

# Fall 2025

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

## Core Courses

### IS101 Plato's Republic and Its Interlocutors

#### AY/BA1/Bard1 Core Course

#### Module: Greek Civilizations

Instructors: [Ewa Atanassow](#), [Jeffrey Champlin](#), [Giulia Clabassi](#), [Tracy Colony](#), [David Hayes](#), [Gilad Nir](#), [Hans Stauffacher](#), [Sinem Kılıç](#)

Credits: 8 ECTS, 4 U.S. credits

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

### IS102 Renaissance Florence

#### BA2 Core Course

#### Module: Renaissance Art and Thought

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

Credits: 8 ECTS, 4 U.S. credits

In this course we examine the visual and intellectual culture of Renaissance Florence. A

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

### **IS303 Origins of Political Economy**

#### **BA3/4 Core Course**

#### **Module: Origins of Political Economy**

Coordinators: [Aysuda Kölemen](#), [Boris Vormann](#), [Riaz Partha Khan](#)

Credits: 8 ECTS, 4 U.S. credits

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

### **IS123 Academic Research in the Social Sciences**

#### **Module: Senior Core Colloquium**

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

Credits: 8 ECTS, 4 U.S. credits

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

# **Foundational**

## **Art and Aesthetics**

**AH207 Feminist Art in the 20<sup>th</sup> and early 21<sup>st</sup> Centuries**

**Module: Approaching Art through Theory / Art Objects and Experience**

Instructor: [Christina Landbrecht](#)

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

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

critical discourse. Excursions to museum exhibitions, visits by art professionals, and a studio visit are planned as well.

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

### **Module/s: Art and Artists in Context**

Credits: 8 ECTS, 4 U.S. credits

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

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

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

### **Module: Art Objects and Experience / Artistic Practice**

Instructor: [John Kleckner](#)

Credits: 8 ECTS, 4 U.S. credits

This studio art course explores contemporary and historical approaches to drawing and collage. Suitable for all levels of artistic ability, the goal is to enhance aesthetic comprehension and personal expression through the creation of mixed-media drawings and collages. We begin by transcribing embodied experience into visual compositions, attending to our visual perception to strengthen the coordination of mind, eyes, and hands. Course activities will ask students to: make analytical drawings of figures and/or object arrangements, develop conceptual methods of composing, make abstractions from nature by working outdoors, gather materials from Berlin's famous Flohmärkte (flea markets) to use in collages and assemblages, work collaboratively on large-scale drawings, and experiment with innovative combinations of text and imagery. A core theme will be exploring the potential to generate new and surprising content from the juxtaposition of found printed fragments and hand-drawn lines. Of special interest for our class discussions will be works created by

current and historical Berliners, such as Dada artist Hannah Höch. The majority of classes are studio work sessions. There will also be several group critiques, weekly slideshow presentations, and contemporary art gallery visits. The semester culminates in the "Open Studios" exhibition in the BCB arts building at Monopol Berlin. Students are expected to be self-motivated, open to exploring new ways of working, and comfortable sharing their artworks in class.

Studio work is the priority, so this course will require a significant amount of time working outside of class sessions. Prospective students should email their questions to the professor directly at: [j.kleckner@berlin.bard.edu](mailto:j.kleckner@berlin.bard.edu)

## **FA107 Ceramics**

### **Module: Elective**

Instructor: [Joon Park](#)

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

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

## **FA114 Painting Fundamentals**

### **Module: Art Objects and Experience / Artistic Practice**

Instructor: [Surya Suran Gied](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **FA110 Beginning Sculpture**

### **Module: Artistic Practice**

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Eddy Steinhauer](#)

Taught by international Berlin-based artist and curator Eddy Steinhauer, this course introduces a studio experience in sculpture with an emphasis on materials and methods. Eddy Steinhauer's 3-dimensional artistic practice is guided by formal, material and contextual concerns and influenced by (natural) history, theories of evolution and identity, and processes of community building. Students in the course will be exposed to diverse media and a range of techniques. We will explore ideas circulating in contemporary culture, and use them as inspiration for making objects or installations that speak to the critical issues facing our society. Participants will gain a comprehensive understanding of a variety of materials—including clay, plaster, wood, and acrylics—and acquire a fundamental knowledge of the principles of sculpture: addition, subtraction, substitution, and multiplicity. Moreover, students will develop essential skills in using basic hand and power tools, along with the approaches needed for realizing their artistic aims. Class lectures, presentations, discussions, and critiques will offer insights into central developments in the medium of sculpture, while selected readings will complement the projects and studio sessions. The objective of the class is to guide students in creating a cohesive portfolio while refining the skills required to present their results professionally to the public.

## **FA115 Introduction to Digital Photography: Identity Construction and Representation**

### **Module: Artistic Practice**

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

Instructor: [Carla Åhlander](#)

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

## **FA190 Digital Filmmaking I: Idea & Form**

### **Module: Artistic Practice**

Instructor: [Charity Ellis](#)

Credits: 8 ECTS Credits, 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 master the camera's manual settings, effectively light a scene, 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 works 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.

## **FA112 Marble Stone Sculpture**

### **Module: Artistic Practice**

Instructors: [Raphael Beil](#), [Tobia Silvotti](#)

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 will conclude with a presentation of all sculptures and joint analysis of the different artistic languages present in the works. The workshops will be accompanied by lectures on the works and public sculpture projects of Raphael Beil and other contemporary sculptors. Weather permitting, our workshops will take place in a sheltered beautiful garden in Reinickendorf on the grounds of Monopol. Tools, possibly light machinery and work tables as well as work protection will be provided. No previous experience is necessary to participate in the course. Please note there is a fee of €40 for participation in this course to cover material expenses.

## **FA113 Introduction to Glassmaking**

### **Module: Elective**

Instructor: [Nadania Idriss](#)



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

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

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

#### **Module: Elective**

Instructor: [Eva Burghardt](#)

Credits: 8 ECTS Credits, 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.

### **FA250 Immersive Spatial Experiences**



## **Module: Art Objects and Experience**

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Magdalena Emmerig](#)

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

## **MU171 Berlin: City of Music**

### **Module: Art Objects and Experience**

Instructor: [Benjamin Hochman](#)

Credits: 8 ECTS, 4 U.S. credits

Berlin's musical life presents an embarrassment of riches - where to begin? This course helps you chart a path through Berlin's endlessly fascinating musical offerings, from chamber music to symphonic music and opera, covering a wide range of musical styles from the last three hundred years. We will attend concerts throughout the city as well as musical performances in digital format. Choice of events to attend will depend on scheduling and the availability of low-cost tickets. Venues may include the Philharmonie Berlin, the Boulez Saal, the Komische Oper, and other venues. We will prepare for each event by reading texts (musicological, historical, critical), listening to recordings, and watching documentaries and historical performances. We will host several guests representing the rich variety of current musical life in Berlin. Writing requirements will include short weekly assignments, two short quizzes, and two longer assignments: a midterm and a final. No prior musical knowledge is required for this course: music-lovers and musicians of all levels are equally welcome.

## **FM211 Master of Suspense: The Films of Alfred Hitchcock**

### **Module: Approaching Arts through Theory**

Instructor: [Matthias Hurst](#)

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

Alfred Hitchcock's films have inspired a variety of reflections and interpretations sounding the desires, fears, and neurotic obsessions of modern humanity. He has also been described as "the most complete filmmaker of all" (François Truffaut) because of his technical command and control of the capabilities needed to create "every image, each shot and every scene," as well as his devising of accomplished screenplays, striking photography, and an effective publicity machine. Known as the "the master of suspense" he became identified with the crime and thriller genre, but his best films function on many levels. We will watch and discuss films like *Blackmail* (1929), *Rebecca* (1940), *Shadow of a Doubt* (1943), *Spellbound* (1945), *Rope* (1948), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1954), *Psycho* (1960), *The Birds* (1963) and *Frenzy* (1972). Attending to the techniques and psychological effects of Hitchcock's work, this course not only seeks to grasp the uniqueness and significance of his contribution to the history of cinema, but to introduce the central concepts, approaches, and topics of film studies as a field.

### **SC215 Reflecting Human-Environment Relations (Through Sound)**

#### **Modules: Approaching Arts Through Theory**

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Francisca Rocha Gonçalves](#)

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

#### **TH245 From Street to Stage: Experimenting with Rimini Protokoll's Approach to Documentary Theater**

## **Module: Artistic Practice**

Credits: 8 ECTS, 4 U.S. credits

Professor: [Daniel Wetzel](#)

This course introduces the theater practice of Rimini Protokoll, the award-winning and internationally renowned Berlin-based group celebrated for its groundbreaking documentary approaches. For over 20 years, Rimini Protokoll has been redefining the boundaries of theater. Taught by Daniel Wetzel, a member of Rimini Protokoll, this course invites students to use specific urban infrastructures and their communities as a springboard for artistic research and performance practice. Potential starting-points could include the fast-food stand at the bus station or the cinema across the street from Rewe. These locations will serve as catalysts for encounters, research, drafting performative scenes, try-outs, and, ultimately, the development of a project. Urban spaces will become laboratories for experimental exploration, delving into the biographies and perspectives of individuals who grant us a glimpse into their worlds. In addition to developing concrete techniques for translating these experiences into performative works, the course will emphasize the concept of projections—not merely as visual images on a screen but as a method for sharing thoughts, stories, and perspectives. This course also introduces the art of forging unexpected social connections as a foundation for creativity while exploring how theater can unite people to share meaningful experiences. Regular and reliable participation, a collaborative spirit, and a commitment to working between sessions will be essential for a dynamic artistic process and a rewarding outcome.

# **Artistic Practice**

## **AH207 Feminist Art in the 20<sup>th</sup> and early 21<sup>st</sup> Centuries**

### **Module: Art History, Culture and Society**

Instructor: [Christina Landbrecht](#)

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

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

of diverse female artists and artistic practices, but to establish their connection to a wide critical discourse. Excursions to museum exhibitions, visits by art professionals, and a studio visit are planned as well.

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

### **Module: Art History, Culture and Society**

Credits: 8 ECTS, 4 U.S. credits

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

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

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

### **Module: Artistic Practice**

Instructor: [John Kleckner](#)

Credits: 8 ECTS, 4 U.S. credits

This studio art course explores contemporary and historical approaches to drawing and collage. Suitable for all levels of artistic ability, the goal is to enhance aesthetic comprehension and personal expression through the creation of mixed-media drawings and collages. We begin by transcribing embodied experience into visual compositions, attending to our visual perception to strengthen the coordination of mind, eyes, and hands. Course activities will ask students to: make analytical drawings of figures and/or object arrangements, develop conceptual methods of composing, make abstractions from nature by working outdoors, gather materials from Berlin's famous Flohmärkte (flea markets) to use in collages and assemblages, work collaboratively on large-scale drawings, and experiment with innovative combinations of text and imagery. A core theme will be exploring the potential to generate new and surprising content from the juxtaposition of found printed fragments and

hand-drawn lines. Of special interest for our class discussions will be works created by current and historical Berliners, such as Dada artist Hannah Höch. The majority of classes are studio work sessions. There will also be several group critiques, weekly slideshow presentations, and contemporary art gallery visits. The semester culminates in the "Open Studios" exhibition in the BCB arts building at Monopol Berlin. Students are expected to be self-motivated, open to exploring new ways of working, and comfortable sharing their artworks in class. Studio work is the priority, so this course will require a significant amount of time working outside of class sessions. Prospective students should email their questions to the professor directly at: [j.kleckner@berlin.bard.edu](mailto:j.kleckner@berlin.bard.edu)

## **FA107 Ceramics**

### **Module: Elective**

Instructor: [Joon Park](#)

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

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

## **FA114 Painting Fundamentals**

### **Module: Artistic Practice**

Instructor: [Surya Suran Gied](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **FA110 Beginning Sculpture**

### **Module: Artistic Practice**

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Eddy Steinhauer](#)

Taught by international Berlin-based artist and curator Eddy Steinhauer, this course introduces a studio experience in sculpture with an emphasis on materials and methods. Eddy Steinhauer's 3-dimensional artistic practice is guided by formal, material and contextual concerns and influenced by (natural) history, theories of evolution and identity, and processes of community building. Students in the course will be exposed to diverse media and a range of techniques. We will explore ideas circulating in contemporary culture, and use them as inspiration for making objects or installations that speak to the critical issues facing our society. Participants will gain a comprehensive understanding of a variety of materials—including clay, plaster, wood, and acrylics—and acquire a fundamental knowledge of the principles of sculpture: addition, subtraction, substitution, and multiplicity. Moreover, students will develop essential skills in using basic hand and power tools, along with the approaches needed for realizing their artistic aims. Class lectures, presentations, discussions, and critiques will offer insights into central developments in the medium of sculpture, while selected readings will complement the projects and studio sessions. The objective of the class is to guide students in creating a cohesive portfolio while refining the skills required to present their results professionally to the public.

## **FA115 Introduction to Digital Photography: Identity Construction and Representation**

### **Module: Artistic Practice**

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

Instructor: [Carla Åhlander](#)

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



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

## **FA190 Digital Filmmaking I: Idea & Form**

### **Module: Artistic Practice**

Instructor: [Charity Ellis](#)

Credits: 8 ECTS Credits, 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 master the camera's manual settings, effectively light a scene, 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 works 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.

## **FA112 Marble Stone Sculpture**

### **Module: Artistic Practice**

Instructors: [Raphael Beil](#), [Tobia Silvotti](#)

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 will conclude with a presentation of all sculptures and joint analysis of the different artistic languages present in the works. The workshops will be accompanied by lectures on the works and public sculpture projects of Raphael Beil and other contemporary sculptors. Weather permitting, our workshops will take place in a sheltered beautiful garden in Reinickendorf on the grounds of Monopol. Tools, possibly light machinery and work tables as well as work protection will be provided. No previous experience is necessary to participate in the course. Please note there is a fee of €40 for participation in this course to cover material expenses.

## **FA113 Introduction to Glassmaking**

### **Module: Elective**



Instructor: [Nadania Idriss](#)

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

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

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

**Module: Elective**

Instructor: [Eva Burghardt](#)

Credits: 8 ECTS Credits, 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.

### **FA250 Immersive Spatial Experiences**

## **Module: Artistic Practice**

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Magdalena Emmerig](#)

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

## **MU171 Berlin: City of Music**

### **Module: Art History, Culture, Society**

Instructor: [Benjamin Hochman](#)

Credits: 8 ECTS, 4 U.S. credits

Berlin's musical life presents an embarrassment of riches - where to begin? This course helps you chart a path through Berlin's endlessly fascinating musical offerings, from chamber music to symphonic music and opera, covering a wide range of musical styles from the last three hundred years. We will attend concerts throughout the city as well as musical performances in digital format. Choice of events to attend will depend on scheduling and the availability of low-cost tickets. Venues may include the Philharmonie Berlin, the Boulez Saal, the Komische Oper, and other venues. We will prepare for each event by reading texts (musicological, historical, critical), listening to recordings, and watching documentaries and historical performances. We will host several guests representing the rich variety of current musical life in Berlin. Writing requirements will include short weekly assignments, two short quizzes, and two longer assignments: a midterm and a final. No prior musical knowledge is required for this course: music-lovers and musicians of all levels are equally welcome.

## **FM211 Master of Suspense: The Films of Alfred Hitchcock**

### **Module: Art History, Culture and Society**

Instructor: [Matthias Hurst](#)

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

Alfred Hitchcock's films have inspired a variety of reflections and interpretations sounding the desires, fears, and neurotic obsessions of modern humanity. He has also been described as "the most complete filmmaker of all" (François Truffaut) because of his technical command and control of the capabilities needed to create "every image, each shot and every scene," as well as his devising of accomplished screenplays, striking photography, and an effective publicity machine. Known as the "the master of suspense" he became identified with the crime and thriller genre, but his best films function on many levels. We will watch and discuss films like *Blackmail* (1929), *Rebecca* (1940), *Shadow of a Doubt* (1943), *Spellbound* (1945), *Rope* (1948), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1954), *Psycho* (1960), *The Birds* (1963) and *Frenzy* (1972). Attending to the techniques and psychological effects of Hitchcock's work, this course not only seeks to grasp the uniqueness and significance of his contribution to the history of cinema, but to introduce the central concepts, approaches, and topics of film studies as a field.

## **PL250 Ethics and Aesthetics in the face of Ecological Crisis**

**Modules: Art, Science and Ecology**

Instructor: [Manuel Gebhardt](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **SC215 Reflecting Human-Environment Relations (Through Sound)**

**Module: Art, Science and Ecology**

Credits: 8 ECTS, 4 U.S. credits

Instructor: [Francisca Rocha Gonçalves](#)

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

### **TH245 From Street to Stage: Experimenting with Rimini Protokoll's Approach to Documentary Theater**

#### **Module: Artistic Practice**

Credits: 8 ECTS, 4 U.S. credits

Professor: [Daniel Wetzel](#)

This course introduces the theater practice of Rimini Protokoll, the award-winning and internationally renowned Berlin-based group celebrated for its groundbreaking documentary approaches. For over 20 years, Rimini Protokoll has been redefining the boundaries of theater. Taught by Daniel Wetzel, a member of Rimini Protokoll, this course invites students to use specific urban infrastructures and their communities as a springboard for artistic research and performance practice. Potential starting-points could include the fast-food stand at the bus station or the cinema across the street from Rewe. These locations will serve as catalysts for encounters, research, drafting performative scenes, try-outs, and, ultimately, the development of a project. Urban spaces will become laboratories for experimental exploration, delving into the biographies and perspectives of individuals who grant us a glimpse into their worlds. In addition to developing concrete techniques for translating these experiences into performative works, the course will emphasize the concept of projections—not merely as visual images on a screen but as a method for sharing thoughts, stories, and perspectives. This course also introduces the art of forging unexpected social connections as a foundation for creativity while exploring how theater can unite people to

share meaningful experiences. Regular and reliable participation, a collaborative spirit, and a commitment to working between sessions will be essential for a dynamic artistic process and a rewarding outcome.

# Economics

## **EC110 Principles of Economics (Group A)**

### **Module: Principles of Economics**

Coordinator: [Ann-Kathrin Blankenberg](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **MA120 Mathematics for Economics**

### **Module: Mathematics for Economics**

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

Coordinator: [Stephan Müller](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **MA151 Introduction to Statistics**

### **Module: Statistics**

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

Instructor: [Thomas Eife](#)

Credits: 8 ECTS, 4 U.S. credits

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

## Ethics and Politics

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

#### **Module: Methods in Social and Historical Studies**

Credits: 8 ECTS, 4 U.S. credits

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

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

### **HI109 Global History Lab - focus on the Global History of Berlin-Brandenburg-Prussia**

#### **Module: Methods in Social and Historical Studies**



Instructor: [Marion Detjen](#)

Credits: 8 ECTS, 4 U.S. credits

This course is part of a longer-term effort by Princeton University's "Global History Lab" to work toward an integrated, all-encompassing, and multi-faceted history of the world. It is taught across 22 locations simultaneously. The course provides a thorough overview of global historical developments from Chinggis Khan's armies conquering China and Baghdad in the thirteenth century to the Obama years in the twenty first. You will explore models and concepts for explaining the cycles of world integration and disintegration, like the rise and fall of empires, colonialism, expansion, and the role of free trade. Do earlier modes of globalization help us to understand our own age? What explains European global expansion in the fifteenth and sixteenth centuries? How have world wars and revolutions shaped the international system over time? What role have diseases and pandemics played? The course offers content, tools and techniques to situate any historical event, place or person in broader, globally relevant narratives. But we will also discuss the epistemological and methodological challenges to Global History from a postcolonial perspective, and we will work on case studies which combine the local and the global, through a focus on Berlin/Prussia/Brandenburg. These case studies take up questions of belonging, exclusion, and othering, of citizenship and statelessness, and try to answer them using historical constellations that left their traces in Berlin.

### **HI131 Ukraine Since 1986: A History of Post-Communist Transformation**

#### **Module: Methods in Social and Historical Studies**

Credits: 8 ECTS; 4 U.S. credits

Instructor: [Ostap Sereda](#)

This course will focus on the history of Ukraine since the official beginning of the *perestroika* policy and the Chernobyl disaster. Although it is an exercise in contemporary historical analysis, it will not be structured chronologically. Instead, it will explore multi-layered dynamic of Ukraine's society, politics and culture through the discussion on the changing role of such key factors of Ukrainian recent history as war, revolution, civil society, nation-building, decommunization, historical memory, regionalism, minorities, political violence, democratization, deindustrialization, displacement, post-coloniality and other. The course will also reexamine the main conceptual frameworks of post-Communist transition in Eastern and Central Europe and offer analytical tools for analyzing a war-torn society of the 21st century.

### **IN110 Globalization and International Relations**

#### **Module: Political Systems and Structures**

Instructor: [Aaron Allen](#)

Credits: 8 ECTS, 4 U.S. credits



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

## **PL115 Foundations of Political Theory**

### **Module: History of Political Thought**

Instructor: [Riaz Partha Khan](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **PL250 Ethics and Aesthetics in the face of Ecological Crisis**

### **Modules: Ethics and Moral Philosophy**

Instructor: [Manuel Gebhardt](#)

Credits: 8 ECTS, 4 U.S. credits

The debate about climate change and the resulting contemporary ecological crisis has brought into prominent focus the relation between humankind and the environment. Over the past decades, artists and thinkers in the field of environmental ethics have developed various ways

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

## **PL265 Interpreting the French Revolution**

### **Modules: History of Political Thought / Methods in Social and Historical Studies**

Instructor: [Ewa Atanassow](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [OSUN Human Rights Certificate](#) requirement

The French Revolution of 1789 was a source of inspiration and horror beyond the country of its unfolding and long after the time of its actual occurrence. The principles associated with the Revolution — human rights and popular sovereignty – marked a radical departure from a political system based on divine-right, royal absolutism and feudal hierarchy. Yet within a few years, revolutionary change gave way to factional conflict, Terror and - as France was a global Empire - warfare on a planetary scale. Often considered as the birth date of political modernity, 1789 and its aftershocks were also the crucible in which modern political thinking was forged. Along with fashioning a global vocabulary that inspired revolutionary struggles worldwide, The Revolution catalized the emergence of ideological currents – liberalism, conservatism, socialism, anticolonialism - that continue to shape modern politics. In this course, we shall learn about the main events, personages and structures that constituted the French Revolution, and we'll trace the historical controversies surrounding its interpretation. We will look into sources that were produced in the middle of revolutionary turmoil and read some of its major theorists in order to think with them about the meaning of this cataclysm today.

**Note:** The course will feature guest seminars and a lecture by the historian of the French Revolution **Prof. Dr. Daniel Schönplüg** (Freie Universität Berlin/Wissenschaftskolleg zu Berlin).

## **PHI131 Ukraine Since 1986: A History of Post-Communist Transformation**

### **Module: Methods in Social and Historical Studies**

Credits: 8 ECTS; 4 U.S. credits

Instructor: [Ostap Sereda](#)

Credits: 8 ECTS, 4 U.S. credits

In Kant's view, China—and the entire East—was a barren land for philosophy. This kind of misjudgment persists in our time and hinders many from appreciating Non-Western philosophies. This course will help participants break through these obstacles, stepping into the grand hall of Chinese philosophy to draw wisdom from its breadth and depth. We will focus on the elements of pre-Han Chinese philosophy, a period often regarded as the classical era. Known as the Time of the Hundred Schools of Thought, this period exemplifies the remarkable diversity and intellectual vitality of Chinese philosophy. The course aims to provide a broad overview of the philosophical landscape of pre-Han China, while at the same time delving into the theoretical frameworks and intellectual debates of three major schools: Confucianism, Mohism, and Daoism. It will also explore contributions from other schools, including the School of Names, Legalism, and Yangism. In the last two sessions, participants will be introduced to two major post-Han philosophical traditions: Chinese Buddhist philosophy and Neo-Confucianism of the Song and Ming dynasties, which can reveal the open horizons and continuous intellectual reinvigoration of Chinese philosophy. The primary focus of this course, in terms of areas it covers, lies in ethics and political philosophy, followed by epistemology, philosophy of mind, and logic. Metaphysics and philosophy of religion will also be touched upon throughout the discussions. Chinese philosophy does not exist in isolation. Throughout the course, we will draw comparisons with other philosophical traditions, enriching our understanding of its universal philosophical concerns. Particular attention will be paid to topics such as Aristotelian virtue ethics vis-à-vis Confucian ethics, Stoic logic compared to Mohist logic, and Daoism alongside Sufism, etc. By situating Chinese philosophy in dialogue with global traditions, participants will gain a more expansive and inclusive perspective on philosophy as a shared intellectual heritage of humanity.

## **PS129 Understanding Politics**

### **Module: Political Systems and Structures**

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

Credits: 8 ECTS, 4 U.S. credits

Laying the foundation for the politics track in the Economics, Politics and Social Thought (EPST) BA program, this class covers three aspects of what an academic engagement with politics presupposes. First, it provides an introduction to key concepts (nation, democracy, power, federalism, etc.), debates (e.g., state-market relations, subsidiarity, etc.), and traditions (e.g., liberalism, realism, Marxism, etc.) in political science. As such, it also facilitates a deeper understanding of the role of political science as an academic discipline within the broader range of social science traditions. Second, the course explores historical developments of the recent past, providing students with an overview of actors and institutions at various scales within and beyond nation-states. Finally, the course introduces

students to foundational methodological tools and academic skills. Consequently, students will gain familiarity with central concepts, debates and theoretical traditions in political science and its subfields, deepen their understanding of major developments, players and power relationships in recent global political history, and develop foundational methodological skills.

## **PS185 Introduction to Policy Analysis (Sections A and B)**

### **Module: Political Systems and Structures**

Instructor: [Gale Raj](#)

Credits: 8 ECTS, 4 U.S. credits

*Prerequisites:* Understanding Politics

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

## **PL203 Seeing and Being Seen**

### **Ethics and Moral Philosophy**

Instructor: [Katalin Makkai](#)

Credits: 8 ECTS, 4 U.S. credits

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

criticism, feminist theory, psychoanalysis, visual art, and fiction. Authors include Hegel, Lacan, Sartre, Beauvoir, Fanon, Mulvey, hooks, and Lugones.

## **PT160 Transnational Feminism Is for Everybody**

### **Module: Ethics and Moral Philosophy**

Instructor: [Agata Lisiak](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [Civic Engagement Certificate](#) requirement

Named after bell hooks' 2000 essay collection *Feminism Is for Everybody*, and with an essential transnational focus, this course offers an introduction to feminism as a political movement to end oppression across differences. Students will discuss, try out, and question various feminist theories and methodologies to critically examine a range of cultural, social, and economic issues across geographical and historical contexts. While acknowledging the importance of one's personal experience in finding feminism and committing to it, this course also invites students to look beyond the personal and focus on political projects that seek out solidarity-yielding connections. Among other topics, we will discuss the demands of early socialist women's rights activists, queer feminist formations in the Global South, transfeminist activism in Latin America and beyond, feminist responses to occupation, war, and land grabbing, sex workers' struggles across borders, decolonial feminist interventions in Europe, and the connections between gender justice and environmental justice. Bringing together feminist contributions from sociology, philosophy, cultural studies, political science, activism, and more, the course will also serve as an introduction to the work of influential thinkers such as Sara Ahmed, Angela Davis, Silvia Federici, Alexandra Kollontai, Audre Lorde, Chandra Talpade Mohanty, and Françoise Vergès, among many others. The assignments for this course are designed to acknowledge the importance of process as much as the final outcome, and to carefully probe the opportunities and challenges of collaborative thinking.

## **PT175 What's So Funny? The Politics and Philosophy of Laughter**

### **Module: History of Political Thought**

Instructor: [Sinem Kılıç](#)

Credits: 8 ECTS, 4 U.S. credits

How many philosophers does it take to explain a joke? Apparently, quite a few, since the question of why we actually laugh has been answered differently over the course of the history of philosophy: sometimes we laugh out of superiority, sometimes out of embarrassment, then again out of *Schadenfreude* or confusion. We laugh with others or at others, but also just at ourselves. The purpose of this class is to provide an overview of the most important theories on the subject of humor and to identify its political significance, since laughter has always been a useful resource for taking on politically fraught issues. We will begin with texts from Chinese and Greek antiquity and then discuss chronologically the

most important authors up to the current century. All texts will be made available in a course reader, but to get started on the topic, purchasing Noël Carroll's *Humour: A Very Short Introduction* is highly recommended.

## **SO203 Qualitative Methods in Social Sciences**

### **Module: Methods in Social and Historical Studies**

Instructor: [Elisabeta Dinu](#)

Credits: 8 ECTS, 4 U.S. credits

Social science is often described as having two main methodological branches, “quantitative” and “qualitative.” This course concentrates on the approaches described by the term “qualitative,” and which are used in research on a wide variety of issues and topics, from urban sociology and history to peace and conflict studies. The central method of qualitative research is data-gathering from individual and collective testimony, using various data collection methods and feedback from the sources. We focus on a number of stages and procedures in the research process, such as the challenge of identifying a research puzzle, defining a research question, the carrying-out of qualitative data collection, the ethics of research methods, and the gathering and analysis of information. In our investigation, we will also look at scholarly research articles and their presentation and interpretation of research findings. Participants in the course will pursue their own research project in application of the methods and principles addressed in class.

# **Literature and Rhetoric**

## **LT205 Theory and Literature**

### **Module: Critical and Cultural Theory**

Instructor: [James Harker](#)

Credits 8 ECTS, 4 U.S. credits

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



## **LT142 Writing Fiction**

### **Module: Written Arts**

Instructor: [Clare Wigfall](#)

Credits 8 ECTS, 4 U.S. credits

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

## **LT171 Speculative Fiction**

Module: Close Reading / Literary History

Instructor: [Sladja Blazan](#)

Credits: 8 ECTS, 4 U.S. credits

Speculative fiction has been defined as exploring things that really could happen but haven't (quite) yet (Margaret Atwood), or postulating an as-yet-unknown future (Jewell Gomez).

This

focus gives the speculative mode a special resonance at the moment. We live in a world of shifting foundations, facing threats posed by political instability and environmental disaster, not to mention our experience of a frequently predicted but still incredible event: a global pandemic. It is no surprise that the hypothetical explorations of contemporary literature are expressed in the language of, among other genres, science fiction, fantasy, or horror. This seminar examines how post-millennial Anglo-American film and literature use speculative fiction to address the question of the human impact on nature. We will identify the narrative strategies artists have deployed to register their protest against those visions of tomorrow that are generated by relentlessly profit-oriented industries. As Daniel Heath Justice puts it: "we can't possibly live otherwise until we first imagine otherwise." For example, we will explore the attention given to the possibility of nonhuman sentience inscribed in landscapes endowed



with intelligence, consciousness, and agency, all marks of the potential for communication and cooperation, as well as for feeling, needing, and plotting. We will learn about Afrofuturism, Indigenous Speculative Fiction, Climate Fiction, and Cyberculture. Primarily, we will discuss why speculative fiction came to matter at this historical juncture: the crossroads of colonization, decolonization, globalization, capitalism, and change. This seminar will include excursions to readings and performances.

## **LT226 Tutors of History: Narrating South Asia in Fiction**

### **Module: Literary History**

Instructor: [Saskya Jain](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **LT148 Poetry and Poetics**

### **Module: Close Reading / Literary History**

Instructor: [David Hayes](#)

Credits: 8 ECTS, 4 U.S. credits

This course is an introduction to the analysis and appreciation of “the most concentrated form of verbal expression” (Ezra Pound). We will examine representative poets and works from four celebrated eras of composition: archaic Greece, the Chinese Tang dynasty, British Romanticism, and American Modernism. Through our encounter with this range of eras, we will try to develop a broad view of what poetry is for. If poetry gives us knowledge, what

kind of knowledge? If poetry gives pleasure, what is the distinct character of its pleasure? In this course, close attention will be paid to how the various elements of poetics – image, tone, rhythm, etc. – contribute to the overall meaning of a poem.

## Politics

### **HI109 Global History Lab - focus on the Global History of Berlin/Prussia/Brandenburg**

#### **Module: Elective**

Instructor: [Marion Detjen](#)

Credits: 8 ECTS, 4 U.S. credits

This course is part of a longer-term effort by Princeton University's "Global History Lab" to work toward an integrated, all-encompassing, and multi-faceted history of the world. It is taught across 22 locations simultaneously. The course provides a thorough overview of global historical developments from Chinggis Khan's armies conquering China and Baghdad in the thirteenth century to the Obama years in the twenty first. You will explore models and concepts for explaining the cycles of world integration and disintegration, like the rise and fall of empires, colonialism, expansion, and the role of free trade. Do earlier modes of globalization help us to understand our own age? What explains European global expansion in the fifteenth and sixteenth centuries? How have world wars and revolutions shaped the international system over time? What role have diseases and pandemics played? The course offers content, tools and techniques to situate any historical event, place or person in broader, globally relevant narratives. But we will also discuss the epistemological and methodological challenges to Global History from a postcolonial perspective, and we will work on case studies which combine the local and the global, through a focus on Berlin/Prussia/Brandenburg. These case studies take up questions of belonging, exclusion, and othering, of citizenship and statelessness, and try to answer them using historical constellations that left their traces in Berlin.

### **HI131 Ukraine since 1986: A History of Post-Communist Transformation**

#### **Module: Elective**

Credits: 8 ECTS; 4 US credits

Instructor: [Ostap Sereda](#)

This course will focus on the history of Ukraine since the official beginning of the *perestroika* policy and the Chernobyl disaster. Although it is an exercise in contemporary historical analysis, it will not be structured chronologically. Instead, it will explore multi-layered dynamic of Ukraine's society, politics and culture through the discussion on the changing role of such key factors of Ukrainian recent history as war, revolution, civil society, nation-building, decommunization, historical memory, regionalism, minorities, political violence, democratization, deindustrialization, displacement, post-coloniality and other. The course will also reexamine the main conceptual frameworks of post-Communist transition in

Eastern and Central Europe and offer analytical tools for analyzing a war-torn society of the 21st century.

## **IN110 Globalization and International Relations**

### **Module: International Studies and Globalization**

Instructor: [Aaron Allen](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **PL115 Foundations of Political Theory**

### **Module: Elective**

Instructor: [Riaz Partha Khan](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **PL250 Ethics and Aesthetics in the face of Ecological Crisis**

### **Modules: Moral and Political Thought**

Instructor: [Manuel Gebhardt](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [OSUN Human Rights Certificate](#) requirement

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

## **PL265 Interpreting the French Revolution**

### **Component: Elective**

Instructor: [Ewa Atanassow](#)

Credits: 8 ECTS, 4 U.S. credits

The French Revolution of 1789 was a source of inspiration and horror beyond the country of its unfolding and long after the time of its actual occurrence. The principles associated with the Revolution — human rights and popular sovereignty – marked a radical departure from a political system based on divine-right, royal absolutism and feudal hierarchy. Yet within a few years, revolutionary change gave way to factional conflict, Terror and - as France was a global Empire - warfare on a planetary scale. Often considered as the birth date of political modernity, 1789 and its aftershocks were also the crucible in which modern political thinking was forged. Along with fashioning a global vocabulary that inspired revolutionary struggles worldwide, The Revolution catalized the emergence of ideological currents – liberalism, conservatism, socialism, anticolonialism - that continue to shape modern politics. In this course, we shall learn about the main events, personages and structures that constituted the French Revolution, and we'll trace the historical controversies surrounding its interpretation. We will look into sources that were produced in the middle of revolutionary turmoil and read

some of its major theorists in order to think with them about the meaning of this cataclysm today.

**Note:** The course will feature guest seminars and a lecture by the historian of the French Revolution **Prof. Dr. Daniel Schönplug** (Freie Universität Berlin/Wissenschaftskolleg zu Berlin).

## **PL216 Introduction to Chinese Philosophy**

**Component: Elective**

Instructor: [Ruizhi Ma](#) (Humboldt University)

Credits: 8 ECTS, 4 U.S. credits

In Kant's view, China—and the entire East—was a barren land for philosophy. This kind of misjudgment persists in our time and hinders many from appreciating Non-Western philosophies. This course will help participants break through these obstacles, stepping into the grand hall of Chinese philosophy to draw wisdom from its breadth and depth. We will focus on the elements of pre-Han Chinese philosophy, a period often regarded as the classical era. Known as the Time of the Hundred Schools of Thought, this period exemplifies the remarkable diversity and intellectual vitality of Chinese philosophy. The course aims to provide a broad overview of the philosophical landscape of pre-Han China, while at the same time delving into the theoretical frameworks and intellectual debates of three major schools: Confucianism, Mohism, and Daoism. It will also explore contributions from other schools, including the School of Names, Legalism, and the Yangism. In the last two sessions, participants will be introduced to two major post-Han philosophical traditions: Chinese Buddhist philosophy and Neo-Confucianism of the Song and Ming dynasties, which can reveal the open horizons and continuous intellectual reinvigoration of Chinese philosophy. The primary focus of this course, in terms of areas it covers, lies in ethics and political philosophy, followed by epistemology, philosophy of mind, and logic. Metaphysics and philosophy of religion will also be touched upon throughout the discussions. Chinese philosophy does not exist in isolation. Throughout the course, we will draw comparisons with other philosophical traditions, enriching our understanding of its universal philosophical concerns. Particular attention will be paid to topics such as Aristotelian virtue ethics vis-à-vis Confucian ethics, Stoic logic compared to Mohist logic, and Daoism alongside Sufism, etc. By situating Chinese philosophy in dialogue with global traditions, participants will gain a more expansive and inclusive perspective on philosophy as a shared intellectual heritage of humanity.

## **PS129 Understanding Politics**

**Module: Understanding Politics**

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

Credits: 8 ECTS, 4 U.S. credits

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

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

## **PS185 Introduction to Policy Analysis (Sections A and B)**

### **Module: Policy Analysis**

Instructor: [Gale Raj](#)

Credits: 8 ECTS, 4 U.S. credits

*Prerequisites:* Understanding Politics

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

## **PT160 Transnational Feminism Is for Everybody**

### **Module: Elective**

Instructor: [Agata Lisiak](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [Civic Engagement Certificate](#) requirement

Named after bell hooks' 2000 essay collection *Feminism Is for Everybody*, and with an essential transnational focus, this course offers an introduction to feminism as a political movement to end oppression across differences. Students will discuss, try out, and question

various feminist theories and methodologies to critically examine a range of cultural, social, and economic issues across geographical and historical contexts. While acknowledging the importance of one's personal experience in finding feminism and committing to it, this course also invites students to look beyond the personal and focus on political projects that seek out solidarity-yielding connections. Among other topics, we will discuss the demands of early socialist women's rights activists, queer feminist formations in the Global South, transfeminist activism in Latin America and beyond, feminist responses to occupation, war, and land grabbing, sex workers' struggles across borders, decolonial feminist interventions in Europe, and the connections between gender justice and environmental justice. Bringing together feminist contributions from sociology, philosophy, cultural studies, political science, activism, and more, the course will also serve as an introduction to the work of influential thinkers such as Sara Ahmed, Angela Davis, Silvia Federici, Alexandra Kollontai, Audre Lorde, Chandra Talpade Mohanty, and Françoise Vergès, among many others. The assignments for this course are designed to acknowledge the importance of process as much as the final outcome, and to carefully probe the opportunities and challenges of collaborative thinking.

### **PT175 What's So Funny? The Politics and Philosophy of Laughter**

**Module: Elective**

Instructor: [Sinem Kılıç](#)

Credits: 8 ECTS, 4 U.S. credits

How many philosophers does it take to explain a joke? Apparently, quite a few, since the question of why we actually laugh has been answered differently over the course of the history of philosophy: sometimes we laugh out of superiority, sometimes out of embarrassment, then again out of *Schadenfreude* or confusion. We laugh with others or at others, but also just at ourselves. The purpose of this class is to provide an overview of the most important theories on the subject of humor and to identify its political significance, since laughter has always been a useful resource for taking on politically fraught issues. We will begin with texts from Chinese and Greek antiquity and then discuss chronologically the most important authors up to the current century. All texts will be made available in a course reader, but to get started on the topic, purchasing Noël Carroll's *Humour: A Very Short Introduction* is highly recommended.

## **Advanced**

# **Art and Aesthetics**

### **AH314 *Las Meninas* and the Pictorial Encounter**

**Module: Artists, Genres, Movements**

Instructor: [Geoff Lehman](#)



Credits: 8 ECTS, 4 U.S. credits

In this course, Diego Velázquez's painting *Las Meninas* will serve as a focal point and framework for the exploration of a number of key issues related to the theory and practice of painting, looking at a diverse range of artworks. Major topics for the course include: portraiture and the gaze; perspective as pictorial structure and as depiction of (room) space; the intersection of *chronos* (the representation of narrative or historical time) and *kairos* (the plenitude of the depicted moment); self-reflexivity: the way pictures explicitly raise questions about artistic practice, the artist, and art itself; the phenomenology of the encounter with paintings; psychoanalytic interpretations of pictures; and "the anxiety of influence:" considering the vast range of artworks that have been created in response to *Las Meninas*, especially since Picasso's *Las Meninas* series in the 1950s. Discussing these different aspects of the encounter with painting and its interpretation, we will engage Velázquez's complex painting in depth through close reading, sustained attention, and open-ended interpretation. Beyond this, we will have a chance to explore the topics above through consideration of selected artworks from the Renaissance up to the contemporary moment. Artists whose works we study will include Van Eyck, Mantegna, Rembrandt, Vermeer, Goya, Picasso, Sargent, Dalí, Witkin, Weems, and Sussman. Readings will be from Steinberg, Foucault, Calderón, Jung, Freud, Lispector, Woolf, Riegl, Heidegger, Merleau-Ponty, Bachelard, and others. Visits to museums to encounter works of art in person will be an integral part of the course.

## **AH205 The Black female figure in Western Art from the 17th century to Present: From Object to Subject**

### **Module: Aesthetics and Art Theory**

Instructor: [Enuma Okoro](#)

Credits: 8 ECTS, 4 U.S. credits

The course examines the representation of the Black female figure in Western art from the 17<sup>th</sup> century to the present. With considerations of historical contexts, visual literacy and how representation of race and gender shape and influence the development of art, visual culture, and cultural narratives, this course will analyze a selection of art works and how these portrayals reflect and influence agency, societal attitudes and cultural narratives at the time of production. Students will also consider the impact of such works on art and society in the ensuing years and generations. In addition to research and reports, students will be expected to read and synthesize perspectives from art history, feminist theory and cultural studies to assess cultural narratives. Students should also be prepared to engage in creative reflection, writing and class presentation as part of the investigation and consideration of these art works. Museum visits, where possible, will be part of the course.

## **AH224 Beyond Crisis: South American Memory Politics and Art**

### **Module: Artists, Genres, and Movements**

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

Instructor: [Haley Stewart](#)

Fulfills [OSUN Human Rights Certificate](#) requirement

In this course, we will explore some of the roles historical memory and memory politics have played in artistic production in Chile and Bolivia and in the wider Andean and Southern Cone regions of South America since the 1970s. The aim of the course is to introduce students to the way in which art in these regions has sought to respond to ongoing crises such as those caused by the legacy of violent Southern Cone dictatorships, economic exploitation and environmental degradation by extractive industries, and the consequences of colonial violence against Indigenous and Afro-descendant populations. Central to our study are these questions: How does art invoke, remember and critique the historical past? How does it offer alternatives to this past and envision possibilities of healing, repair and growth beyond crisis? How do different artistic and cultural media like painting, sculpture, land art, performance art and film, as well as indigenous forms of making (i.e., textiles, quipus) reflect and develop different concepts of historical memory, often in productive tensions with terms like aesthetics or art? Each week, we'll discuss specific works from artists, artistic groups and movements like Cecilia Vicuña, Daniela Catrilea Cordero, Luis Bernardo Oyarzún, Elvira Espejo, Gastón Ugalde, Raúl Zurita, and the CADA and avanzada movements in Chile, with the help of readings providing necessary context, critical perspectives and theory. When possible, the readings will privilege the writings of critics and scholars from these regions, such as Nelly Richard and Silvia Rivera Cusicanqui.

## **FA302 Advanced Painting: Oil Paint and After**

### **Module: Media, Practices, Techniques**

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

Instructor: [John Kleckner](#)

This advanced studio course is designed to connect the gamut of materials and techniques in contemporary painting with the development of an individual aesthetic style. Weekly sessions will expose students to a range of traditional and experimental painting techniques with the aim of synchronizing materials and methods with style and content. From traditional linseed oil through to iridescent color-shifting acrylic additives, students will learn to make, mix, and use paint more effectively, making the medium integral to the subject and content of their art. Past topics of exploration include: making paint from pigments, customizing paint consistency, airbrushing, scumbling, paint marbling, masking, frottage, stamping, stencils, collage, drying oils, mineral spirits, iridescent pigments, preparing grounds, varnishing, encaustic wax, modeling (molding) pastes, alkyd resins, vinyl Flashé, gouache, and inkjet printing on canvas. Material demonstrations will be augmented by readings, slideshows, and contemporary art gallery tours. The syllabus begins with directed projects that become increasingly independent as the semester proceeds. Students are expected to have prior painting experience, a willingness to experiment, and be highly motivated to make and discuss art. Class size is limited to ensure each student has adequate studio space and time with the professor for individual feedback and support. Evaluations and critiques occur at midterm and at the end of the term. The semester culminates in the "Open Studios" exhibition at Monopol and a printed publication of student artworks. Studio work is the priority, so this

course requires a significant investment of time outside of class sessions. Prospective students should email inquiries to the professor directly at: [jkleckner@berlin.bard.edu](mailto:jkleckner@berlin.bard.edu)

### **FA319 Advanced Drawing: Drawing and Installation**

#### **Module: Media, Practices, Techniques**

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

Instructor: [Lotte Leerschool](#)

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

### **FA220 Advanced Photography: Analog 4eva**

#### **Module: Media, Practices, and Techniques**

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

Instructor: [April Gertler](#)

Once you have the taste for analog photography - it's hard to stop. This upper division advanced analog photography class, has been created to support the analog passion. The class is designed for photography students who already have a fundamental understanding of analog darkroom photography and are interested in furthering their knowledge not only in the darkroom but with a manual camera. Students will accelerate their knowledge in both areas. Advanced photography will be a balance between learning new technical skills in the darkroom in combination with experimenting and learning how to shoot in both low light and fixed lighting situations. Intensified darkroom workshops will be offered in combination with in class shooting workshops. The work will be critiqued and evaluated in class based on both technical and aesthetic merit. Readings will be assigned in conjunction with course content. The course structure assumes that students understand that this will be time intensive experience. Prior experience with analog photography (shooting, processing and printing) is a prerequisite for enrolment.

### **FA325 The Photo Zine: A Subversive Phenomenon**

## **Module: Media, Practices, and Techniques**

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

Instructor: [April Gertler](#)

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

### **FA333 (Re)Imagine Realities: Experimental Documentary**

## **Module: Media, Practices, and Techniques**

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

Instructor: [Janina Schabig](#)

In this hands-on filmmaking course, we will explore experimental approaches to documentary film, challenging traditional notions of truth, representation, and storytelling. At a time when the boundaries between fact, fiction, and fabrication grow increasingly unstable, this course invites you to consider experimental documentary as a mode of inquiry—a practice that unsettles fixed meanings and reorients how we see, feel, and make sense of the world. How do we represent what was never recorded? How can documentation give form to the intangible: a feeling, a rumor, a haunting? In the absence of evidence, can speculation become a form of truth-telling? Through engagement with both original and found materials— i.e. archival footage, photographs, text, and sound—we will explore how experimental practices can embrace subjectivity, respond to absence, and challenge the illusion of objectivity, expanding not only what is true, but how truth can be felt and formed.

A mix of short production assignments, in-class exercises, artist talks, readings, and screenings—including works such as Chris Marker’s *La Jetée*, Cheryl Dunye’s *The Watermelon Woman*, and Sarah Polley’s *Stories We Tell*—will support you in developing your artistic voice as filmmakers and deepen your understanding of documentary’s power to shape perception and meaning. While prior filming and editing knowledge is useful, no prior in-depth experience with audiovisual production is necessary, only a willingness to experiment, to question, and to (re)imagine.

### **FA340 How Long Is Now? – A Photographic Portrait of Berlin**

#### **Module: Media, Practices, and Techniques**

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

Instructor: [Hannah Goldstein](#)

The history of Berlin is exciting, tumultuous, horrifying, inspiring, and fascinating all at the same time. Like every large city, Berlin is constantly changing. This class captures the stories of Berlin through the camera. The phrase “how long is now?”, was a famous text on the facade of the legendary art squat Tacheles, which no longer exists. It begs us to ask the question how long is now? How long is Berlin, Berlin? What is Berlin right now? And what does that mean? Through photographic walks this class will explore the city and its history from the early 1900s until today. The class will visit different neighborhoods and as we walk through the city, we will learn what, how and who shaped Berlin to make it the city it is at the present moment. We will learn the history of the areas, what art and political movements took place there and what important people lived there. We will draw upon this historical knowledge to ask through our photography how Berlin is transforming, and to express in artistic format the changes and currents of present-day Berlin. The first class will start with an in-depth lecture about Berlin photographers and photography. Each subsequent other class meets either on campus, or in a new part of the city. Participants will be asked to respond photographically to a given district, its history and stories, all of which will be explored that week. We will make studio visits to two Berlin photographers to see how they have portrayed Berlin. At the end of the semester, each student will have a project of images that constitutes their own portrait of Berlin. These can be portraits of the city’s architecture and infrastructure, as well as of the people who live here, looking at how we shape the city and how the city shapes us.

### **FM324 How the West Was Lost: Revisionist and Post-Western Films**

#### **Module: Artists, Genres, Movements**

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

Instructor: [Matthias Hurst](#)

The Western Film genre, “the American film par excellence” (André Bazin), though dealing with historical topics such as the nineteenth-century expansion of colonization and capitalist forms of exchange, also alluded in the 1960s and 1970s to changes then taking place in American society. Questions of race and gender underwent critical scrutiny in revisionist versions of the Western film, while ideological concepts like the “frontier” and “manifest destiny” were challenged from the perspective of a postwar critique of American foreign policy. Notions of civilization and progress too became surrounded with unease and skepticism. Environmental questions attained a new importance, with some films imagining “a dystopian present so bad that any future at all is unimaginable.” (David Lusted). The revisionist and dystopian Western films also influenced another subgenre, the so called Post-Western, which set out to explore the “psycho-geographical space” (Neil Campbell) of the American West, exploring nation’s modern self-image under the influence of a new globalized culture. We read revisionist Western and Post-Western films in relation to the latest ruptures in US-American culture and society. Among the films discussed are *Bad Day at Black Rock* (1955, John Sturges), *Lonely Are The Brave* (1962, David Miller), *Little Big Man* (1970, Arthur Penn), *Pat Garrett and Billy the Kid* (1973, Sam Peckinpah), *Heaven’s Gate* (1980, Michael Cimino), *Unforgiven* (1992, Clint Eastwood), *The Three Burials of Melquiades Estrada* (2005, Tommy Lee Jones), *No Country for Old Men* (2007, Joel and Ethan Coen), *The Homesman* (2014, Tommy Lee Jones) and *The Sisters Brothers* (2018, Jacques Audiard).

## **TH261 Performance and Digital Culture**

### **Module: Media, Practices, and Techniques**

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

Instructor: [Nina Tecklenburg](#)

How does performance art and theater relate to digital culture? Traditionally understood as live embodied practice and communal encounter, theater’s relationship to digital formats and techniques has been described as complex, challenging, even subversive. This course investigates various intersections of the performing arts and digital culture to rethink and re-do theater in the digital era: students will explore new theatrical formats such as hybrid performances, immersive VR-experiences, social media theater, glitch art, or the potential and limits of integrating Artificial Intelligence systems into performance making. While embracing practical theatrical experiments with digital technology, we will bring a critical lens to the study of digital culture and its inherent biases and politics of accessibility, as well as considering the problem of data surveillance and commodification. In collaboration with students at other institutions, we will aim to investigate the relation between performance and digital culture from a global perspective and co-create performances across geographic distances and distinctive cultures. For some sessions, we connect with parallel classes at Witwatersrand University in Johannesburg (South Africa), and Universidad de Los Andes in Bogotá (Colombia).

## **TH310 Bertolt Brecht: The Study and Staging of Epic Theater**

### **Module: Media, Practices, and Techniques**

Credits: 8 ECTS, 4 U.S. credits



Course Instructor: [Julia Hart](#)

Nowhere else can Bertolt Brecht's presence be felt more than in the streets of Berlin. But what is the Epic Theater he is so famous for and what influence does it have on stage in Berlin's current theater scene? This course will not study the plays of Brecht as literature, but students will be in dialogue with Brecht as one of the most revolutionary theatermakers of the 20th Century. This seminar will introduce students to Brecht's theoretical texts on the epic theater such as *A Short Organum for the Theater* and *The Street Scene*. Students will not only analyze these provocative theater techniques, but will try to use Brecht's specific acting and directing exercises and devices in rehearsal. Throughout the semester, students act and direct scenes from two of Brecht's plays: *Mother Courage and Her Children* and *The Resistible Rise of Arturo Ui* to investigate how Brecht and his ensemble worked. This course includes visits to the Bertolt Brecht Archive and several theater productions in Berlin, including the Berliner Ensemble, to consider Brecht's footprint in German theater today.

## Artistic Practice

### AH314 *Las Meninas* and the Pictorial Encounter

#### Module: Theory, History, Art Forms

Instructor: [Geoff Lehman](#)

Credits: 8 ECTS, 4 U.S. credits

In this course, Diego Velázquez's painting *Las Meninas* will serve as a focal point and framework for the exploration of a number of key issues related to the theory and practice of painting, looking at a diverse range of artworks. Major topics for the course include: portraiture and the gaze; perspective as pictorial structure and as depiction of (room) space; the intersection of *chronos* (the representation of narrative or historical time) and *kairos* (the plenitude of the depicted moment); self-reflexivity: the way pictures explicitly raise questions about artistic practice, the artist, and art itself; the phenomenology of the encounter with paintings; psychoanalytic interpretations of pictures; and "the anxiety of influence:" considering the vast range of artworks that have been created in response to *Las Meninas*, especially since Picasso's *Las Meninas* series in the 1950s. Discussing these different aspects of the encounter with painting and its interpretation, we will engage Velázquez's complex painting in depth through close reading, sustained attention, and open-ended interpretation. Beyond this, we will have a chance to explore the topics above through consideration of selected artworks from the Renaissance up to the contemporary moment. Artists whose works we study will include Van Eyck, Mantegna, Rembrandt, Vermeer, Goya, Picasso, Sargent, Dalí, Witkin, Weems, and Sussman. Readings will be from Steinberg, Foucault, Calderón, Jung, Freud, Lispector, Woolf, Riegl, Heidegger, Merleau-Ponty, Bachelard, and others. Visits to museums to encounter works of art in person will be an integral part of the course.

### AH205 The Black female figure in Western Art from the 17th century to Present: From Object to Subject

## **Module: Theory, History, Art Forms**

Instructor: [Enuma Okoro](#)

Credits: 8 ECTS, 4 U.S. credits

The course examines the representation of the Black female figure in Western art from the 17<sup>th</sup> century to the present. With considerations of historical contexts, visual literacy and how representation of race and gender shape and influence the development of art, visual culture, and cultural narratives, this course will analyze a selection of art works and how these portrayals reflect and influence agency, societal attitudes and cultural narratives at the time of production. Students will also consider the impact of such works on art and society in the ensuing years and generations. In addition to research and reports, students will be expected to read and synthesize perspectives from art history, feminist theory and cultural studies to assess cultural narratives. Students should also be prepared to engage in creative reflection, writing and class presentation as part of the investigation and consideration of these art works. Museum visits, where possible, will be part of the course.

## **AH224 Beyond Crisis: South American Memory Politics and Art**

### **Module: Art, Institutions, Engagement / Theory, History, Art Forms**

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

Instructor: [Haley Stewart](#)

In this course, we will explore some of the roles historical memory and memory politics have played in artistic production in Chile and Bolivia and in the wider Andean and Southern Cone regions of South America since the 1970s. The aim of the course is to introduce students to the way in which art in these regions has sought to respond to ongoing crises such as those caused by the legacy of violent Southern Cone dictatorships, economic exploitation and environmental degradation by extractive industries, and the consequences of colonial violence against Indigenous and Afro-descendant populations. Central to our study are these questions: How does art invoke, remember and critique the historical past? How does it offer alternatives to this past and envision possibilities of healing, repair and growth beyond crisis? How do different artistic and cultural media like painting, sculpture, land art, performance art and film, as well as indigenous forms of making (i.e., textiles, quipus) reflect and develop different concepts of historical memory, often in productive tensions with terms like aesthetics or art? Each week, we'll discuss specific works from artists, artistic groups and movements like Cecilia Vicuña, Daniela Catrilea Cordero, Luis Bernardo Oyarzún, Elvira Espejo, Gastón Ugalde, Raúl Zurita, and the CADA and avanzada movements in Chile, with the help of readings providing necessary context, critical perspectives and theory. When possible, the readings will privilege the writings of critics and scholars from these regions, such as Nelly Richard and Silvia Rivera Cusicanqui.

## **FA302 Advanced Painting: Oil Paint and After**

## **Module: Advanced Artistic Practice**

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

Instructor: [John Kleckner](#)

This advanced studio course is designed to connect the gamut of materials and techniques in contemporary painting with the development of an individual aesthetic style. Weekly sessions will expose students to a range of traditional and experimental painting techniques with the aim of synchronizing materials and methods with style and content. From traditional linseed oil through to iridescent color-shifting acrylic additives, students will learn to make, mix, and use paint more effectively, making the medium integral to the subject and content of their art. Past topics of exploration include: making paint from pigments, customizing paint consistency, airbrushing, scumbling, paint marbling, masking, frottage, stamping, stencils, collage, drying oils, mineral spirits, iridescent pigments, preparing grounds, varnishing, encaustic wax, modeling (molding) pastes, alkyd resins, vinyl Flashé, gouache, and inkjet printing on canvas. Material demonstrations will be augmented by readings, slideshows, and contemporary art gallery tours. The syllabus begins with directed projects that become increasingly independent as the semester proceeds. Students are expected to have prior painting experience, a willingness to experiment, and be highly motivated to make and discuss art. Class size is limited to ensure each student has adequate studio space and time with the professor for individual feedback and support. Evaluations and critiques occur at midterm and at the end of the term. The semester culminates in the “Open Studios” exhibition at Monopol and a printed publication of student artworks. Studio work is the priority, so this course requires a significant investment of time outside of class sessions. Prospective students should email inquiries to the professor directly at: [jkleckner@berlin.bard.edu](mailto:jkleckner@berlin.bard.edu)

## **FA319 Advanced Drawing: Drawing and Installation**

### **Module: Advanced Artistic Practice**

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

Instructor: [Lotte Leerschool](#)

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

## **FA220 Advanced Photography: Analog 4eva**

### **Module: Advanced Artistic Practice**

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

Instructor: [April Gertler](#)

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## **FA325 The Photo Zine: A Subversive Phenomenon**

### **Module: Advanced Artistic Practice**

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

Instructor: [April Gertler](#)

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

### **FA333 (Re)Imagine Realities: Experimental Documentary**

#### **Module: Advanced Artistic Practice**

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

Instructor: [Janina Schabig](#)

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

### **FA340 How Long Is Now? – A Photographic Portrait of Berlin**

#### **Module: Advanced Artistic Practice**

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

Instructor: [Hannah Goldstein](#)

The history of Berlin is exciting, tumultuous, horrifying, inspiring, and fascinating all at the same time. Like every large city, Berlin is constantly changing. This class captures the stories

of Berlin through the camera. The phrase “how long is now?”, was a famous text on the facade of the legendary art squat Tacheles, which no longer exists. It begs us to ask the question how long is now? How long is Berlin, Berlin? What is Berlin right now? And what does that mean? Through photographic walks this class will explore the city and its history from the early 1900s until today. The class will visit different neighborhoods and as we walk through the city, we will learn what, how and who shaped Berlin to make it the city it is at the present moment. We will learn the history of the areas, what art and political movements took place there and what important people lived there. We will draw upon this historical knowledge to ask through our photography how Berlin is transforming, and to express in artistic format the changes and currents of present-day Berlin. The first class will start with an in-depth lecture about Berlin photographers and photography. Each subsequent other class meets either on campus, or in a new part of the city. Participants will be asked to respond photographically to a given district, its history and stories, all of which will be explored that week. We will make studio visits to two Berlin photographers to see how they have portrayed Berlin. At the end of the semester, each student will have a project of images that constitutes their own portrait of Berlin. These can be portraits of the city’s architecture and infrastructure, as well as of the people who live here, looking at how we shape the city and how the city shapes us.

### **FM324 How the West Was Lost: Revisionist and Post-Western Films**

#### **Module: Theory, History, Art Forms**

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

Instructor: [Matthias Hurst](#)

The Western Film genre, “the American film par excellence” (André Bazin), though dealing with historical topics such as the nineteenth-century expansion of colonization and capitalist forms of exchange, also alluded in the 1960s and 1970s to changes then taking place in American society. Questions of race and gender underwent critical scrutiny in revisionist versions of the Western film, while ideological concepts like the “frontier” and “manifest destiny” were challenged from the perspective of a postwar critique of American foreign policy. Notions of civilization and progress too became surrounded with unease and skepticism. Environmental questions attained a new importance, with some films imagining “a dystopian present so bad that any future at all is unimaginable.” (David Lusted). The revisionist and dystopian Western films also influenced another subgenre, the so called Post-Western, which set out to explore the “psycho-geographical space” (Neil Campbell) of the American West, exploring nation’s modern self-image under the influence of a new globalized culture. We read revisionist Western and Post-Western films in relation to the latest ruptures in US-American culture and society. Among the films discussed are *Bad Day at Black Rock* (1955, John Sturges), *Lonely Are The Brave* (1962, David Miller), *Little Big Man* (1970, Arthur Penn), *Pat Garrett and Billy the Kid* (1973, Sam Peckinpah), *Heaven’s Gate* (1980, Michael Cimino), *Unforgiven* (1992, Clint Eastwood), *The Three Burials of Melquiades Estrada* (2005, Tommy Lee Jones), *No Country for Old Men* (2007, Joel and Ethan Coen), *The Homesman* (2014, Tommy Lee Jones) and *The Sisters Brothers* (2018, Jacques Audiard).

### **TH261 Performance and Digital Culture**



## **Module: Advanced Artistic Practice**

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

Instructor: [Nina Tecklenburg](#)

How does performance art and theater relate to digital culture? Traditionally understood as live embodied practice and communal encounter, theater's relationship to digital formats and techniques has been described as complex, challenging, even subversive. This course investigates various intersections of the performing arts and digital culture to rethink and re-do theater in the digital era: students will explore new theatrical formats such as hybrid performances, immersive VR-experiences, social media theater, glitch art, or the potential and limits of integrating Artificial Intelligence systems into performance making. While embracing practical theatrical experiments with digital technology, we will bring a critical lens to the study of digital culture and its inherent biases and politics of accessibility, as well as considering the problem of data surveillance and commodification. In collaboration with students at other institutions, we will aim to investigate the relation between performance and digital culture from a global perspective and co-create performances across geographic distances and distinctive cultures. For some sessions, we connect with parallel classes at Witwatersrand University in Johannesburg (South Africa), and Universidad de Los Andes in Bogotá (Colombia).

## **TH310 Bertolt Brecht: The Study and Staging of Epic Theater**

### **Module: Advanced Artistic Practice**

Credits: 8 ECTS, 4 U.S. credits

Course Instructor: [Julia Hart](#)

Nowhere else can Bertolt Brecht's presence be felt more than in the streets of Berlin. But what is the Epic Theater he is so famous for and what influence does it have on stage in Berlin's current theater scene? This course will not study the plays of Brecht as literature, but students will be in dialogue with Brecht as one of the most revolutionary theatermakers of the 20th Century. This seminar will introduce students to Brecht's theoretical texts on the epic theater such as *A Short Organum for the Theater* and *The Street Scene*. Students will not only analyze these provocative theater techniques, but will try to use Brecht's specific acting and directing exercises and devices in rehearsal. Throughout the semester, students act and direct scenes from two of Brecht's plays: *Mother Courage and Her Children* and *The Resistible Rise of Arturo Ui* to investigate how Brecht and his ensemble worked. This course includes visits to the Bertolt Brecht Archive and several theater productions in Berlin, including the Berliner Ensemble, to consider Brecht's footprint in German theater today.

# **Economics**

## **EC295 Making Value and Using Resources**

### **Module: Ethics and Economic Analysis**

Instructor: [Anthony Quicquel](#)

Credits: 8 ECTS, 4 U.S. credits

Critical to the study and history of economics are theories about value. This course will look at how value has been “made” historically, and how it is currently theorized. Drawing on anthropological theory and economic histories, we will examine the ways in which value was constructed, and explore other, related issues like debt and credit. The course will also connect with issues in the histories of resource use and management, monetary history and numismatic studies, as well as land-use and taxation. Resources especially—metals, minerals, and other raw materials—will be an important topic, alongside issues of currency, trade, and taxation. The course offers an historical background to the development of critical concepts that inform our contemporary understandings of life and the economy. Furthermore, in examining the ways in which other societies—past and present, especially in the Global South and in indigenous communities—understand issues of value, the course will offer alternative perspectives allowing students to question and rethink current prevailing paradigms. With the transformations of the present moment, from digitization to the AI-revolution, students will also be offered an opportunity to consider how knowledge, data, and labor are commodified and valued in the present, and then situate this moment in the context of formations from the past.

## **EC275 From Barter to Bitcoin: Philosophy and History of Money**

### **Module: Ethics and Economic Analysis**

Instructor: [Thomas Eife](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **EC212 Experimental Economics**

### **Modules: Behavioral Economics**

Instructor: [Israel Waichman](#)

Credits: 8 ECTS, 4 U.S. credits

Experimental economics is the application of experimental methods to economic questions. Experiments are used in economics to test the descriptive accuracy of economic models, to study behavior in cases where theory provides ambiguous predictions (or no predictions), and also to test the effectiveness of economic policies. The course aims to introduce experimental economics and its various applications in economics. We will conduct some of the experiments in the classroom, providing the participants in the course with first-hand experience of the economic situations that are being thought through. The course consists of three parts: In the first part: “the methodology of experimental economics,” we introduce experimental economics. We discuss the merits (and limits) of experiments, and the principles of conducting and analyzing an experiment. In the second part “Applications: Influential experiments in economics”, we survey some of the seminal research in experimental (and behavioral) economics (e.g. on markets, bargaining, biases and heuristics under uncertainty, guessing games and predictions, experiments related to the environment and to climate change, etc.). In the third (short) part, students will present their own pilot studies.

*Prerequisites: Students must have completed Principles of Economics and Microeconomics*

## **EC327 Development Economics**

### **Module: Choice, Resources, Development**

Instructor: [Stephan Müller](#)

Credits: 8 ECTS, 4 U.S. credits

A central objective of this course is to foster a student’s ability to understand contemporary economic challenges of developing countries and to reach independent and informed judgements and policy conclusions about their possible resolution. It introduces classical and contemporary theories of economic growth and development. The course covers specific challenges and potential solutions, including absolute poverty, extreme inequalities, coordination failures, credit constraints, rapid population growth, impacts of very rapid urbanisation, persistent public health challenges, and environmental degradation. In-depth case studies and comparative case studies will reflect and illustrate specific issues in the context of national development or specific policies.

## **EC320 Econometrics**

### **Module: Econometrics**

Instructor: [Israel Waichman](#)

Credits: 8 ECTS, 4 U.S. credits

*Prerequisites: Statistics and Microeconomics*

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

### **EC330 Rethinking Development Economics: Money, Finance, and Trade**

#### **Component: Elective**

Instructor: Isaac Abotebuno Akolgo

Credits: 8 ECTS, 4 U.S. credits

At the heart of development economics are the questions: “Why do countries have different levels of income?” and “How can we achieve greater parity”? Some developing and emerging economies have appeared to break out of stagnation and transformed their economies into industrial hubs. China and the Asian tigers (Singapore, South Korea and Taiwan) are notable examples. By contrast, the struggle for economic transformation remains intractable for most African, South Asian and Latin American economies. Why have decades of analysis and policy prescriptions failed to transform these economies? In this seminar, we contend that the dominant theorization and conceptualization of the development problem and its solutions have largely failed. Development economics requires a rethink, not only to account for the realities of the African and Latin American contexts but the complexity of the 21st-century global political economy. One approach is to ground development policy on an understanding of the interconnectedness between the real economy of production and the financial sector, as well as of the constraints and opportunities of the international capitalist system. This political economy of money, finance and production or trade can only emerge from a critical reexamination of the fundamental economic concepts that inform policymaking in the global south with a particular focus on Africa.

## **Ethics and Politics**

### **PL356 Thinking Machines: Critical Approaches to Artificial Intelligence**

## **Module: Movements and Thinkers**

Instructors: [Alfred Freeborn](#), [Thomas Turnbull](#) (Max Planck Institute for the History of Science)

Credits: 8 ECTS, 4 U.S. credits

This course introduces students to the critical study of artificial intelligence, and will equip participants with a fundamental understanding of AI's material, social, and political dynamics. Together we will critically analyze recent Large Language Models (LLMs), in an attempt to discern their true significance: they constitute the most recent chapter in a long process of labour division, whereby human activity is transformed into logical operations which can be automated or supplemented by a machine. Our wide-ranging discussion will cover the intellectual origins of AI, its underlying scientific principles and relation to industrialization; the division of mental, manual, and mechanical forms of labour; increased computational power, and the energy, equity, and environmental costs of the widespread and unthinking adoption of AI. Drawing from both emerging and canonical literature in science and technology studies, history of science and political philosophy, this course will help students think critically about AI, and serves as a primer to the cultural study of science in society.

## **PL320 Nietzsche: Philosophy at the Limit**

### **Module: Movements and Thinkers**

Instructors: [Tracy Colony](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **PL348 Education and Liberation**

### **Module: Movements and Thinkers**

Instructor: [Hans Stauffacher](#)

Credits: 8 ECTS, 4 U.S. credits

Beliefs about education have always been closely associated with ideas of freedom and liberation. From Antiquity to the present, education has been conceptualized as the high road to the liberation from personal, social, political, economic, intellectual, and spiritual limitations, as a decisive factor in struggles against oppression, as a prerequisite for political participation, and as an essential precondition for a better life of the individual as well as a better society. But at the same time, particular frameworks and institutions of education have often led to oppression, exclusion, discrimination, and limitation. Just think of the way “the uneducated” are talked about in today’s media landscape or of the selective, standardizing, prescriptive, and exclusive character of schools and universities. In this course, we will read and discuss seminal philosophical texts and educational manifestos from antiquity to the 21st Century that conceptualize the correlation between education and liberation in diverse and often contradictory ways. We will use these texts to ask ourselves what education means for us and our society; whether, how, and to what extent education can indeed lead to liberation, or whether education, on the contrary, requires conformity and constraint. Given that the “liberal education” BCB strives for carries the notions of freedom and education in its name, this also means that we will critically reflect on what we are doing in courses like this one.

## **PS355 Building Sustainable Peace**

### **Module: Law, Politics and Society**

Instructor: [Nassim Abi Ghanem](#)

Credits: 8 ECTS, 4 U.S. credits

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

How is peace sustained? Why does peace last in some contexts and break down in others? Armed conflict and state repression continue to dominate contemporary affairs, while systematic challenges hinder processes of just and sustainable peace. In parallel to these developments, a complex range of initiatives arising from civil society and social movements, in search of sustainable peace, have attracted the attention of scholars and practitioners. The aims of this course are, firstly, to introduce the various causes of direct and structural violence. Secondly, we look at the conditions under which peace can be achieved, and the obstacles faced in securing peace in the short- and long-term; while also highlighting the different strategies that can be designed. Thirdly, the course delves into a wide range of armed conflict case studies and examines the peace processes and movements promoting nonviolent social change. In so doing, we reflect on applying theory to current global and local events involving reconciliation processes. Lastly, we examine contemporary debates on the various post-conflict tools - such as power-sharing systems, disarmament and reintegration (DDR), and security sector reforms (SSR) - analyzing their relevance to creating reconciliation between adversaries, along with reconstruction, and a sustainable and durable peace.

## **SC250 Science Communication**

### **Module: Movements and Thinkers / Global Social Theory**



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

Instructor: [Maria Avxentevskaya](#)

Credits: 8 ECTS, 4 U.S. credits

This course is being offered as an OSUN online course and will include students joining from other OSUN universities.

Making sense of scientific information has become part of our daily lives. Whether it be questions about digital data, vaccination, or the environment, all of them involve interpreting scientific materials. At the same time, scientists in a variety of fields also need to get their insights across to the public and policymakers. 'Science communication' occurs when society and science meet on common ground. However, that often requires a willingness to consider uncomfortable questions that may arise in democratic debates about specific policies. How to bring society and science into a dialogue for the benefit of mankind? This course will discuss science communication as a process that produces shared evidence and mechanisms of persuasion. We will look at how metaphors help bring astounding discoveries to whole new audiences, how rhetoric can foster and shatter scientific expertise, and how scientific debates help cultural minorities achieve their social and political goals. We will explore contentious socio-scientific issues in genetics, AI automation, and space exploration in a series of case studies that will begin with early modernity and reach into the future of how science communication may help make a difference in people's lives. We will learn how to craft science stories, create science podcasts, and collaborate with artists to improve mutual understanding between science and society. These skills are also part of the job of a professional in science communication, which has grown in popularity as a branch of public relations. The students will complete their own mini-research projects and work towards online publications in science communication.

## **PS271 US Foreign Policy**

### **Module: Law, Politics, and Society**

Coordinator: [Aaron Allen](#)

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

This multidisciplinary course explores the structural evolution of the United States' role in the world and the institutions shaping elite policy-making. Through an interactive approach, students will be able to contextualize contemporary American foreign policy challenges from their geographic, material, and ideational roots. Furthermore, course activities and assignments are tailored to assist students in becoming foreign policy practitioners fully capable of applying national security decision theories. The curriculum threads together historical cases, international relations scholarship, and security studies in order to provide a holistic understanding of all the constituent parts influencing America's external posture. How did a nation once known for its relatively isolationist disposition become a global superpower and key enforcer of the liberal international order? What are the unique attributes of American-style foreign policy that have remained consistent across presidential

administrations since the end of World War II? A critical appraisal of topics such as hard and soft power, alliances, globalization and multilateralism, bureaucratic politics, and the rise of the military industrial complex offers students the necessary tools to answer these core questions. The complementary emphasis on professional development will allow participants to garner practical skills through simulations, seminar debates, and presentations.

### **SE301 Making the Case: Human Rights Research and Reporting**

#### **Module: Civic Engagement and Social Justice / Law, Politics, and Society**

Instructor: [Fred Abrahams](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [OSUN Human Rights Certificate](#) requirement

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

### **PS388 Contemporary Political Polarization and How to Address it**

#### **Module: Law, Politics, and Society**

Instructor: [Timo Lochocki](#)

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

Fulfills [Civic Engagement Certificate](#) requirement

This seminar aims to contextualize the recent political developments in Western democracies in the light of recent research. Our primary focus will be the topic of political polarization. We focus on understanding what societal and political processes alternately benefit from and prevent polarization. Our findings will be applied to the recent political developments in the USA, UK, France and Germany. The class has four goals: firstly, to comprehend the underlying processes currently defining political developments in liberal democracies; secondly, to understand polarization as the root cause for most contemporary political challenges; thirdly, to acquire a detailed understanding of what societal and political processes are driving polarization and how to work against them; and finally, to critically reflect upon the role of the academic system in contemporary political debates. At the end of the seminar, students should understand what is pulling our societies apart and how to reunite them.

## **PL353 Language and Power**

### **Module: Movements and Thinkers**

Instructor: [Gilad Nir](#)

Credits: 8 ECTS, 4 U.S. credits

Language is a means of communication and a vehicle of mutual understanding. Yet the use of language also involves an exercise of power, and language is a central battleground in the struggle for social justice and representation. Our aim in this seminar is to develop an understanding of the variety of mechanisms that are at work in language and which enable it to convey, reinforce and alter the power relations that shape our lives. The seminar will lead up to the discussion of these political and ethical issues by first inquiring into two sets of preliminary questions. First, we will ask how language fits into the natural-historical and social dimensions of human life. How is human language different from animal communication? Which aspects of language are innate, and which aspects must be acquired? How does language affect cognition? Do differences between languages entail differences between their speakers' ways of thinking? Are all languages mutually translatable? Or must something get lost in translation? Second, we will attempt to isolate the purely descriptive functions of language. How do words reach out to the world, and enable us to make claims about it, which can then count as true or as false? Does the structure of language reflect the structure of the world? What difference does the use of synonyms and metaphors make to the meaning of a descriptive claim? Are there limits to what can be meaningfully said? Finally, turning to the pragmatic and performative dimensions of language use, we will consider the idea of free speech and the various ways in which speech may be repressed and silenced. We will analyze the phenomena of insinuation, implicature, and dog whistles; distinguish between hermeneutic and testimonial injustice; and ask how ideology is perpetuated by means of generalizations, slurs and hate speech. Readings include texts by Frege, Russell, Wittgenstein, Austin, Grice, Chomsky, Pinker, Hurford, Langton, Leslie, Fricker, Stanley, Haslanger, Kukla, Tirell, Hornsby, Saul, Nowak and Maitra.

## **PS215 Arab Politics**

### **Module: Law, Politics and Society**

Instructor: [Usahma Darrah](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **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.

# **Internship**

## **IS331 Berlin Internship Seminar: Working Cultures, Urban Cultures**

### **Module: Elective**

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

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

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

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

# **Literature and Rhetoric**

## **LT365 Longform Journalism: Crafting Investigative and Narrative Stories**

### **Module: Producing Literature**

Instructor: [Channing Joseph](#)

Credits: 8 ECTS, 4 U.S. credits

In this course, students have the unique opportunity to work with an award-winning journalist dedicated to longform storytelling and investigative reporting. Channing Gerard Joseph has written for *The New York Times*, *The Guardian*, *The Nation*, and other major publications. His reporting explores issues of power, identity, and representation, blending rigorous research with narrative storytelling. The class examines the craft of longform journalism—a style of in-depth, narrative-driven reporting that allows journalists to move beyond breaking news and produce deeply researched, immersive stories. From investigative exposés to literary nonfiction, longform journalism is one of the most powerful forms of public storytelling. But what makes a longform piece compelling? How do journalists balance fact and narrative? What ethical dilemmas arise when writing about real people's lives? Students will analyze major works of longform journalism, studying how reporters structure complex stories, build compelling characters, and use storytelling techniques borrowed from literature. Readings will include standout pieces from *The New Yorker*, *The Atlantic*, *The Guardian*, and *The New York Times Magazine*. Berlin offers a dynamic backdrop for this work. Students will develop their own longform projects, selecting a topic of public interest and conducting field reporting, interviews, and archival research. The course will include discussions on media ethics, representation, and bias, asking how journalists shape public perception through their choices in framing, sourcing, and storytelling. This course combines media analysis with hands-on reporting.

## **LT224 Forms of Life Writing: From the Confession to the Personal Essay**

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

Instructor: [Laura Scuriatti](#)

Credits: 8 ECTS, 4 U.S. credits

What do we read when we read autobiographies, confessions, memoirs, personal criticism, autofiction and personal essays? Why would we want to read them? Do we want to know more about ourselves, the authors, the world, or do we behave like voyeurs? Do we treat these forms as literature, or as documents, or both? Is the reader's interest in life-writing a form of consumerism and exploitation? In the last two decades, life-writing and autobiography have become dominant modes, structuring social media platforms and seeping into all literary genres and journalism; self-presentation and autobiographical modes of reading have become an almost unavoidable ingredient of literature and criticism. Life-writing however, constitutes, in its different forms, a fundamental form in literary history, starting with the genres of the confession and evolving into the structuring principle of the emerging genre of the novel in the eighteenth century. The course presents a host of different texts and forms in chronological order. It focuses on some of the fundamental questions: the relationship between truth and fiction in narrative, the shape of self in different forms, the work of memory, the consequences of narrative intimacy, the tension between

invention and disclosure, the relationship between literary style and representation of self and mind, and between life-writing and the novel as instruments to represent and understand the world. Starting from early examples of life-writings, students will examine canonical texts, such as Augustine's *Confessions*, Rousseau's *Confessions*, Montaigne's *Essays*, modernist and contemporary autobiographies, works of autofiction, and personal essays, including texts by Virginia Woolf, Joan Didion, Audre Lorde, Frederick Douglass, Annie Ernaux, Clarice Lispector, Edward Said, and Jia Tolentino. Students will also engage with critical works on the genre and reflect on the ideological and historical meaning of autobiographical forms.

### **LT338 Why Borges? Fiction and Writing as Cultural Reflection**

#### **Module: Writer and World**

Instructor: [Luis Miguel Isava](#)

Credits: 8 ECTS, 4 U.S. credits

This course offers a new approach to the oeuvre of Jorge Luis Borges (1899-1986). Setting out from his first three books of essays *Inquisitions* (1925), *The Size of my Hope* (1926), and *The Language of the Argentinians* (1928) –later excluded from his *Complete Works*– we will explore the degree to which these writings are informed by new philosophical ideas that were gaining currency in Europe from the 1920s onwards (Schopenhauer, Nietzsche, Mauthner, Vaihinger) and, at the same time, establish his “peripheral” positioning as a writer in regard to those “cultural fields” (Bourdieu). Taking into account this double character, we proceed to read his later books of essays and short stories –focusing mainly on *Discussion* (1932), *Fictions* (1944), *The Aleph* (1949), *Other Inquisitions* (1952)– as complex “cultural artifacts,” i.e. verbal artifacts that question the traditional understanding of notions such as genre, literature, philosophy, and culture through a transgression of their alleged limits and definitions. With this approach we intend to show how his texts, resorting to this insistent “hybridization” (García Canclini), stage a *performative form of thought through literature* that proposes the possibility of generating new meanings while setting in motion a complex set of procedures that allow us to rethink the notions of language, thought and culture.

### **LT329 The Writing Life**

#### **Module: Producing Literature / Writer and World**

Instructor: [Martin Widmann](#)

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

This course is designed for students who are interested in the various and multiple intersections of literary studies, creative writing and the publishing world. To find out how the literary scene works and develops in Berlin and elsewhere, we will examine lines of tradition and current trends in German writing, both literary and other. Students will learn to engage with literature beyond the page by exploring questions such as: how do manuscripts get published and/or become books? What role do journals and magazines play, both corporate and independent, in the literary scene? How do writers make a living and what are the functions of literary awards, fellowships etc.? Where do the German and international



literary communities interact? And how do writers and publishers respond to the challenges of the digital era? Areas to be covered by the reading material include translation, non-fiction, graphic novel, audiobooks and the book market. In addition to seminar discussions there will be field trips to literary institutions, publishing houses, magazines and events, such as readings and talks during the *internationales literaturfestival berlin (ilb)* in September. Guest speakers will include professionals from the world of publishing: editors, translators, journalists and writers.

NB: Reading material and discussions will be both in German and English; students should therefore have B2 level competence of German.

## **LT286 Rewriting a Politics of Belonging**

### **Module: Theories of Literature and Culture**

Instructor: [Kathy-Ann Tan](#)

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

We often hear claims that the United States is riven by intractable divisions of race, class, and gender. The literature of the country has long reflected the conflicts and questions arising from such divisions, and has much to teach us about their historical foundations and development. Above all, literature succeeds in staging a process of recognition, empowerment, and critique. Proponents of the reform and protest movements of nineteenth- and twentieth-century America were aware that the “inalienable rights” of “life, liberty and the pursuit of happiness” announced by the Declaration of Independence had not from the beginning been envisaged for all Americans, but for a white, propertied, male ruling class. In this seminar, we will read a selection of texts from contemporary American literature that propose a struggle with this uneasy foundation, manifesting kinds of social, psychological, and stylistic predicaments imposed by exclusion and persecution. Our central question will concern the ways in which authors reestablish a sense of belonging and collectivity through the act of writing. We will also look at the way in which contemporary literature connects with and revises a sense of tradition, and generates new traditions and affiliations. Above all, our goal will be to understand the fraught, creative dynamics of “belonging” in America, a country that, as Herman Melville once contended “contradicts all prior notions of human things.” This course will center the writings of Black and brown feminists that speak to the importance of differentiating between the lived experiences – and hence social realities – of women of color and white (and white-passing) women. In the first half of the course, we will discuss the works of Audre Lorde, bell hooks and Gloria Anzaldúa, whose writings and collaborative literary projects (such as the Combahee River Collective and the Kitchen Table: Women of Color Press) continue to be highly influential on the work of writers today who seek to engage in a practice of intersectional and transformative justice. In the second half of the course, we will turn to contemporary works of poetry, essayistic writing and fiction that develop, queer and expand on the practice of intersectional feminism(s) in the literary realm. Texts will include works by bell hooks, Audre Lorde, Gloria Anzaldúa, Sara Ahmed, Angela Davis, Danez Smith, Warsan Shire, Ocean Vuong, Nafissa Thompson-Spires, Kai Cheng Thom.

## **Politics**

## **PS271 US Foreign Policy**

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

Coordinator: [Aaron Allen](#)

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

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

## **PS215 Arab Politics**

### **Module: Elective**

Instructor: [Usahma Darrah](#)

Credits: 8 ECTS, 4 U.S. credits

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

## **SO203 Qualitative Methods in the Social Sciences**

### **Module: Qualitative Methods in Social Sciences**

Instructor: [Elisabeta Dinu](#)

Credits: 8 ECTS, 4 U.S. credits

Social science is often described as having two main methodological branches, “quantitative” and “qualitative.” This course concentrates on the approaches described by the term “qualitative,” and which are used in research on a wide variety of issues and topics, from urban sociology and history to peace and conflict studies. The central method of qualitative research is data-gathering from individual and collective testimony, using various data collection methods and feedback from the sources. We focus on a number of stages and procedures in the research process, such as the challenge of identifying a research puzzle, defining a research question, the carrying-out of qualitative data collection, the ethics of research methods, and the gathering and analysis of information. In our investigation, we will also look at scholarly research articles and their presentation and interpretation of research findings. Participants in the course will pursue their own research project in application of the methods and principles addressed in class.

### **PS355 Building Sustainable Peace**

#### **Module: Advanced Topics in Global and Comparative Politics**

Instructor: [Nassim Abi Ghanem](#)

Credits: 8 ECTS, 4 U.S. credits

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

How is peace sustained? Why does peace last in some contexts and break down in others? Armed conflict and state repression continue to dominate contemporary affairs, while systematic challenges hinder processes of just and sustainable peace. In parallel to these developments, a complex range of initiatives arising from civil society and social movements, in search of sustainable peace, have attracted the attention of scholars and practitioners. The aims of this course are, firstly, to introduce the various causes of direct and structural violence. Secondly, we look at the conditions under which peace can be achieved, and the obstacles faced in securing peace in the short- and long-term; while also highlighting the different strategies that can be designed. Thirdly, the course delves into a wide range of armed conflict case studies and examines the peace processes and movements promoting nonviolent social change. In so doing, we reflect on applying theory to current global and local events involving reconciliation processes. Lastly, we examine contemporary debates on the various post-conflict tools - such as power-sharing systems, disarmament and reintegration (DDR), and security sector reforms (SSR) - analyzing their relevance to creating reconciliation between adversaries, along with reconstruction, and a sustainable and durable peace.

### **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.

## **PL348 Education and Liberation**

### **Module: Elective / Philosophy and Society**

Instructor: [Hans Stauffacher](#)

Credits: 8 ECTS, 4 U.S. credits

Beliefs about education have always been closely associated with ideas of freedom and liberation. From Antiquity to the present, education has been conceptualized as the high road to the liberation from personal, social, political, economic, intellectual, and spiritual limitations, as a decisive factor in struggles against oppression, as a prerequisite for political participation, and as an essential precondition for a better life of the individual as well as a better society. But at the same time, particular frameworks and institutions of education have often led to oppression, exclusion, discrimination, and limitation. Just think of the way “the uneducated” are talked about in today’s media landscape or of the selective, standardizing, prescriptive, and exclusive character of schools and universities. In this course, we will read and discuss seminal philosophical texts and educational manifestos from antiquity to the 21st Century that conceptualize the correlation between education and liberation in diverse and often contradictory ways. We will use these texts to ask ourselves what education means for us and our society; whether, how, and to what extent education can indeed lead to liberation, or whether education, on the contrary, requires conformity and constraint. Given that the “liberal education” BCB strives for carries the notions of freedom and education in its name, this also means that we will critically reflect on what we are doing in courses like this one.

## **SC250 Science Communication**

### **Module: Elective / Philosophy and Society**

Instructor: [Maria Avxentevskaya](#)

Credits: 8 ECTS, 4 U.S. credits

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

This course is being offered as an OSUN online course and will include students joining from other OSUN universities.

Making sense of scientific information has become part of our daily lives. Whether it be questions about digital data, vaccination, or the environment, all of them involve interpreting scientific materials. At the same time, scientists in a variety of fields also need to get their insights across to the public and policymakers. 'Science communication' occurs when society and science meet on common ground. However, that often requires a willingness to consider uncomfortable questions that may arise in democratic debates about specific policies. How to bring society and science into a dialogue for the benefit of mankind? This course will discuss science communication as a process that produces shared evidence and mechanisms of persuasion. We will look at how metaphors help bring astounding discoveries to whole new audiences, how rhetoric can foster and shatter scientific expertise, and how scientific debates help cultural minorities achieve their social and political goals. We will explore contentious socio-scientific issues in genetics, AI automation, and space exploration in a series of case studies that will begin with early modernity and reach into the future of how science communication may help make a difference in people's lives. We will learn how to craft science stories, create science podcasts, and collaborate with artists to improve mutual understanding between science and society. These skills are also part of the job of a professional in science communication, which has grown in popularity as a branch of public relations. The students will complete their own mini-research projects and work towards online publications in science communication.

### **SE301 Making the Case: Human Rights Research and Reporting**

#### **Module: Civic Engagement and Social Justice**

Instructor: [Fred Abrahams](#)

Credits: 8 ECTS, 4 U.S. credits

Fulfills [OSUN Human Rights Certificate](#) requirement

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

### **PS388 Contemporary Political Polarization and How to Address it**

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

Instructor: [Timo Lochocki](#)

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

Fulfills [Civic Engagement Certificate](#) requirement

This seminar aims to contextualize the recent political developments in Western democracies in the light of recent research. Our primary focus will be the topic of political polarization. We focus on understanding what societal and political processes alternately benefit from and prevent polarization. Our findings will be applied to the recent political developments in the USA, UK, France and Germany. The class has four goals: firstly, to comprehend the underlying processes currently defining political developments in liberal democracies; secondly, to understand polarization as the root cause for most contemporary political challenges; thirdly, to acquire a detailed understanding of what societal and political processes are driving polarization and how to work against them; and finally, to critically reflect upon the role of the academic system in contemporary political debates. At the end of the seminar, students should understand what is pulling our societies apart and how to reunite them.

### **PL353 Language and Power**

#### **Module: Elective / Philosophy and Society**

Instructor: [Gilad Nir](#)

Credits: 8 ECTS, 4 U.S. credits

Language is a means of communication and a vehicle of mutual understanding. Yet the use of language also involves an exercise of power, and language is a central battleground in the struggle for social justice and representation. Our aim in this seminar is to develop an understanding of the variety of mechanisms that are at work in language and which enable it to convey, reinforce and alter the power relations that shape our lives. The seminar will lead up to the discussion of these political and ethical issues by first inquiring into two sets of preliminary questions. First, we will ask how language fits into the natural-historical and social dimensions of human life. How is human language different from animal communication? Which aspects of language are innate, and which aspects must be acquired? How does language affect cognition? Do differences between languages entail differences between their speakers' ways of thinking? Are all languages mutually translatable? Or must something get lost in translation? Second, we will attempt to isolate the purely descriptive functions of language. How do words reach out to the world, and enable us to make claims about it, which can then count as true or as false? Does the structure of language reflect the structure of the world? What difference does the use of synonyms and metaphors make to the meaning of a descriptive claim? Are there limits to what can be meaningfully said? Finally, turning to the pragmatic and performative dimensions of language use, we will consider the idea of free speech and the various ways in which speech may be repressed and silenced. We will analyze the phenomena of insinuation, implicature, and dog whistles; distinguish between hermeneutic and testimonial injustice; and ask how ideology is perpetuated by means of generalizations, slurs and hate speech. Readings include texts by Frege, Russell, Wittgenstein, Austin, Grice, Chomsky, Pinker, Hurford, Langton, Leslie, Fricker, Stanley, Haslanger, Kukla, Tirell, Hornsby, Saul, Nowak and Maitra.

### **PL320 Nietzsche: Philosophy at the Limit**

#### **Module: Elective / Philosophy and Society**

Instructors: [Tracy Colony](#)

Credits: 8 ECTS, 4 U.S. credits

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

## Language Courses

German A1-C2 level and German Conversation courses will be offered, as well as PT320 Discussing Deutschland (see the listing for Advanced Politics courses above), which focuses on the German public sphere and requires language competency of at least B1, and LT329 The Writing Life (see the Advanced Literature and Rhetoric courses listed above), which includes reading material, lectures and events in German.