* (2013), and *High-Rise* (2015).

FA344 Temporal Ecologies: Environmental Research through Film

Module: Media, Practices, Techniques

Credits: 8 ECTS, 4 U.S. Credits

Professor: Lucy Beech

Ecological change rarely happens at the speed of human attention. It unfolds across timescales too slow, vast, delayed, or dispersed to perceive directly. This course investigates the intersection of ecological research and experimental film practice,

treating temporality as central to ecological inquiry. The decades it takes a plant to draw metals from soil, centuries of sediment reshaping a coastline, the half-lives of chemicals, or the gradual build-up of gases in the atmosphere: environmental harm is often defined less by a single event than by duration, accumulation, and delay. Together, we will explore film as a medium uniquely suited to engaging with processes that exceed human perception.

Taking an ecopoetic approach to filmmaking, students will examine how human language, culture, and creative acts shape and are shaped by planetary habitats. Through fieldwork and individual research, they will develop experimental short films combining essay, cinematography, writing, composition, and sound design. A particular focus will be on experimenting with research itself: the course approaches film not only as a means of representation but as a research methodology in its own right, capable of transforming how ecological processes are observed and understood. Students will collaboratively produce a final installation of experimental works.

FA265 Mondialité: Édouard Glissant in dialogue with Art

Module: Advanced Artistic Practice / Cultures of Knowledge Production

Credits: 8 ECTS, 4 U.S. Credits

Professor: Asad Raza

This practice-based seminar invites students to develop their own media-open artistic projects in dialogue with the work of poet and thinker Édouard Glissant (1928-2011). Glissant developed widely influential concepts that address the entanglements of cultures, peoples, land- and waterscapes: relation, opacity, creolization, and trembling thinking (*la pensée du tremblement*). Against models of universalism that flatten differences, he proposed ways of thinking the world as a multiplicity of relations: a world in which identities remain open, changing, and connected without becoming identical. A particular focus will be his concept of mondialité: an understanding of the world as an interconnected multiplicity in which difference is not overcome but sustained through relation. Readings (from Glissant, Aimé Cesaire, Edward Said, Lynn Margulis, and others) will be placed alongside the work of artists inspired by or resonating with Glissant's ideas. Students will explore questions of relation, translation, hybridity, place, migration, and interconnectedness, using Glissant's thinking not as a system to illustrate but as a provocation for artistic experimentation. Over the course of the semester, students

will devise and develop their own media-open artistic projects, which will be presented together at Open Studios at the end of the term.

TH222 Dance and Performance: An Aesthetic-Political Approach

Module: Artists, Genres Movements

Credits: 8 ECTS, 4 U.S. Credits

Instructor: Alia Hamdan

What powers reside in the body, and how do dance and performance expand these powers? How have such practices—long at the margins of aesthetic theory—shaped major artistic discourses since the twentieth century? And how can performing artists today respond to a globalized world permeated by surveillance, control, conflict, and AI-mediated systems? This course examines the legacy and stakes of dance and performance from an aesthetic-political perspective, considering the relationship of dance to other art forms, and to society and politics more widely. The first module surveys key dance and performance works, from Isadora Duncan to Xavier Le Roy, from Dadaist performances to Mona Hatoum, focusing on how these artists push the limits of their mediums while situating their practices within broader contexts. Students address writings by dancers and performers alongside theory by Gilles Deleuze and Jacques Rancière. The second part of the course examines performance within an ecology of power, linking centers of capital to marginalized locations. Focusing on the work of artists from Lebanon and Palestine—including Walid Raad, Tanya el Khoury, and Elia Suleiman—we consider how they deploy performative and choreographic strategies to resist cultural hegemony, challenge dominant media narratives, foreground experiences that have been made invisible, and illuminate shared struggles for justice across systems of global power.

AH305 Raphael, Titian, and the Art of Painting

Module: Artists, Genres, Movements

Credits: 8 ECTS, 4 U.S. credits

Instructor: Geoff Lehman

This course examines the works of two painters central to the Renaissance tradition, Raphael and Titian, and considers the dialogues among them and the larger questions they raise for understanding the art of painting. For Vasari, Raphael's art was the epitome of Florentine disegno (design, drawing) and Titian's of Venetian colorito (coloring). And yet this is only one of a myriad of ways that these two artists, between them, defined the terms of Renaissance painting, and of its long afterlife in the succeeding centuries. Their individual works are exceptional in the complexity of interpretation they demand, in their aesthetic and affective power, in their engagement with the wider humanist culture of the Renaissance, and in the degree to which all these qualities emerge from the use of the medium itself and from the very process of painting. Indeed, the works of these artists not only play a central role in defining the "art of painting" historically within the Western tradition; they also raise the question of the meaning and the power of the art itself, its philosophical (metaphysical, ontological, epistemological) character and its role in responding to and shaping human experience. The course will focus on a small number of major works (among others: Raphael's Madonnas, large altarpieces, and frescoed rooms in the Vatican; Titian's mythological pictures, landscapes, and paintings in situ in Venice) and will consider the response to Raphael and Titian in the works of the Mannerist generation and of later artists (Rembrandt, Rubens, Poussin, Velázquez, Goya, Monet, Picasso, Kentridge, Weems). Visits to museums to encounter works of art firsthand will be an integral part of the course.

FA325 The Photo Zine: A Subversive Phenomenon

Module: Media, Practices, Techniques

Credits: 8 ECTS, 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 creating photographs and text specific to the formats we will explore. The class will visit Schikkimikki - a Zine library that has Zines from all over the world in their collection. At the end of this class, each student will leave the class with a small library consisting of their own Photo Zines and those made by the other students in the class.

FA308 Advanced Photography - Finding the Stories

Module: Media, Practices, Techniques

Credits: 8 ECTS, 4 U.S. credits

Instructor: Carla Åhlander

This course integrates practical image-making with photographic analysis to explore the relationship between narrative and photography. It is a critique-based class aimed at developing awareness of what constitutes a narrative and how the meaning of a photograph is constructed. In addition to producing their own narrative photo series, participants will develop their ability to look at, read, and discuss photographs critically. We will address issues such as subjectivity and objectivity, the private and the public, as well as technical considerations like lighting conditions. The course will include collaborative exercises between students. Together, we explore a range of aesthetic, practical and conceptual questions, asking for example, "What is my attitude toward the subject?" or "Where does this narrative begin or end?" During class there will be short photographic assignments to be completed and presented within the same session. For this, everyone must bring their own digital camera (a phone camera is sufficient). Students will also receive assignments to complete between classes and present in the following session. From approximately the middle of the semester, each student will develop an independent, larger, self-directed project. For this final project, each student must have access to their own digital camera. They will also produce a written text

reflecting on the process and the concepts behind their work. The semester concludes with a group exhibition or an alternative form of presentation.

TH209 Curtain Up: Theater in Berlin

Module: Media, Practices, Techniques

Credits: 8 ECTS, 4 U.S. credits

Professor: Nina Tecklenburg

Berlin's performing arts landscape is absolutely unique. With seven state ensemble theaters, large-scale institutions hosting international theater, dance and performance festivals, three prestigious opera houses, and a vibrant independent performing arts scene including renowned theater artists, groups and venues, Berlin is one of the most popular performing arts locations in the world. In this course, we will attend various performances at theater institutions and independent venues such as HAU, Volksbühne, Gorki Theater, Haus der Berliner Festspiele, Berliner Ensemble, Sophiensaele, Komische Oper, Schaubühne, Ballhaus Ost, Haus der Kulturen der Welt, Deutsches Theater. By doing so we will train our artistic and intellectual capacity to watch and analyze performances and their specific contexts. In addition to studying the history, artistic program, and institutional framework of different Berlin venues and their artists, this course offers an introduction to becoming a professional theatergoer and performance expert with a nuanced understanding of the aesthetics and politics of theatrical events. By learning to apply various written and performance-based methods of analysis such as memo writing, question-based reflection formats, artistic responses, performative writing, positionality-critical approaches, students develop skills essential for anyone interested in performance-making, critique and curation. Classes will be held alternately in the theater and on campus.

FA337 Advanced Painting: Marking the (In)Visible

Module: Media, Practices, Techniques

Credits: 8 ECTS, 4 U.S. credits

Instructor: Surya Gied

This advanced painting course functions as an open laboratory for students interested in the unseen forces that shape our perception and environment. We will investigate subjects that resist fixed forms, exploring how traces of memory, shifting identities, or the nuances of personal histories can be translated into powerful visual practices. Rooted in the physicality of contemporary painting, the course also encourages an expanded approach. You will be challenged to think about the canvas not just as a flat surface, but as a map or a threshold between the seen and the felt. How can abstraction express the unspoken in a narrative? What does it mean to translate an immaterial experience into form? Students are invited to experiment with the tension between traditional painting and spatial elements, such as material archives, found objects, or site-specific interventions. The course structure combines individual mentorship and group critiques, fostering a rigorous yet open dialogue around each student's work. Additional inputs include readings as well as field trips to museums and galleries, situating individual practices within broader contemporary discourse. Participants are expected to have prior experience in painting and to demonstrate a high degree of independence, curiosity, and critical engagement. The course supports students in deepening their conceptual and material approaches while developing a coherent body of work. The semester culminates in the "Open Studios" exhibition at the BCB arts buildings at Monopol Berlin.

AH318 Spaces of Appearance: Exhibitions as Counter-Public Spheres

Module: Exhibition Culture and Public Space

Credits: 8 ECTS, 4 U.S. credits

Instructor: Elisa R. Linn

Fulfills Civic Engagement Certificate requirement

The seminar addresses curatorial practices in relation to counter-public spheres and spaces of representation. It moves between curatorial theory and exhibition-making and unfolds around specific sites and types of material, both archival and theoretical. We draw on Hannah Arendt's idea of space as created through actions, as well as José Esteban Muñoz's concept of "disidentification," to explore the possibility of exhibitions and performances that are site-specific, rooted in everyday life, and challenging to the closed institutional frameworks that can constitute the dominant public sphere. Our key material frames of reference will be the collections of the

Schwules Museum Berlin, and the site of which Bard College Berlin is part, a former embassy quarter of the now defunct German Democratic Republic. Other inspirations for our work include Echoes of the Brother Countries (2024), Simon Njami's concept of Xenopolis, and interdisciplinary activist and artistic initiatives, including the GDR's Sonntags Club e.V. or Botschaft e.V.

Artistic Practice Advanced

FA224 Shape Engines: Intermediate Mixed-Media Techniques

Module: Artistic Practice

Professor: John Kleckner

Credits: 8 ECTS, 4 U.S. credits

This studio art course deepens students' working knowledge of materials, techniques, and principles for creating mixed-media projects, with an emphasis on collage, drawing, and painting. "Take an object / Do something to it / Do something else to it. [Repeat.]" This note, written by artist Jasper Johns in his sketchbook in 1964, serves as a guiding principle—a studio mantra—as students learn to trust the creative process, develop greater skill with materials, strengthen aesthetic intuition, and sharpen their ability to think critically about their work. Through a sequence of exercises, students generate simple shapes that are gradually expanded, embellished, and transformed, evolving into a complex series of artworks over the course of the semester. These initial shapes function as artistic "engines," propelling ideas forward: one handmade piece generates another, which then generates another, and so on. This process emphasizes the value of persistent, patient work as the foundation of an enduring artistic practice. Students build confidence in their creative intuition and experimentation, discovering how simple ideas and gestures can develop into fully realized artworks through consistent studio practice. Assigned readings, group critiques, museum visits, and slide presentations of historical and contemporary artists support the studio work. Enrollment is limited to ensure that each student has sufficient studio space and ample time for individual feedback. Evaluations and critiques take place at midterm and at the end of the semester. The course culminates in the "Open Studios" exhibition in the BCB arts building at Monopol. Studio work is integral to the course and requires a substantial commitment of time outside of class sessions. As a prerequisite, students are expected to have completed undergraduate-level coursework in collage, drawing, or painting. (BCB students who have taken *FA103: Found Fragments and Layered*

Lines: Mixed-Media Techniques for Drawing and Collage will be particularly well prepared.)

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FA337 Advanced Painting: Marking the (In)Visible

Module: Advanced Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Surya Gied

This advanced painting course functions as an open laboratory for students interested in the unseen forces that shape our perception and environment. We will investigate subjects that resist fixed forms, exploring how traces of memory, shifting identities, or the nuances of personal histories can be translated into powerful visual practices. Rooted in the physicality of contemporary painting, the course also encourages an expanded approach. You will be challenged to think about the canvas not just as a flat surface, but as a map or a threshold between the seen and the felt. How can abstraction express the unspoken in a narrative? What does it mean to translate an immaterial experience into form? Students are invited to experiment with the tension between traditional painting and spatial elements, such as material archives, found objects, or site-specific interventions. The course structure combines individual mentorship and group critiques, fostering a rigorous yet open dialogue around each student's work. Additional inputs include readings as well as field trips to museums and galleries, situating individual practices within broader contemporary discourse. Participants are expected to have prior experience in painting and to demonstrate a high degree of independence, curiosity, and critical engagement. The course supports students in deepening their conceptual and material approaches while developing a coherent body of work. The semester culminates in the "Open Studios" exhibition at the BCB arts buildings at Monopol Berlin.

AH226 Private and Public: The *Sammlung Hoffmann* and Berlin's Contemporary Collection

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

Professor: Dorothea von Hantelmann, Clara Meister

Credits: 8 ECTS, 4 U.S. Credits

This seminar offers a unique opportunity to take a deep dive into one of the most interesting and prestigious collections of contemporary art in Berlin: the *Sammlung Hoffmann*. Built by Erika Hoffmann and her late husband since the 1960s, the collection has been public since the 90s, showing works by artists such as Frank Stella, Andy Warhol, Marcel Broodthaers, Félix González-Torres, Isa Genzken, Wolfgang Tillmans, Miriam Cahn, Irving Penn, Jimmie Durham, and many more. Today, the collection is displayed in differing configurations throughout Erika Hoffmann's living and working spaces in a converted factory building in Berlin-Mitte. The seminar is organized in collaboration with Clara Meister, the collection's director. Most sessions will take place on-site, where we will engage in in-depth discussions of selected artists directly in front of their works, and have access to the extensive library of the collection. Among our topics will be themes from the current presentation of the collection—the simultaneous existence of contradictory currents such as powerlessness and anger, hope and confidence—explored through private and and subjective as well as collective, social and political dimensions. Additional points of reflection will include broader aspects of collecting and collection-building: How does a private art collection emerge, and how can it gain and maintain a public dimension? Throughout the semester, we will also visit other art collections in Berlin, including the Boros Collection, the Haubrok Foundation, and the Feuerle Collection.

AH265 The Art of Afro-Latin America

Module: Cultures of Knowledge Production

Credits: 8 ECTS, 4 U.S. credits

Instructor: Cary Aileen García Yero

Since the early colonial times, art has been integral to the experiences of Afro-Latin Americans and to the development of their societies. Through the arts, Afro-Latin Americans have sustained kinship and created spaces of resistance against racism, reinterpreting the past, engaging with the present, and envisioning new futures. Their art has also been central to the development of Latin American national cultures and identities. Even though Afrodescendant artists bring a distinct voice to hemispheric debates over race and nation, their output has been, until very recently,

largely overlooked by museums, curators, and scholars. This course introduces students to the emerging field of Afro-Latin American art, reflecting on the questions of what Afro-Latin American art is and what it does within Latin American societies. It also provides an overview of the main scholarly debates that have shaped the field. The course unpacks the tension over representation and authorship that grounds the concept of Afro-Latin American art; it studies the output created by Afro-Latin Americans, but it also focuses on artistic production that recreates African-related themes. These explorations are grounded on the analysis of primary sources, in particular visual sources, taking both a chronological and thematic approach that studies this artistic production within processes of colonialism, slavery, national formation, and diasporic exchange.

FA344 Temporal Ecologies: Environmental Research through Film

Module: Media, Practices, Techniques

Credits: 8 ECTS, 4 U.S. Credits

Professor: Lucy Beech

Ecological change rarely happens at the speed of human attention. It unfolds across timescales too slow, vast, delayed, or dispersed to perceive directly. This course investigates the intersection of ecological research and experimental film practice, treating temporality as central to ecological inquiry. The decades it takes a plant to draw metals from soil, centuries of sediment reshaping a coastline, the half-lives of chemicals, or the gradual build-up of gases in the atmosphere: environmental harm is often defined less by a single event than by duration, accumulation, and delay. Together, we will explore film as a medium uniquely suited to engaging with processes that exceed human perception.

Taking an ecopoetic approach to filmmaking, students will examine how human language, culture, and creative acts shape and are shaped by planetary habitats. Through fieldwork and individual research, they will develop experimental short films combining essay, cinematography, writing, composition, and sound design. A particular focus will be on experimenting with research itself: the course approaches film not only as a means of representation but as a research methodology in its own right, capable of transforming how ecological processes are observed and understood. Students will collaboratively produce a final installation of experimental works.

FA265 Mondialité: Édouard Glissant in dialogue with Art

Module: Advanced Artistic Practice / Cultures of Knowledge Production

Credits: 8 ECTS, 4 U.S. Credits

Professor: Asad Raza

This practice-based seminar invites students to develop their own media-open artistic projects in dialogue with the work of poet and thinker Édouard Glissant (1928-2011). Glissant developed widely influential concepts that address the entanglements of cultures, peoples, land- and waterscapes: relation, opacity, creolization, and trembling thinking (*la pensée du tremblement*). Against models of universalism that flatten differences, he proposed ways of thinking the world as a multiplicity of relations: a world in which identities remain open, changing, and connected without becoming identical. A particular focus will be his concept of mondialité: an understanding of the world as an interconnected multiplicity in which difference is not overcome but sustained through relation. Readings (from Glissant, Aimé Cesaire, Edward Said, Lynn Margulis, and others) will be placed alongside the work of artists inspired by or resonating with Glissant's ideas. Students will explore questions of relation, translation, hybridity, place, migration, and interconnectedness, using Glissant's thinking not as a system to illustrate but as a provocation for artistic experimentation. Over the course of the semester, students will devise and develop their own media-open artistic projects, which will be presented together at Open Studios at the end of the term.

FM235 Beyond Nineteen Eighty-Four: Dystopian Films

Module: Theory, History Art Forms

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

Professor: Matthias Hurst

"If you want a picture of the future, imagine a boot stamping on a human face—forever." This is the shocking (and all too resonant) prediction in George Orwell's dystopian novel Nineteen Eighty-Four (1949). As an art and a technology of the modern age, film has often set out to imagine worlds beyond its contemporary moment. Inspired by other literary dystopias besides Orwell's—e.g., Aldous Huxley's Brave New World (1932) or Philip K. Dick's Do Androids Dream of Electric Sheep? (1968)—films about the future usually envisage nightmare conditions. Of

course, such nightmares are also derived from real mechanisms of social and political control, and on catastrophes actually experienced or predicted. Dystopian fictions tend to comment on the present by locating the roots of later oppression in the failures and illusions of our own time. We examine the historical and political influences on visions of the future and look at the ways in which the cinematic realization of these scenarios contributes to developing the techniques of cinema. In addition, we consider a variety of interpretative approaches to film's hypotheses about transformations across time. Films we will watch in the course include *Metropolis* (1927), *Fahrenheit 451* (1966), *THX 1138* (1971), *Soylent Green* (1973), *Zardoz* (1974), *Blade Runner* (1982), *1984* (1984), *Brazil* (1985), *The Handmaid's Tale* (1990), *Gattaca* (1997), *The Matrix* (1999), *Children of Men* (2009), *Snowpiercer* (2013), and *High-Rise* (2015).

TH222 Dance and Performance: An Aesthetic-Political Approach

Modules: Cultures of Knowledge Production / Theory, History, Art Forms

Credits: 8 ECTS, 4 U.S. Credits

Instructor: Alia Hamdan

What powers reside in the body, and how do dance and performance expand these powers? How have such practices—long at the margins of aesthetic theory—shaped major artistic discourses since the twentieth century? And how can performing artists today respond to a globalized world permeated by surveillance, control, conflict, and AI-mediated systems? This course examines the legacy and stakes of dance and performance from an aesthetic-political perspective, considering the relationship of dance to other art forms, and to society and politics more widely. The first module surveys key dance and performance works, from Isadora Duncan to Xavier Le Roy, from Dadaist performances to Mona Hatoum, focusing on how these artists push the limits of their mediums while situating their practices within broader contexts. Students address writings by dancers and performers alongside theory by Gilles Deleuze and Jacques Rancière. The second part of the course examines performance within an ecology of power, linking centers of capital to marginalized locations. Focusing on the work of artists from Lebanon and Palestine—including Walid Raad, Tanya el Khoury, and Elia Suleiman—we consider how they deploy performative and choreographic strategies to resist cultural hegemony, challenge dominant media narratives, foreground experiences that have been made invisible, and illuminate shared struggles for justice across systems of global power.

AH305 Raphael, Titian, and the Art of Painting

Module: Theory, History, Art Forms

Credits: 8 ECTS, 4 U.S. credits

Instructor: Geoff Lehman

This course examines the works of two painters central to the Renaissance tradition, Raphael and Titian, and considers the dialogues among them and the larger questions they raise for understanding the art of painting. For Vasari, Raphael's art was the epitome of Florentine disegno (design, drawing) and Titian's of Venetian colorito (coloring). And yet this is only one of a myriad of ways that these two artists, between them, defined the terms of Renaissance painting, and of its long afterlife in the following centuries. Their individual works are exceptional in the complexity of interpretation they demand, in their aesthetic and affective power, in their engagement with the wider humanist culture of the Renaissance, and in the degree to which all these qualities emerge from the use of the medium itself and from the very process of painting. Indeed, the works of these artists not only play a central role in defining the "art of painting" historically within the Western tradition; they also raise the question of the meaning and the power of the art itself, its philosophical (metaphysical, ontological, epistemological) character and its role in responding to and shaping human experience. The course will focus on a small number of major works (among others: Raphael's Madonnas, large altarpieces, and frescoed rooms in the Vatican; Titian's mythological pictures, landscapes, and paintings in situ in Venice) and will consider the response to Raphael and Titian in the works of the Mannerist generation and of later artists (Rembrandt, Rubens, Poussin, Velázquez, Goya, Monet, Picasso, Kentridge, Weems). Visits to museums to encounter works of art firsthand will be an integral part of the course.

FA325 The Photo Zine: A Subversive Phenomenon

Module: Advanced Artistic Practice

Credits: 8 ECTS, 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 creating photographs and text specific to the formats we will explore. The class will visit Schikkimikki - a Zine library that has Zines from all over the world in their collection. At the end of this class, each student will leave the class with a small library consisting of their own Photo Zines and those made by the other students in the class.

FA308 Advanced Photography - Finding the Stories

Module: Advanced Artistic Practice

Credits: 8 ECTS, 4 U.S. credits

Instructor: Carla Åhlander

This course integrates practical image-making with photographic analysis to explore the relationship between narrative and photography. It is a critique-based class aimed at developing awareness of what constitutes a narrative and how the meaning of a photograph is constructed. In addition to producing their own narrative photo series, participants will develop their ability to look at, read, and discuss photographs critically. We will address issues such as subjectivity and objectivity, the private and the public, as well as technical considerations like lighting conditions. The course will include collaborative exercises between students. Together, we

explore a range of aesthetic, practical and conceptual questions, asking for example, "What is my attitude toward the subject?" or "Where does this narrative begin or end?" During class there will be short photographic assignments to be completed and presented within the same session. For this, everyone must bring their own digital camera (a phone camera is sufficient). Students will also receive assignments to complete between classes and present in the following session. From approximately the middle of the semester, each student will develop an independent, larger, self-directed project. For this final project, each student must have access to their own digital camera. They will also produce a written text reflecting on the process and the concepts behind their work. The semester concludes with a group exhibition or an alternative form of presentation.

TH209 Curtain Up: Theater in Berlin

Module: Arts, Institutions, Engagement / Theory, History, Art Forms

Credits: 8 ECTS, 4 U.S. credits

Professor: Nina Tecklenburg

Berlin's performing arts landscape is absolutely unique. With seven state ensemble theaters, large-scale institutions hosting international theater, dance and performance festivals, three prestigious opera houses, and a vibrant independent performing arts scene including renowned theater artists, groups and venues, Berlin is one of the most popular performing arts locations in the world. In this course, we will attend various performances at theater institutions and independent venues such as HAU, Volksbühne, Gorki Theater, Haus der Berliner Festspiele, Berliner Ensemble, Sophiensaele, Komische Oper, Schaubühne, Ballhaus Ost, Haus der Kulturen der Welt, Deutsches Theater. By doing so we will train our artistic and intellectual capacity to watch and analyze performances and their specific contexts. In addition to studying the history, artistic program, and institutional framework of different Berlin venues and their artists, this course offers an introduction to becoming a professional theatergoer and performance expert with a nuanced understanding of the aesthetics and politics of theatrical events. By learning to apply various written and performance-based methods of analysis such as memo writing, question-based reflection formats, artistic responses, performative writing, positionality-critical approaches, students develop skills essential for anyone interested in performance-making, critique and curation. Classes will be held alternately in the theater and on campus.

AH318 Spaces of Appearance: Exhibitions as Counter-Public Spheres

Module: Art, Institutions, Engagement

Credits: 8 ECTS, 4 U.S. credits

Instructor: Elisa R. Linn

Fulfills Civic Engagement Certificate requirement

The seminar addresses curatorial practices in relation to counter-public spheres and spaces of representation. It moves between curatorial theory and exhibition-making and unfolds around specific sites and types of material, both archival and theoretical. We draw on Hannah Arendt's idea of space as created through actions, as well as José Esteban Muñoz's concept of "disidentification," to explore the possibility of exhibitions and performances that are site-specific, rooted in everyday life, and challenging to the closed institutional frameworks that can constitute the dominant public sphere. Our key material frames of reference will be the collections of the Schwules Museum Berlin, and the site of which Bard College Berlin is part, a former embassy quarter of the now defunct German Democratic Republic. Other inspirations for our work include Echoes of the Brother Countries (2024), Simon Njami's concept of Xenopolis, and interdisciplinary activist and artistic initiatives, including the GDR's Sonntags Club e.V. or Botschaft e.V.

AH232 In the Making: Craftwork in Historical Perspective

Module: Art, Institutions, Engagement

Credits: 8 ECTS, 4 U.S. credits

Instructor: Mannat Johal (MPI)

Hand-crafted objects—unique, perhaps even flawed—hold great value in a world of industrial mass-production for the attention and care they encapsulate and the nostalgia they evoke. This course invites students to consider how such values came to attach to craftwork, by addressing the historical, anthropological and philosophical questions that craft production raises. These include concerns about creativity and genius that underpin the age-old dichotomy separating 'art' from

'craft,' the political economy of labor that made craft the signature of pre-industrial forms of production, and the celebration of craftwork as an instance of 'tacit' knowledge that decenters the authoritative status of the written word. We read foundational texts on aesthetic judgment and political economy, engage with writings on embodied practice and practical knowledge, and delve into archaeologies and histories of skill. To supplement our readings in learning and apprenticeship, we will also have a 'hands-on' session at a studio.

Economics Advanced

EC318 Philosophy of Economics

Module: Ethics and Economic Analysis

Instructor: Stephan Müller

Credits: 8 ECTS, 4 U.S. credits

This course offers an introduction to the theoretical, methodological and ethical foundation of economics. The first part examines the foundations of rational-choice theory. We assess its underlying axioms and principles from a normative and a descriptive perspective. We examine the interpretation of economic models and the metaphysical underpinnings of economics. The second part focuses on methods employed by economists in testing theories and establishing facts, laws and causal relations. We examine how and under which conditions theses methods work, and what kind of question they can answer. In the third part we examine the ethical foundations of welfare economics. Topics will include the moral limits of markets, theories of well-being, inequality and distributive justice, and the evaluation of economic outcomes and policies.

EC251 Industry Networks and Economic Development

Modules: Global Economic Systems

Coordinator: Thomas Eife

Credits: 8 ECTS, 4 U.S. credits

The course Industry Networks and Economic Development explores the impact of industry networks on countries' GDP and their development opportunities. The

curriculum is divided into two parts to provide students with a comprehensive understanding of network theory and its practical applications. In the first part of the class, students will delve into the fundamental concepts and principles of graph theory. We study key network measures and strategies for handling bipartite networks. The course places a strong emphasis on the visualization of networks. Part 1 includes a short primer in programming using Python and Gephi. In the second part, we will use the statistics package Stata. No prior knowledge of Python, Gephi, or Stata is required. The faculty will try to organize complimentary copies of Stata. Building on the foundation laid in part one, we focus on practical applications of network theory in economic contexts. Students will explore the historical and contemporary use of input-output tables, understand the role of the Product Space in measuring countries' development opportunities, and analyze and apply productivity networks.

EC230 Empirical Development Economics

Module: Choice, Resources, Development

Instructor: Sven Fischer

Credits: 8 ECTS, 4 U.S. credits

In this course we explore the principles and research findings of the field of development economics. Textbook sources include Introduction to Development Economics by Missaglia and Vaggi (2025), Development Economics: Theory and Practice by De Janvry and Sadoulet (2021) as well as Empirical Development Economics by Söderbom et al. (2015). Topics will include human and sustainable development, demographic transition, poverty, inequality and inequity, environmental sustainability, sustainable agriculture, foreign aid and social programs, foreign direct investments, trade and industrialization, migration, theories on economic development and growth, and econometric techniques for addressing development questions. We will discuss relevant newly published empirical studies from peer-reviewed journals with a focus on quantitative methods.

Ethics and Politics Advanced

PL362 The Problem of the Philosophy of History

Module: Movements and Thinkers

Instructor: Thomas Raysmith

Credits: 8 ECTS, 4 U.S. credits

G. W. F. Hegel articulated the following problem for those who assert that philosophy has a history. Philosophy is often claimed to discover unchanging truths. Yet history delivers an array of discordant systems. It would thus seem that there is no history of philosophy but only a history of conflicting opinions. In this course, we will study various conceptions of philosophy advanced by thinkers past and present who have attempted to support either the position that philosophy has a history or the position that it does not. We will consider the ways in which philosophy has been distinguished from other disciplines, the question of whether there are any common and perennial philosophical topics, and the methodologies proposed for conducting research in the history of philosophy. We will also analyse and challenge traditional narratives of the history of philosophy in light of critiques of sexism, Eurocentrism, colonialism, etc. This course is an investigation into how we do and should tell and research the history of human thought.

HI246 Apocalypse Then: Anguish and Elation in the Medieval Mediterranean

Module: Elective

Instructor: Nathan Aschenbrenner

Credits: 8 ECTS, 4 U.S. Credits

Apocalypses, or revealed futures of "end times" have long exercised a powerful hold on our imaginations. Today we grapple with anxiety over climate change or increasingly autonomous and self-conscious AI. But apocalyptic thinking emerged first in the ancient world, not only as a source of fear, but of ecstatic anticipation as well. This seminar will introduce students to the origins and development of apocalyptic thought, as well as its social and political catalysts and consequences. Beginning with the emergence of the apocalyptic history under Seleucid kings in the 2nd c. BCE, it traces changes in religious and political writings through the emergence of Christianity, the rise and fall of the Roman Empire, and the advent of Islam, up to Columbus's voyages to the Americas. It will explore how apocalyptic writing and thought engaged with the challenges of famine, pandemic disease,

church reform, religious violence, and global exploration. Through these ideas and experiences, students will encounter a range of emotional and intellectual reactions to the expectation of an imminent end—not only terror and panic, but also hope and joy.

HI315 Cultural Memory and Historical Politics in East-Central Europe

Module: Movements and Thinkers / Civic Engagement and Social Justice

Instructor: Ostap Sereda

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate and GHEA21 Human Rights Certificate requirements

The course will start by exploring the main conceptual frameworks in the field of memory studies and then re-examine them by discussing selected cases of cultural memory, the politics of history, and commemorative practices in the region of East Central Europe (broadly defined) after WWII, with a focus on the period after 1989/91. We will study the role of the state, academia, public intellectuals, and new mnemonic actors in the reshaping of collective memory through commemorative practices, school education, museums and monument culture, the tourism industry, the symbolic markers of urban landscapes, and the media. We will also analyze the various political and legislative actions of historical politics in the region and the historiographic and public discussions relevant to these measures.

PS331 The Welfare State

Module: Global Social Theory

Instructor: Aysuda Kölemen

Credits: 8 ECTS, 4 U.S. credits

This course explores the origins, development, transformation, and the future of the welfare state from a comparative politics perspective. The welfare state structures the relationship between citizens, markets, and governments and determines how (and to what extent) a country provides social and economic protection, creates

opportunity for and ensures equality among its people. In the first half of the course, we will focus on the historical emergence and evolution of the welfare state, its functions, and its varying structure across the world. We will investigate why welfare states emerged at different times, why they adopted distinct institutional forms, and how political actors, social movements, and economic conditions influenced the development and decline of this paradigm. We will conclude the first half by looking at the structural, environmental and ideological challenges the contemporary welfare state faces as well as the ways in which policy makers and the public respond to these pressures. The second half of the course focuses on major policy domains, including social security, labor rights, housing, healthcare, education, poverty reduction, immigration, and gender and family policy. We will examine these policy areas through country case studies. Throughout the semester, we will engage with diverging ideologies such as libertarianism, conservatism, social democracy and socialism to survey enduring debates and understand public opinion about the role of the state, the market, and society in welfare provision.

PS346 A History of the Modern Middle East (1900-2014)

Module: Movements and Thinkers

Instructor: Usahma Darrah

Credits: 8 ECTS, 4 U.S. credits

This course examines the making of the modern Middle East from the final decades of Ottoman rule to the aftermath of the Arab Spring. We will explore the major transformations that formed this region: imperial collapse, colonial rule, Zionism, state formation, Arab nationalism, revolution, war, oil politics and globalization. Particular attention is given to the historical origins of conflicts and political movements that continue to shape current debates, including the question of Palestine, the wider Arab-Israeli conflict, the rise of religious extremism, as well as ongoing struggles over democracy, authoritarianism and social justice. Students will learn about how the region's 20th century experiences set a trajectory for conflict in the present. The course is designed as an introduction for students seeking to understand the foundations and dynamics of one of the most consequential regions of the modern world.

LT225 Children, Rights and Storytelling

Module: Civic Engagement and Social Justice

Professor: Kerry Bystrom

Credits: 8 ECTS, 4 U.S. credits

Children are both specifically vulnerable and highly symbolic figures, requiring extra protection and lending themselves to certain kinds of policy and advocacy. In this course we will explore the international systems and structures set up for protecting children's rights, the way activists and allied writers and artists have historically used child cases to motivate action for children's and wider human rights, and current issues and challenges in child protection. Across the course we will pay special attention to narrative and visual storytelling as a part of human rights work, exploring not only legal conventions but also testimony, novels and films. After surveying the history and current outlines of the international rights regime and institutions, we will study two important historical cases: the "disappeared" children of the Dirty War in Argentina and the Australian Stolen Generations. We will then turn to the key contemporary topic of protecting children from armed conflict–whether as child soldiers, as civilians in conflict zones, as victims of forced transfer, or as asylum seekers. As part of the OSUN Network Collaborative Course "Children's Rights," we will also learn with experts and students from across Bard, Al Quds Bard and American University of Central Asia about children's rights issues impacting partner campuses. In addition to a written exam and one essay, students will in small groups develop a research and advocacy report aimed at a human rights treaty body and present this at a joint student conference at the end of the semester.

PS298 Europe's Others: Race, Racialization and the Visual Politics of Representation

Module: Global Social Theory

Instructor: Hanan Toukan

Credits: 8 ECTS, 4 U.S. credits

Following from Walter D. Mignolo's proposition (in *The Darker Side of Western Modernity: Global Futures, Decolonial Options*) that western civilization is a complex colonial matrix of power, class and race that has been created and controlled by men and institutions from the Renaissance to the Enlightenment, this

course examines this darker side's historical and contemporary visual relationship to the varied religious, ethnic and racial minorities and migrants living in its midst. Specifically, it contextualizes various visual material produced about Europe's "Others" and the public and scholarly discourses these propagate, within wider debates and scholarship on the construction of racialized subjectivities and the distribution of power. This advanced module places particular emphasis on political theory, visual theory, decolonization theory, gender theory and postcolonial studies to examine issues of image making, circulation, translation and reception, in a global context and transnational frame. Key areas of focus include the aesthetics and politics of states and security, museums and race, anti-Black racism, and the origins of anti-Semitism and Anti-Muslim racism.

SC329 Performing Psy-Science

Module: Movements and Thinkers

Instructors: Sasha Bergstrom-Katz, Michele Luchetti

Credits: 8 ECTS, 4 U.S. credits

The sciences of the mind do not limit themselves to observing humans in the field; they stage scenarios by which people's attitudes, behaviors, and capacities can be compared, measured, and categorized. Using the lens of performance, this course examines the entanglement of epistemology, ethics, and social and political power in psychiatry, psychology, psychotherapy, psychoanalysis, neurology, and cognitive science. Rather than treating psy-knowledge as neutral, we investigate how psy-scientific practices classify and shape human capacities and behavior and how these histories and processes are bound up with constructions of sexuality, gender, race, health/disease and dis/ability. Firstly, we will explore how psy-science has relied on performative techniques in research (such as in the famous Stanford Prison experiment) and in therapeutic practice (such as in the therapeutic method of psychodrama) to generate knowledge and ground clinical interventions. Secondly, we will employ performance as a theoretical framework, critical tool and creative research method, inspired by its uses by social psychiatry, academic researchers, and art and theatre practitioners. Drawing on texts from the history and philosophy of science and medicine, gender studies, mad studies, crip studies, and dis/ability studies, the course will examine the ethical, social, and political dimensions of the construction of psy-scientific knowledge as well as instances and tactics of reform and rebellion. Topics include: diagnosis and identification with mental illness;

psychometric testing and constructions of dis/ability and race; psychiatric subjectivization and self-advocacy; pathology, gender and sexuality; and the ethics of deception and coercion in classic social psychology experiments. Through methods such as restaging, scripting, enactment, and performance-based research, we will critically engage how psy-scientific knowledge is produced, contested, and transformed.

HI260 Order and Security in (Post)colonial Africa (20th Century) Actors, Practices and Resistances

Module: Law, Politics and Society

Instructor: Romain Tiquet

Credits: 8 ECTS, 4 U.S. credits

Fulfills GHEA21 Human Rights Certificate requirement

This seminar examines the historical construction of order, security, and coercive power in Africa from the colonial period to the present. It explores how institutions of security—including police forces, colonial armies, intelligence services, paramilitary organizations, and vigilante groups—have shaped political authority and everyday governance across the continent. By situating African experiences within broader debates on state formation, violence, and social control, the seminar investigates how regimes of order have been produced, negotiated, and contested over time. Particular attention will be given to the everyday practices through which authority has been enforced and maintained. Beyond formal institutions, the course analyzes mechanisms such as surveillance, confinement, forced labor, and psychiatric internment as instruments of governance aimed at regulating mobility, disciplining labor, and managing forms of social marginality. At the same time, the seminar explores moments when systems of security became central arenas of political struggle, including coups, rebellions, insurgencies, and more recent conflicts framed through the global discourse of the "war on terror." A central objective of the course is to engage students with recent historiographical debates on the relationship between coercion, legitimacy, and state power in African contexts. Scholars have increasingly emphasized the continuities linking colonial security institutions to postcolonial governance, while also highlighting the agency of local actors—including soldiers, police officers, insurgents, and civilian populations—in shaping these systems.

PS302 Global Institutions and the Global South

Module: Law, Politics, and Society

Instructor: Gale Raj

Credits: 8 ECTS, 4 U.S. credits

This course focuses on examining global institutions, such as the United Nations, Bretton Woods Institutions, as well as South-South cooperation, and their impacts on countries in the Global South. It will involve understanding the arena of 'global policy-making' at intergovernmental organizations which set out rules and norms at international and regional scales. We will read case studies of global governance of international labor standards, international trade, international finance, and intellectual property rights, among others.

We will engage with an interdisciplinary set of readings to understand a variety of theories and concepts. An important aspect of our discussions will be focused on the ways in which different international organizations and cooperation came about historically, how they function, and their influence on and effects for Global South countries. The aim of the course is for students to understand and critically analyze the impacts of global institutions on communities and domestic policies in the Global South.

**This is an advanced level course. A prerequisite is at least one course from the International Studies and Globalization module. It is also highly recommended that students have taken PS185 Policy Analysis.

PS393 Labor Movements and Public Policy

Module: Law, Politics and Society

Instructor: Dave Braneck

Credits: 8 ECTS, 4 U.S. credits

This course will look at the labor movement in the United States, using organized labor as a lens through which to analyze the convergence of the state, shifting institutional frameworks, and social movements. Students will be able to assess the

role of organized labor within US politics generally, grappling with the opportunities and limits of labor as a means for enacting change, as well as how labor fits into, shapes, and is affected by institutional arrangements. A historic perspective will be taken in order to mark developments within the state and how this context has affected and been affected by organized labor. Students will be tasked with employing and sharpening existing understanding of state and policy structures while gaining critical knowledge and analytical skills that they will be able to apply to analysis of the state and other actors.

SE302 Evidence and Inquiry: Open Source for Human Rights Research

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 course introduces students to the rapidly evolving field of open source investigations, including the tools and techniques to document and expose human rights violations. Beginning with a survey of the field, including the origins and developments of open source research, the course offers hand-on training in the skills needed to discover, preserve, verify and present evidence of abuse, with a continued focus on ethical considerations, digital security and the well-being of researchers. Using investigations from human rights groups, media, and courts, the course will critically assess the impact and limitations of open source research in advancing accountability, rule of law and social change. Guest speakers from Berlin and elsewhere will share their insights and experiences.

Internship

IS331 Berlin Internship Seminar: Working Cultures, Urban Cultures

Instructor: Florian Duijsens, Agata Lisiak, Clio Nicastro

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

Fulfills 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.

Students must already be in the process of arranging an internship with Careers Office before registering. If a student has arranged their own internship, they should contact careers@berlin.bard.edu to register your internship before enrolling in the course.

Literature and Rhetoric Advanced

LT212 Advanced Fiction Writing Workshop

Module: Producing Literature

Instructor: Clare Wigfall

Credits: 8 ECTS, 4 U.S. credits

With over nineteen years experience of teaching creative writing, British author Clare Wigfall has developed a method that aims to break down the barriers that inhibit so that the creative process can come naturally. Under her gentle guidance, you will develop a body of new work, learning craft organically through practice and exposure to great writing. The carefully-structured workshops are a springboard, designed to stimulate ideas and encourage experimentation; one or two might even move off campus – how might a museum prove a source of inspiration, for example? A park? The city we live in? Focus will be given to new genres you might not yet

have considered, such as fantasy or historical fiction, or how you might weave myths and legends into your work. Also explored will be the subject of how our own experience can shape our fiction, while also considering the issue of how writing fiction can give us scope to imagine places and experiences we've never lived in our own lives. You have already begun to develop a voice that is uniquely your own, and will take this further now with opportunities to share your work with a group of fellow writers who you can trust to give you invaluable critique. Alongside this, the reading element of this course will be key; from writers such as Annie Proulx to Carmen Maria Machado, or Katherine Mansfield to George Saunders, the selected reading will cast the net wide to throw you into the literary sea, also introducing you to writing about writing from authors such as Zadie Smith and Alexander Chee. With a proven track record of inspiring her students to produce award-winning, publishable writing, Clare will offer the opportunity to talk about how to submit work to literary journals, or space can be found to give focus to a subject uniquely inspiring to the group. Plus, there will of course be a chance to share new work with the world at the end-of-semester reading, always a well-attended event. Open to students who have already taken a foundational fiction workshop, as well as new students with some writing experience under their belt, you are very welcome to make contact with Clare before registration to introduce yourself and ask any questions.

LT352 Happy in Berlin?

Module: Writer and World

Instructor: Laura Scuriatti

Credits: 8 ECTS, 4 U.S. credits

This course fulfills the core course requirement for students wishing to complete the Global Humanities Certificate.

Offered in collaboration with a course on literature and the city at UniAndes, Colombia, it is a GHEA21 Network Collaborative Course (NCC)

In the interwar years, Berlin was a kind of myth - it embodied for a short while the idea of a radical modernity, which partly overshadowed its status as the capital of a state, Prussia, associated with an ethos of militarization. In the 1920s, it became a magnet for writers, artists and intellectuals from many countries, who arrived in the city with different goals: to live openly their non-normative sexualities, to enjoy and

be inspired by the modernity of the entertainment industry and the freedom of the city's famed unconventional nightlife, to become acquainted with the more recent developments in the new disciplines of psychoanalysis and sexology, to be part of international artistic networks. How did writers and artists represent this experience? How did their social and cultural lives affect literary and artistic forms? How did the "myth of Berlin" relate to other versions of modernism and modernity? The course is based on the exhibition "Happy in Berlin?" (2021), organized by the GBZ (Grossbritannienzentrum) at the Humboldt University, and will offer an interdisciplinary exploration of written and visual artworks about Berlin by artists and writers (mainly, but not exclusively, British), who visited Berlin in the interwar years, such as Christopher Isherwood, W.H. Auden, Alix Strachey, Bryher, Djuna Barnes. Students will read these texts in dialogue with contemporary works on architecture, cultural history, psychoanalysis, sexology, cinema, by, among others, Walter Benjamin, Franz Hessel, Magnus Hirschfeld, Gabriele Tergit. The course is taught in collaboration with UniAndes.

LT225 Children, Rights and Storytelling

Module: Producing Literature

Professor: Kerry Bystrom

Credits: 8 ECTS, 4 U.S. credits

Children are both specifically vulnerable and highly symbolic figures, requiring extra protection and lending themselves to certain kinds of policy and advocacy. In this course we will explore the international systems and structures set up for protecting children's rights, the way activists and allied writers and artists have historically used child cases to motivate action for children's and wider human rights, and current issues and challenges in child protection. Across the course we will pay special attention to narrative and visual storytelling as a part of human rights work, exploring not only legal conventions but also testimony, novels and films. After surveying the history and current outlines of the international rights regime and institutions, we will study two important historical cases: the "disappeared" children of the Dirty War in Argentina and the Australian Stolen Generations. We will then turn to the key contemporary topic of protecting children from armed conflict–whether as child soldiers, as civilians in conflict zones, as victims of forced transfer, or as asylum seekers. As part of the OSUN Network Collaborative Course "Children's Rights," we will also learn with experts and students from across Bard, Al

Quds Bard and American University of Central Asia about children's rights issues impacting partner campuses. In addition to a written exam and one essay, students will in small groups develop a research and advocacy report aimed at a human rights treaty body and present this at a joint student conference at the end of the semester.

LT268 Theories of the Body

Module: Theories of Literature and Culture

Instructor: Clio Nicastro

Credits: 8 ECTS, 4 U.S. credits

The body has always attracted the interest of thinkers and researchers from different disciplines, from philosophy to critical theory to neuroscience. The crucial challenge is to overcome the dichotomy between mind and body, reason and feeling, that has affected Western culture especially from Descartes on. What does it mean to think through the body and what are its 'dialectics' (Lisa Yun Lee)? Is there such a thing as a 'natural' body or are bodies always constructed by class, race, gender, and our personal stories? This course introduces the main theories of literature and culture by looking at the body as an object of the "medical gaze" (Barbara Duden, Michel Foucault) and of political/gender persecutions (Silvia Federici) as well as a site of both active and passive resistance and expression. The experience of the body is often at the limit of the expressible and challenges the artistic and verbal forms we have available to articulate and give meaning to it. Furthermore, we will look at efforts to find a language to speak for/through the body, its desires, and its idiosyncrasies (Dodie Bellamy, Audre Lorde). What kinds of stories are mapped and inscribed in our physical bodies (Paul B. Preciado, Roxane Gay)? Does the body forget? And how are our bodies influenced by their narratives and representations?

LT350 How Fiction Works: Claire Keegan and Modern Literary Prose

Module: Theories of Literature and Culture / Writer and World

Instructor: Catherine Toal

Credits: 8 ECTS, 4 U.S. credits

A widely-read author of short fiction, the Irish writer Claire Keegan has professed her affiliation with the classics of the story form in modern literature: Chekhov, Joyce, and a more recent figure in the Irish canon, John McGahern. This course considers the characteristics of the classic modern story: its creation of an effect of 'realism' through the evocation of atmosphere and everyday objects, its pursuit of subtle but often devastating epiphanic shifts in perception and understanding. What forces created this mode and how is it to be understood in cultural and philosophical terms? We look at the literary form that Keegan has practiced with unusual success in a context dominated by other genres: the novella, and explore the differences in her approach from that of the influences she cites. Keegan has also been notable for her confrontation with the grimmer aspects of twentieth-century Irish social history: the consequences of the dominance of the Catholic church in the independent Irish state, and the legacies of abuse bequeathed both by carceral institutions and the traditional patriarchal family within a condition of economic deprivation. The course will include attention to the two film projects that have emerged from Keegan's best-known books, *Small Things Like These* and *Foster* (*An Cailín Ciúin*), and look at how film adapts the language of realist narrative. Finally, we turn to the contemporary experimentalist Irish short narrative that Keegan's style and preferences reject. What is gained and lost by the classic realist mode in short fiction? Texts for the course are *So Late in the Day* (2023), *Small Things Like These* (2021), *Foster* (2010), *Walk the Blue Fields* (2007), *Antarctica* (1999), and stories by Chekhov, Joyce, Edna O'Brien, John McGahern, as well as a selection of short prose works by contemporary writers.

LT253 The Medieval Scholar: From Manuscripts to Modern Fantasy

Module: Writer and World

Instructor: Eleonora Andriani

Credits: 8 ECTS, 4 U.S. credits

The Middle Ages endure as a primary source of imagery in contemporary fantasy. From novels such as The Lord of the Rings and Game of Thrones, along with their screen adaptations, to games such as Dungeons & Dragons, Assassin's Creed, and Kingdom Come, many of today's most influential fantasy narratives are set in real or imagined medieval worlds. Within this imaginary, the medieval scholar emerges as one of its most compelling figures: philosopher and magician, trained in the astral sciences, and repeatedly invoked to decipher enigmas beyond ordinary

understanding. In contemporary fantasy, this figure is almost invariably staged within vast libraries of leather-bound codices, dense double-column texts, intricate diagrams, and desks crowded with astronomical instruments. Yet how far does this seductive image depart from historical reality? In Western Latin Europe, medieval scientific culture was shaped by a dense interplay of astronomy, astrology, magic, and divination, which together constituted a coherent system of knowledge grounded in shared methods, instruments, and practices. This course examines the libraries, manuscripts, and intellectual frameworks of thirteenth- to fifteenth-century erudites, including: Michael Scot (13th), advisor to Frederick II, supervisor of the mathematician Fibonacci, and renowned medieval diviner and magician; Antonio da Montolmo (14th), a university master esteemed by the mathematician Johannes Regiomontanus, who taught in northeastern Italy and practiced the astral sciences alongside magic; and Amplonius Rating de Berka (15th), owner of the largest surviving late medieval scholar's library, where technical astronomy coexists with astrology, magic, and divination. By engaging in close analysis of manuscripts, texts, diagrams, and computational tables, students will develop core palaeographical and codicological skills and receive an introductory overview of the multifaceted nature of medieval science. In parallel, by bridging medieval science and modern fantasy, the course fosters critical thinking about representations of the Middle Ages in contemporary popular culture.

LT333 German Literary History

Module: Literary Movements and Forms

Instructor: Martin Widmann

Credits: 8 ECTS, 4 U.S. credits

This course offers students a broad and comprehensive introduction to German literary history, tracing its development from the earliest written records in the German language to contemporary works. Through close readings of representative texts from key periods—including the Enlightenment, Romanticism, and Modernism—as well as movements such as Naturalism and Expressionism, we will examine how aesthetic forms and literary expression have evolved in response to shifting historical and cultural contexts. In addition to exploring the formation and transformation of literary traditions, we will reflect on how narratives of national literary history both shape and reflect ideas of national identity. Our survey will include works by canonized authors such as Lessing, Goethe, Kleist, Heine,

Droste-Hülshoff, Rilke, Thomas Mann, Irmgard Keun, and Emine Sevgi Özdamar. To broaden the scope of inquiry, we will engage with voices historically excluded from the canon and engage with renegotiations of established narratives through seminal texts of literary theory like Deleuze/Guattari's concept of "minor literature" or Hans Mayer's Außenseiter. Guest speakers from the literary world will share contemporary perspectives on selected texts, fostering connections between historical inquiry and present-day literary discourse. In addition, museum visits or excursions will provide further opportunities to contextualize these texts within broader cultural and historical frameworks. Course materials and class discussions will be in both German and English. Students are expected to have at least B1-level proficiency in German. Throughout the course, students will develop specialist vocabulary and skills enabling them to write about and discuss literary works in German.

Politics Advanced

PT380 Europe in Flux

Module: Advanced Topics in Global and Comparative Politics

Instructors: Berit Ebert

Credits: 8 ECTS, 4 U.S. credits

Fulfills GHEA21 Human Rights Certificate requirement

This course explores key texts of the intellectual, political, and legal foundations of present-day Europe. Moving beyond the focus on institutional history, we investigate the impact of normative frameworks: laws that represent formally codified and enforceable rules, philosophical principles concerning right and wrong that guide individual judgment and action, and social norms pertaining to the informal, often implicit expectations and standards of behavior shaping gender roles, economic conduct, and political participation. We begin with medieval and early modern visions of European order, and consider the Enlightenment philosophical underpinnings of proposals for pan-European cooperation from the eighteenth century to the modern period. Parallel to these theories of state, another central thematic strand of the course concerns capitalism, privatization, and the moral limits of markets. In addition, we consider the persistence and transformation of gender norms as they affect citizenship, labor and representation. Our enquiry encompasses philosophical texts and landmark case law of the Court of Justice of the European Union. The aim of the course is to understand Europe and its social

and legal standards and practices as an evolving political project shaped by struggle and negotiation, traversing competing concepts of justice and community.

SO324 Quantitative Methods in Social Sciences

Module: Quantitative Methods in Social Sciences

Instructor: Nassim Abi Ghanem

Credits: 8 ECTS, 4 U.S. credits

Why do people vote the way they do? Why does violence erupt in some states while in other states it does not? Can development aid improve democratization and development? One way of answering these questions is through effective analysis of quantitative data. This course focuses on the different strategies of quantitative statistical analysis. We explore how to read, understand, and critically assess quantitative research. Students will engage in quantitative research design, testing hypotheses, unpacking causal mechanisms, and applying probability and regression analysis tools. Finally, students will learn how to present the interpreted data logically and systematically in research output. In this course, students will also learn the basics of R software to conduct statistical analysis. Towards the end of the course, we will also briefly explore social network analysis (SNA) and qualitative comparative analysis (QCA) as alternative quantitative social science methods.

HI260 Order and Security in (Post)colonial Africa (20th Century) Actors, Practices and Resistances

Module: Advanced Topics in Global and Comparative Politics

Instructor: Romain Tiquet

Credits: 8 ECTS, 4 U.S. credits

Fulfills GHEA21 Human Rights Certificate requirement

This seminar examines the historical construction of order, security, and coercive power in Africa from the colonial period to the present. It explores how institutions of security—including police forces, colonial armies, intelligence services,

paramilitary organizations, and vigilante groups—have shaped political authority and everyday governance across the continent. By situating African experiences within broader debates on state formation, violence, and social control, the seminar investigates how regimes of order have been produced, negotiated, and contested over time.Particular attention will be given to the everyday practices through which authority has been enforced and maintained. Beyond formal institutions, the course analyzes mechanisms such as surveillance, confinement, forced labor, and psychiatric internment as instruments of governance aimed at regulating mobility, disciplining labor, and managing forms of social marginality. At the same time, the seminar explores moments when systems of security became central arenas of political struggle, including coups, rebellions, insurgencies, and more recent conflicts framed through the global discourse of the "war on terror." A central objective of the course is to engage students with recent historiographical debates on the relationship between coercion, legitimacy, and state power in African contexts. Scholars have increasingly emphasized the continuities linking colonial security institutions to postcolonial governance, while also highlighting the agency of local actors—including soldiers, police officers, insurgents, and civilian populations—in shaping these systems.

LT225 Children, Rights and Storytelling

Module: Civic Engagement and Social Justice

Professor: Kerry Bystrom

Credits: 8 ECTS, 4 U.S. credits

Children are both specifically vulnerable and highly symbolic figures, requiring extra protection and lending themselves to certain kinds of policy and advocacy. In this course we will explore the international systems and structures set up for protecting children's rights, the way activists and allied writers and artists have historically used child cases to motivate action for children's and wider human rights, and current issues and challenges in child protection. Across the course we will pay special attention to narrative and visual storytelling as a part of human rights work, exploring not only legal conventions but also testimony, novels and films. After surveying the history and current outlines of the international rights regime and institutions, we will study two important historical cases: the "disappeared" children of the Dirty War in Argentina and the Australian Stolen Generations. We will then turn to the key contemporary topic of protecting children from armed

conflict–whether as child soldiers, as civilians in conflict zones, as victims of forced transfer, or as asylum seekers. As part of the OSUN Network Collaborative Course "Children's Rights," we will also learn with experts and students from across Bard, Al Quds Bard and American University of Central Asia about children's rights issues impacting partner campuses. In addition to a written exam and one essay, students will in small groups develop a research and advocacy report aimed at a human rights treaty body and present this at a joint student conference at the end of the semester.

PS302 Global Institutions and the Global South

Module: Public Policy

Instructor: Gale Raj

Credits: 8 ECTS, 4 U.S. credits

This course focuses on examining global institutions, such as the United Nations, Bretton Woods Institutions, as well as South-South cooperation, and their impacts on countries in the Global South. It will involve understanding the arena of 'global policy-making' at intergovernmental organizations which set out rules and norms at international and regional scales. We will read case studies of global governance of international labor standards, international trade, international finance, and intellectual property rights, among others.

We will engage with an interdisciplinary set of readings to understand a variety of theories and concepts. An important aspect of our discussions will be focused on the ways in which different international organizations and cooperation came about historically, how they function, and their influence on and effects for Global South countries. The aim of the course is for students to understand and critically analyze the impacts of global institutions on communities and domestic policies in the Global South.

**This is an advanced level course. A prerequisite is at least one course from the International Studies and Globalization module. It is also highly recommended that students have taken PS185 Policy Analysis.

PS331 The Welfare State

Module: Public Policy

Instructor: Aysuda Kölemen

Credits: 8 ECTS, 4 U.S. credits

This course explores the origins, development, transformation, and the future of the welfare state from a comparative politics perspective. The welfare state structures the relationship between citizens, markets, and governments and determines how (and to what extent) a country provides social and economic protection, creates opportunity for and ensures equality among its people. In the first half of the course, we will focus on the historical emergence and evolution of the welfare state, its functions, and its varying structure across the world. We will investigate why welfare states emerged at different times, why they adopted distinct institutional forms, and how political actors, social movements, and economic conditions influenced the development and decline of this paradigm. We will conclude the first half by looking at the structural, environmental and ideological challenges the contemporary welfare state faces as well as the ways in which policy makers and the public respond to these pressures. The second half of the course focuses on major policy domains, including social security, labor rights, housing, healthcare, education, poverty reduction, immigration, and gender and family policy. We will examine these policy areas through country case studies. Throughout the semester, we will engage with diverging ideologies such as libertarianism, conservatism, social democracy and socialism to survey enduring debates and understand public opinion about the role of the state, the market, and society in welfare provision.

PS346 A History of the Modern Middle East (1900-2014)

Module: Advanced Topics in Global and Comparative Politics

Instructor: Usahma Darrah

Credits: 8 ECTS, 4 U.S. credits

This course examines the making of the modern Middle East from the final decades of Ottoman rule to the aftermath of the Arab Spring. We will explore the major transformations that formed this region: imperial collapse, colonial rule, Zionism,

state formation, Arab nationalism, revolution, war, oil politics and globalization. Particular attention is given to the historical origins of conflicts and political movements that continue to shape current debates, including the question of Palestine, the wider Arab-Israeli conflict, the rise of religious extremism, as well as ongoing struggles over democracy, authoritarianism and social justice. Students will learn about how the region's 20th century experiences set a trajectory for conflict in the present. The course is designed as an introduction for students seeking to understand the foundations and dynamics of one of the most consequential regions of the modern world.

PS393 Labor Movements and Public Policy

Module: Public Policy

Instructor: Dave Braneck

Credits: 8 ECTS, 4 U.S. credits

This course will look at the labor movement in the United States, using organized labor as a lens through which to analyze the convergence of the state, shifting institutional frameworks, and social movements. Students will be able to assess the role of organized labor within US politics generally, grappling with the opportunities and limits of labor as a means for enacting change, as well as how labor fits into, shapes, and is affected by institutional arrangements. A historic perspective will be taken in order to mark developments within the state and how this context has affected and been affected by organized labor. Students will be tasked with employing and sharpening existing understanding of state and policy structures while gaining critical knowledge and analytical skills that they will be able to apply to analysis of the state and other actors.

SO204 Urban Ethnography Workshop

Module: Qualitative Methods in Social Sciences

Instructor: Agata Lisiak

Credits: 8 ECTS, 4 U.S. credits

Fulfills Civic Engagement Certificate requirement

This course introduces students to key qualitative methods in urban ethnography, with an emphasis on participant observation and semi-structured interviews. Each weekly seminar combines theoretical discussion with a hands-on workshop, offering students opportunities to experiment with a range of methodological and analytical tools. Following an initial exploration of the ethical and political considerations of urban research, students will practice field note–taking, design and peer-review interview guides, conduct interviews, analyze data using thematic coding, and write up their findings. Throughout the semester, students will also discuss different examples of ethnographic writing, engaging critically with questions of voice, positionality, and representation.

SE302 Evidence and Inquiry: Open Source for Human Rights Research

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 course introduces students to the rapidly evolving field of open source investigations, including the tools and techniques to document and expose human rights violations. Beginning with a survey of the field, including the origins and developments of open source research, the course offers hand-on training in the skills needed to discover, preserve, verify and present evidence of abuse, with a continued focus on ethical considerations, digital security and the well-being of researchers. Using investigations from human rights groups, media, and courts, the course will critically assess the impact and limitations of open source research in advancing accountability, rule of law and social change. Guest speakers from Berlin and elsewhere will share their insights and experiences.

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