

Courses included in the Hate Studies Initiative intersect this definition of Hate Studies: “Inquiries into the human capacity to define, and then dehumanize or demonize, an ‘other,’ and the processes which inform and give expression to, or can curtail, control, or combat, that capacity.” For more information about Hate Studies, and faculty and student resources, please visit <https://bcsh.bard.edu>

The Sudans: History, Anthropology, Human Rights

Professor: John Ryle

Course Number: ANTH 268

CRN Number: 90671

Class cap: 18

Credits: 4

Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin 304

Distributional Area: SA Social Analysis D+J Difference and Justice

Crosslists: Africana Studies; Global & international Studies; Human Rights

The course examines Sudan and South Sudan from historical and anthropological perspectives. Once a single country, the largest in Africa, a bridge between the worlds of the Middle East and sub-Saharan Africa, known for environmental and cultural diversity, the Sudans have been increasingly engulfed by disaster – by civil war, famine, mass displacement, kleptocracy and state collapse in South Sudan, Darfur, and the capital, Khartoum. The present crisis is the largest recorded anywhere, affecting thirty million people. How did it come to pass? What is it like to live in the Sudans today? How do Sudanese and South Sudanese resist the culture of violence? What are the prospects for political resolution? The course examines early states on the Nile, the Arab-Islamic expansion in the early modern era, the history of slavery, Turco-Egyptian and European colonialism, the political and military ambitions of post-independence governments and insurgencies, and the role of external powers. It pays close attention to enduring Sudanese achievements in literature, music, film and art, to civic culture and popular resistance and the pursuit of human rights, and the vitality of communities beyond the reach of the state.

Architectural Entanglements with Labor

Professor: Ivonne Santoyo Orozco

Course Number: ARCH 240

CRN Number: 90528

Class cap: 14

Credits: 4

Schedule/Location: Mon Wed 3:30 PM - 4:50 PM Achebe Flex Space 1

Distributional Area: AA Analysis of Art D+J Difference and Justice

Crosslists: Experimental Humanities; Human Rights

Architecture is both the product of labor and the organizer of its relations, yet often these issues remain overshadowed by aesthetic considerations and the broader discourse of design. In shifting the question of labor in architecture to the foreground, this course invites students to reflect on the spatio-political role architecture has played in mediating bodies, work and capital. To do this, we will analyze contemporary transformations to paradigmatic forms and spaces of work: factories, offices, housework, maintenance, extraction, logistical, carceral, automation gig-economy and construction work. We will analyze a diverse set of contemporary and historical architectural precedents against a heterogeneous landscape of voices from Silvia Federici, Mierle Laderman Ukeless, Mimi Sheller, Peggy Deamer, Mabel O. Wilson, Heike Geissler, among many others. The course will unfold in a combination of lectures and seminars. Students are expected to complete weekly assignments, a midterm and a final research project. No pre-requisites required.

Memory as Resistance

Professor: Victor Apyrshchenko, Franco Baldasso and Zahid Jalali

Course Number: CC 128

CRN Number: 90458

Class cap: 45

Credits: 4

Schedule/Location: Mon Wed 3:30 PM - 4:50 PM Olin Languages Center 115

Wed 3:30 PM - 4:50 PM Henderson Comp. Center 106

Wed 3:30 PM - 4:50 PM Olin 305

Distributional Area: FL Foreign Languages and Lit HA Historical Analysis D+J Difference and Justice

Why do communities and societies choose to remember or to forget? Who holds the power as Lords and managers of memory? How might memory — or its deliberate erasure — be wielded as a tool of resistance? In the 21st century, collective memory has emerged as a ‘leading concept’ within the humanities, profoundly shaping fields such as cultural, historical, and political studies. The course investigates collective memory both as a shared cultural practice and as a rigorous academic discipline. Student will explore the conceptual frameworks of collective consciousness and pivotal research categories such as “trauma,” “nostalgia,” “appropriation of the past,” and “transnational memory,” drawing upon the foundational insights of Maurice Halbwachs’, Aleida Assmann’s, Pierre Nora’s, Jeffrey C. Alexander’s scholarship. By reading and discussing the transformative texts of Primo Levi, Robert Darnton and Susan Sontag students will discuss the gaps and correspondences between history and memory. They will learn how narratives shape collective memory by making distant past visible and emotionally impactful as well as expose the past to the danger of desensitization, complicating the balance between memory’s preservation and emotional engagement. The course will engage with written and visual sources, including films, material culture and field trips to the Metropolitan Museum, the 9/11 Memorial, and other sites where memory is produced, performed, contested or forged.

Human Rights to Civil Rights

Professor: Kwame Holmes

Course Number: HR 189

CRN Number: 90287

Class cap: 20

Credits: 4

Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Henderson Comp. Center 101A

Distributional Area: HA Historical Analysis D+J Difference and Justice

Crosslists: Africana Studies; American & Indigenous Studies; Historical Studies

(HRP core course) For much of the 20th century, Civil Rights activists and Human Rights advocates worked hand-in-hand. Their shared target: state actors and global systems that exploited human bodies and denied human dignity in the name of prejudice, nationalism and profit. Yet in the 1960s, in the United States, a new wave of social movements representing Black, Feminist, LGBTQ, Chicano, Indigenous and Disabled perspectives shattered this consensus, demanding an identity-based approach to civil rights advocacy and pushing against notions of universal human rights. In Spring 2025, this seminar will pay particular attention to the predominance of college students as drivers of these major shifts in American and global political history. We will examine student activist's attempt to rescript the intellectual foundations of the modern academy from the late 1960s to the 1970s; these movements gave birth to Black, Ethnic, Gender, Queer and Disability Studies. As the radical 1970s gave way to a long period of neoliberal federal education and economic policy under Reagan and Bush, we will explore the way college students attempted to build a universal culture of minoritarian affirmation on college campuses, while insisting upon the necessity of a territorial distribution of resources to each, given minority group. In turn, our course will explore the way colleges and universities shifted from opposing student demands in the 1960s, to cooperating with (or arguably coopting) those demands through the expansion of a range of culturally sensitive student support services. In this way, colleges and universities offer us a means of thinking through how the civil rights era remade the nation's public and private sector and, simultaneously, how large institutions quelled and incorporated protest movements into their administrative structure.

Carceral Culture: Media, Surveillance and Safety in Modern America

Professor: Kwame Holmes

Course Number: HR 273

CRN Number: 90292

Class cap: 20

Credits: 4

Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin 305

Distributional Area: SA Social Analysis D+J Difference and Justice

Crosslists: American & Indigenous Studies; Environmental Studies; Historical Studies

In response to the extrajudicial killings of George Floyd and Breanna Taylor during the summer of 2020, thousands of Americans participated in protests against racist policing and contributed to political organizing in favor of police abolition. Yet in the subsequent five years, municipal police budgets and the rate of killings by police have only increased in the United States. This course asks: Why are our investments in municipal policing so persistent? How do we come to know and believe the things we do about the police? In answer, this seminar explores the relationship between the 20th century's most important innovations in telecommunication technology—radio (AM/FM, transistor), television (network, cable) photography (camera, camcorders, CCTV) and wireless handheld devices (beepers, keyfobs, iPhones)—and the contested legitimacy of the state's policing power. We'll explore how each of these technologies facilitate the police's ability to surveil and manage populations, produce popular media that rationalize police violence and offer citizens the means of holding the state's agent's accountable when they violate our civil liberties. For each technology we'll engage media products, rogues galleries, mug shots, early radio police dramas, the first police TV serials, high speed police chases in the early years of "24 hour" cable news, COPs, the nation's first reality TV program, online first person shooters, and a range of "smart" policing techniques and think about the work they perform as texts in isolation and in circulation. In addition to completing each week's readings, students will prepare a research paper that engages the relation between media and policing tech and throughout the term, the class will volunteer with Alison Gash and Alex Gil's data tracker-mapping project which is documenting ICE operations on college campuses around the country.

Democracy and Defeat: Italy after Fascism*Professor: Franco Baldasso**Course Number: ITAL 331**CRN Number: 90120**Class cap: 15**Credits: 4**Schedule/Location: Tue 3:10 PM - 5:30 PM Reem Kayden Center 200**Distributional Area: FL Foreign Languages and Lit D+J Difference and Justice**Crosslists: Human Rights*

The seminar takes an interdisciplinary approach to the cultural and intellectual history of Italy from 1943 to 1950, addressing post-Fascist Italy as a case study in the broader question of establishing democracy after totalitarianism. The heterogeneous aspects of the Italian cultural field after WWII are considered in a wide-ranging framework, in which postwar histories are informed not simply by the external context of the Cold War but also by preceding wartime discourses. The course encompasses the ideological debate of the late 1940s, the role of aesthetics in reshaping the national self (Neorealism and its discontents), and the politics of memory enacted by literature and film (Italo Calvino, Curzio Malaparte, Carlo Levi). It also investigates the legacy of violence left by Fascism and the war, the trauma of national defeat, and Italian responsibility in WWII and the Holocaust (Primo Levi, Rosetta Loy). Finally, it surveys the persistence of gender and racial exclusions after the establishment of a new democracy. Prerequisites: Italian 202 or permission of instructor.

Producing the “Shojo” : Reading and Writing Girlhood in Japan*Professor: Phuong Ngo**Course Number: LIT 216**CRN Number: 90177**Class cap: 22**Credits: 4**Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Olin 101**Distributional Area: LA Literary Analysis in English**Crosslists: Asian Studies; Gender and Sexuality Studies*

Adolescent girls have always existed on the Japanese archipelago, but “shojo” (lit. “young woman”) – despite being a major editorial category in the contemporary period – is a concept that only came into being during Japan’s transition to modernity. How was girlhood in Japan conceived of before there was the “shojo”? What were the expectations surrounding girlhood, and how did those expectations change over time? What was the relationship between girlhood and other related categories, such as boyhood, childhood, and womanhood? This course will introduce students to the modern notion of the “shojo” in Japanese culture and literature and trace her roots to the earliest writings in Japan in an attempt to answer these questions, among others. Readings will span from a wide range of genres and time periods, starting with the myths and fictional narratives of the ancient and classical periods (8th to 12th century) such as “The Tale of the Bamboo Cutter” and The Tale of Genji and culminating with novels, comics, and animated films of the contemporary period, including such modern classics as Sailor Moon and Puella Magi Madoka Magica. All materials will be in English and no prior knowledge of Japanese is required. This course is part of the World Literature offering.

Telling Stories about Rights

Professor: **Thomas Bartscherer and Nuruddin Farah**

Course Number: **LIT 2509**

CRN Number: **90180**

Class cap: **22**

Credits: **4**

Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM OSUN Online Class**

Distributional Area: **LA Literary Analysis in English D+J Difference and Justice**

Crosslists: **Human Rights**

(HRP core course.) What can fiction tell us about human rights? And what can we learn about fiction and literature by focusing on themes of justice and injustice, suffering and struggle, oppression and resistance? This course will focus on a wide range of fictions, from a variety of writers and filmmakers with different backgrounds and from different parts of the world, that tell compelling stories about individual rights and communal experiences of justice and injustice. We will look at the ways in which literary forms can present and interrogate universalizing claims, and how themes such as political oppression, forced migration, disenfranchisement, racism, poverty, and lack of access to education and health care can affect the dignity of all humans. Readings may include: Sophocles' *Antigone*; Guterson's *Snow Falling on Cedars*; Otsuka's *When the Emperor Was Divine*; Nottage's *Sweat*; Camus' *The Plague*; *The Island* by Fugard, Kani, and Ntshona; and Mukasonga's *Cockroaches*. Film screenings may include *The Battle of Algiers* (Gillo Pontecorvo), *Hotel Rwanda* (Terry George), and *This is not a Film* (Jafar Panahi). In addition to literary analysis, students will conduct and present original research on contemporary forms of storytelling in relation to human rights. This course fulfills the Difference and Justice distribution requirement because we read texts from a range of different geographical, cultural, and ethnic contexts that explore, among other things, themes of citizenship status, class, race, ethnicity, gender, nationality, and socio-economic background. This course is part of the World Literature offering

Nations, States and Nationalism

Professor: **Christopher McIntosh**

Course Number: **PS 257**

CRN Number: **90268**

Class cap: **18**

Credits: **4**

Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Reem Kayden Center 200**

Distributional Area: **SA Social Analysis**

Crosslists: **Global & International Studies**

Nationalism is often thought of as the centrifugal force that led to the dissolution of empire, and nation-states as the anti-thesis of empires and imperialism. However, historically, the relations between nations and empires have been more complicated. Nation-states did not neatly supersede empires; the two had co-existed for a long period. Moreover, while it may be convenient to think of all the member-states of the United Nations as nation-states, many of them have within them a medley of "national" groups and cultures. The course will interrogate the received wisdom regarding the transition from empire to nation and ask critical questions about the global political order that emerged following the crisis of colonial empires in the last century giving particular attention to the discourse of failed states and the new iteration of nation-building that emerged in the West at the beginning of this century that has disturbing affinity with imperial practices.

Confronting "Crisis": Migration, Refuge, and Populism in Europe

Professor: **Jeff Jurgens**

Course Number: **ANTH 237**

CRN Number: **90347**

Class cap: **18**

Credits: **4**

Schedule/Location: **Mon Wed 1:30 PM – 2:50 PM Olin 202**

Distributional Area: **SA Social Analysis D+J Difference and Justice**

Crosslists: **Global & International Studies; Human Rights; Middle Eastern Studies**

Over the past decade, millions of people from Syria, Ukraine, and other countries have entered the EU to seek refuge, while millions more have arrived as short- or long-term migrants. This situation has prompted many observers to speak of a migration "crisis," one that purportedly threatens to undermine the EU's regime of border regulation and overwhelm its member states' capacity to provide housing, education, and employment. Moreover, many commentators have raised doubts about the ability of recent refugees and migrants, especially those of Arab and Muslim backgrounds, to embrace key tenets of liberal democratic citizenship. Drawing on recent ethnographic research, this course examines the everyday discourses and practices that have shaped how people from Africa, the Middle East, and the former Soviet Union enter the EU and live within its borders. It investigates the governmental techniques that European states have used not merely to promote certain forms of mobility while limiting others, but also to grant and deny rights in racialized, classed, and gendered ways. And it interrogates the populist discourse that has targeted refugees and migrants as threats to national and European integrity. Throughout the semester, our readings and discussions will reflect on the politics of "crisis." Is the declaration of a crisis a neutral, merely descriptive act? Or is it an ideologically charged claim that seeks to mobilize public sentiment and advance specific visions of belonging?

Jewish Poetry from the Bible to the Present

Professor: **Joshua Boettiger**

Course Number: **JS 111**

CRN Number: **90286**

Class cap: **22**

Credits: **4**

Schedule/Location: **Tue Thurs 10:10 AM - 11:30 AM Olin 306**

Distributional Area: **MBV Meaning, Being, Value**

Crosslists: **Literature; Middle Eastern Studies; Study of Religions**

Employing an elastic definition of "Jewish Poetry," this course will explore poetry from the biblical period up to the present day by looking at a handful of distinct historical movements. Students will begin with a deep dive into the Psalms and other examples of biblical verse. There will also be a particular focus on the poetry, culture, and influences of the medieval Hebrew poets who wrote in Andalusian Spain, the Eastern European Yiddish writers from the first decades of the twentieth century, and concurrently, Osip Mandelstam and other Soviet Jewish writers composing in the shadow of Stalin. Towards the end of the semester, we'll compare the life and work of the Palestinian poet Mahmoud Darwish with that of his Israeli counterpart Yehuda Amichai. Students will be able to track how the ghost of the Psalms continues to resound in later Jewish poetry, and in this spirit, to consider the relationship between poetry and prayer. There will be both creative and critical assignments in relation to engagement with these texts, and the class will culminate in students writing a final project on a contemporary poet of their choice.

Documentary Production Workshop

Professor: **Fiona Otway**

Course Number: **FILM 278**

CRN Number: **90427**

Class cap: **12**

Credits: **4**

Schedule/Location: **Wed 10:10 AM - 1:10 PM Avery Film Center 333**

Distributional Area: **PA Practicing Arts**

A video production workshop for students interested in social issues, reportage, home movies, travelogues and other forms of the non-fiction film. Working in both small crews and individually, the students will travel locally to a variety of locations to cover particular events, people and natural phenomena. A final project, that is researched, shot and edited during the second half of the semester, is required of each student. This production class fulfills a moderation requirement.

Queer Perspectives in Photography: Advanced Photography

Professor: **Bryson Rand**

Course Number: **PHOT 311**

CRN Number: **90471**

Class cap: **8**

Credits: **4**

Schedule/Location: **Tue 10:10 AM - 1:10 PM Woods 128**

Distributional Area: **PA Practicing Arts D+J Difference and Justice**

Crosslists: **Gender and Sexuality Studies**

This course is designed to explore the application of queer theory in photography for students interested in deepening their knowledge of histories of queer image making within a contemporary framework. Through lectures, readings, visiting artists, and practical assignments, students will explore the work of notable queer artists who explore and express identity, subvert norms, and challenge social constructs. Essays and other readings by David Wojnarowicz, June Jordan, Cookie Mueller, among others, will be overed in the class. The course is designed for both photo majors and non-majors, and prior experience with photography is not required. This course will count as Advanced Photography for photo majors.

Memory Strays

Professor: **Jana Schmidt**

Course Number: **GER 329**

CRN Number: **90114**

Class cap: **15**

Credits: **4**

Schedule/Location: **Mon Wed 11:50 AM - 1:10 PM Olin Languages Center 206**

Distributional Area: **FL Foreign Languages and Lit**

Are memories sharable? What happens when memories are borrowed or appropriated? Can one memory be used to lend public visibility to another? Can we understand and tell someone else's story as our "own"? This course explores the possibilities and limits of relating different histories of injustice through short stories, memoirs, essays, and films in the aftermath of the Holocaust. It takes inspiration from postwar German writers, including survivors, who sought to reflect on their experience by thinking about it as a palimpsest, a layered "text" of many voices. In this way, Charlotte Beradt, Harun Farocki, and Anna Seghers created montages that combined memories of National Socialism with colonial and racist echoes and contemporary political events such as the Vietnam War. Jewish-German memoirists like Esther Dischereit and Ruth Klüger wrote "timescapes" of the "non-simultaneous" (Ernst Bloch). In their work the permeability of memory as a traveling medium, hidden cargo, and volatile "stray" substance becomes visible. Since all of these writers were in a sense translators of memory, we will spend substantial time engaging with them through responsive writing and translating. Taught in German with supplementary theoretical texts in English.

Jazz Through the Prism of History I

Professor: Angelica Sanchez

Course Number: MUS 177

CRN Number: 90384

Class cap: 20

Credits: 4

Schedule/Location: Mon Wed 3:30 PM - 4:50 PM Blum Music Center N210

Distributional Area: AA Analysis of Art

Crosslists: Africana Studies

This course is a two-semester course and will explore the history of the black American art form called Jazz from its roots to about 1960's, against the backdrop of American History. We will explore and gain a deeper awareness of the provocative history of jazz from an economic, social, and political perspective. Students will identify key jazz players and examine how their lives and their innovative contributions have often reflected societal inequalities. In addition to surveying the history of jazz, students will also gain listening skills that will enable them to identify style, instrumentation, historical and musical content within the jazz idiom.

Hidden Ireland

Professor: Karen Sullivan

Course Number: LIT 2301

CRN Number: 90173

Class cap: 20

Credits: 4

Schedule/Location: Tue Thurs 10:10 AM – 11:30 AM Olin Languages Center 118

Distributional Area: LA Literary Analysis in English

Crosslists: Irish & Celtic Studies

In the sixteenth century, England established a new and brutal regime in Ireland which would endure in various forms for the next three centuries. Its kings and queens claimed the throne of Ireland, and they established Protestantism as the state religion, of which they were the head. Under the Penal Laws, Catholics could not inherit land, serve in public office or the military, educate their children in their own schools, or even own a horse worth more than five pounds. The vast majority of the native Irish population were reduced to the level of tenant farmers, toiling for absentee English landlords. While the conception of Irish literature between the sixteenth and nineteenth centuries was long dominated by members of the Protestant Ascendancy, in this course, we will be considering writings from across the spectrum of the land's inhabitants, including those by the native Irish whose traditions had largely become invisible to outsiders. Readings will include accounts of the pirate queen Grace O'Malley (Gráinne Ní Mháille) and her meeting with Queen Elizabeth I, Edmund Spenser's A View of the Present State of Ireland, Jonathan Swift's A Modest Proposal, Oliver Goldsmith's *The Deserted Village*, Brian Merriman's *The Midnight Court*, Maria Edgeworth's *Castle Rackrent*, Irish poems from the bardic and aesling (dream-poem) traditions, and the the astonishing keen (caoineadh) of Eibhlín Dubh Ní Chonaill for her murdered husband Art Ó Laoghaire. **This is a pre-1800 Literature course offering.**

Constituencies: Architecture and Policy

Professor: Betsy Clifton

Course Number: ARCH 321

CRN Number: 90526

Class cap: 12

Credits: 4

Schedule/Location: Wed Fri 10:10 AM - 1:10 PM Garcia-Renart House STUDIO

Distributional Area: PA Practicing Arts D+J Difference and Justice

In this Constituencies Design Studio Seminar, students will work concurrently between architectural design and policies that dictate its visibility. The course will expand the notion of "constituents" of architectural work as both an opportunity for public engagement and a set of constraints (political, financial, material). As a studio, the course will be in conversation with students and faculty from Bard High School Early College (BHSEC) Bronx to design, fabricate, and install a micro-architectural prototype installation in service of bringing a community space for students, faculty and staff. The site of BHSEC Bronx is located at an intersection between three public high schools, with their own school regulations, functions and security needs limiting public gathering. This reality alongside budgetary, and spatial conditions opens up a unique space to push the limits of design not only through a design intervention but also through understanding how the socio-political world beyond BHSEC-Bronx affects its policies and material conditions. To address this ambitious undertaking, this course will begin with an intensive design one-credit workshop the week in advance of the Fall Semester (August 25 to August 29) where students will work together as an architectural collective to research and propose design solutions, resulting in a presentation to the constituents of BHSEC Bronx. Throughout the semester, the course will evolve concurrently throughout our ongoing design process and seminar sessions where we will expand our understanding of the intersection between architecture and policy within and beyond BHSEC through a scalar study. Pending budget approval, this studio may involve fieldtrips to BHSEC Bronx. Prerequisites: ARCH 111 and ARCH 211, and availability to enroll in a 1-credit intensive studio course starting the week before Fall classes (Aug 25-29).

The Land of Disasters: A Cultural History of Catastrophic 'Japan'

Professor: Chiara Pavone

Course Number: LIT 267

CRN Number: 90182

Class cap: 22

Credits: 4

Schedule/Location: Mon Wed 11:50 AM – 1:10 PM Hegeman 204

Distributional Area: FL Foreign Languages and Lit

Crosslists: Asian Studies; Environmental Studies; Experimental Humanities

In a famous speech given shortly after the occurrence of the Great Tōhoku Earthquake, Tsunami and Nuclear Disaster in 2011, writer Murakami Haruki affirmed that “To be Japanese means, in a certain sense, to live alongside a variety of natural catastrophes.” This course’s main objective will be to explore and dispute the origins and genealogy of this – widespread and undisputed – claim. Each class will introduce literary works and media tracing Japan’s history of natural and man-made disasters, explore different methodologies in disaster research (including disaster anthropology, sociology, post-colonial theory and ecocriticism), and engage critically with issues shaping the perception and representation of disasters – such as the proximity of narrators and narratees to the epicenter of the catastrophe, minority populations’ vulnerability to hazards and systemic discrimination, authority and biases in the process of memorialization. The course will offer some critical instruments to answer the question through the close reading of literary works, films and visual artifacts; and by situating these pieces in a larger cultural and technological history that extends well beyond the borders of the modern Japanese nation. This course is part of the World Literature offering.

Forbidden Bestsellers from Rabelais to Duras

Professor: Marina van Zuylen

Course Number: FREN 357

CRN Number: 90112

Class cap: 15

Credits: 4

Schedule/Location: Fri 12:30 PM - 2:50 PM Olin Languages Center 120

Distributional Area: FL Foreign Languages and Lit

Crosslists: Human Rights

This course explores some of the most incendiary works in French literary and cinematic history—texts and films that provoked scandal, condemnation, and sometimes violent suppression. From Rabelais’s irreverent critiques of religious orthodoxy to Duras’s provocative explorations of colonial desire, we will examine how these works challenged moral, political, and aesthetic norms, often at great risk to their creators. Texts will include Molière’s *Tartuffe*, which outraged religious authorities with its biting satire on hypocrisy, Sade’s *Justine*, which tested the limits of obscenity, and Flaubert’s *Madame Bovary*, whose portrayal of female desire led to legal prosecution. We will also study Baudelaire’s *Les Fleurs du mal*, condemned for its decadent themes, and Fanon’s *Les Damnés de la terre*, banned for its radical anti-colonial message. Through Pontecorvo’s *La Bataille d’Alger* and Vigo’s *Zéro de conduite*, we will explore how cinema, too, became a site of political resistance and suppression. Through close readings, historical analysis, and discussions on freedom of expression, this course will examine how the most forbidden books and films have shaped literary and political revolutions, proving that banned ideas have a way of enduring—and changing the world.

Punishment, Prisons, & Policing

Professor: Allison McKim

Course Number: SOC 224

CRN Number: 90249

Class cap: 22

Credits: 4

Schedule/Location: Tue Thurs 1:30 PM – 2:50 PM Olin 201

Distributional Area: SA Social Analysis D+J Difference and Justice

Crosslists: Africana Studies; American & Indigenous Studies; Human Rights

This course introduces students to the sociology of punishment and criminal justice. The amount and type of punishment found in society is not a simple, direct result of crime patterns. Rather, to understand how and why we punish, we must examine the ways that historical processes, social structures, institutions, and culture shape penal practices as well as how systems of punishment shape society. This course draws on sociological and historical scholarship to explore the social functions of punishment, its cultural foundations and meanings, what drives changes in how we punish and police, its relationship to state power, and its role in systems of race, class, and gender inequality. The course digs deeply into research on the punitive turn in American criminal justice over the last 5 decades. We consider the causes and consequences of mass incarceration, the system’s racial disparities, its changing gender dynamics, the drug war, intensive policing, the role of crime/punishment in politics, the spread of punitive techniques of control, and the relationship between criminal justice and social welfare policy. This course fulfills the Difference & Justice distribution requirement because one central task is to examine the role of racial inequality in the US criminal legal system.

Memory as Resistance

Professor: **Victor Apryshchenko, Franco Baldasso and Zahid Jalali**

Course Number: **CC 128**

CRN Number: **90458**

Class cap: **45**

Credits: **4**

Schedule/Location: **Mon Wed 3:30 PM - 4:50 PM Olin Languages Center 115**

Wed 3:30 PM - 4:50 PM Henderson Comp. Center 106

Wed 3:30 PM - 4:50 PM Olin 305

Distributional Area: **FL Foreign Languages and Lit HA Historical Analysis D+J Difference and Justice**

Why do communities and societies choose to remember or to forget? Who holds the power as Lords and managers of memory? How might memory — or its deliberate erasure — be wielded as a tool of resistance? In the 21st century, collective memory has emerged as a 'leading concept' within the humanities, profoundly shaping fields such as cultural, historical, and political studies. The course investigates collective memory both as a shared cultural practice and as a rigorous academic discipline. Student will explore the conceptual frameworks of collective consciousness and pivotal research categories such as "trauma," "nostalgia," "appropriation of the past," and "transnational memory," drawing upon the foundational insights of Maurice Halbwachs', Aleida Assmann's, Pierre Nora's, Jeffrey C. Alexander's scholarship. By reading and discussing the transformative texts of Primo Levi, Robert Darnton and Susan Sontag students will discuss the gaps and correspondences between history and memory. They will learn how narratives shape collective memory by making distant past visible and emotionally impactful as well as expose the past to the danger of desensitization, complicating the balance between memory's preservation and emotional engagement. The course will engage with written and visual sources, including films, material culture and field trips to the Metropolitan Museum, the 9/11 Memorial, and other sites where memory is produced, performed, contested or forged.

Introduction to Sociology

Professor: **Jussara dos Santos Raxlen**

Course Number: **SOC 101**

CRN Number: **90245**

Class cap: **22**

Credits: **4**

Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Olin 201**

Distributional Area: **SA Social Analysis D+J Difference and Justice**

Crosslists: **American & Indigenous Studies**

Sociology is the systematic study of social life, social groups, and social relations. The discipline views the individual in context of the larger society, and sheds light on how social structures constrain and enable our choices and actions. Sociologists study topics as varied as race, gender, class, religion, the birth of capitalism, democracy, education, crime and prisons, the environment, and inequality. At its most basic, the course will teach students how to read social science texts and evaluate their arguments. Conceptually, students will learn basic sociological themes and become familiar with how sociologists ask and answer questions. Most importantly, students will come away from the course with a new understanding of how to think sociologically about the world around them, their position in society, and how their actions both affect and are affected by the social structures in which we all live.

Social Theatre

Professor: **Jussara dos Santos Raxlen**

Course Number: **SOC 294**

CRN Number: **90252**

Class cap: **22**

Credits: **4**

Schedule/Location: **Tue Thurs 10:10 AM – 11:30 AM Fisher Performing Arts Center Studio North**

Distributional Area: **PA Practicing Arts**

Crosslists: **Human Rights; Theater and Performance**

Social Theatre is a practice of theory building and knowledge production to address a problem a given community faces. Also known as Theatre of the Oppressed, Applied Theatre, or Drama Research (among other names), Social Theatre has been used by researchers, activists, organizers, artists, and communities around the world to wrestle with a variety of issues, such as conflict resolution and peacebuilding, the living conditions of incarcerated people, or community health. In all its applications, Social Theatre aims to raise awareness of taken-for-granted relations of power through community dialogue and action. This course combines reading of foundational theories, analysis of case studies, and a practicum to learn the nuts and bolts of developing a Social Theatre project as we create one during the semester. At the end of the course, we will stage our resulting theatre performance for the Bard community.

Foreign Policy in the Age of the Internet

Professor: **Elmira Bayrasli**

Course Number: **BGIA 235**

CRN Number: **90609**

Class cap: **15**

Credits: **4**

Schedule/Location: **TBA**

Distributional Area: **SA Social Analysis**

(Pathways: Data Science and Society; International Affairs). Foreign policy is among the things that the Internet has revolutionized. No longer is diplomacy confined to oak-paneled rooms and gilded corridors. This change, as New York Times reporter Mark Landler noted, "happened so fast that it left the foreign policy establishment gasping to catch up." This course examines how foreign policy and international affairs are being shaped in the age of the Internet. Topics include democracy versus censorship, conflict, climate change and the environment, big data and privacy, global economics and the movement of capital. Among the questions we will explore are: • What is the changing nature of power? Are there actors? • How is the concept of the nation-state changing? • What constitutes world order in this new era? • How have the Internet, the mobile phone, and other technologies changed the conduct of foreign affairs?

History of Human Rights

Professor: **Peter Rosenblum**

Course Number: **HR 316**

CRN Number: **90294**

Class cap: **16**

Credits: **4**

Schedule/Location: **Wed 3:30 PM – 5:50 PM Olin 310**

Distributional Area: **HA Historical Analysis**

Crosslists: **Gender and Sexuality Studies; Historical Studies**

International human rights is young, old and, after a period of growing confidence, uncertain. The core ideas stretch back at least as far as the Enlightenment while the modern movement only took hold in the last decades of the 20th century. To all appearances, human rights successfully ingrained itself in international law, policies and the activities of nongovernmental organizations. Even as human rights rose in prominence, debates emerged – in writing, ranging from autobiographies to angry polemics – over what constitutes its history. While telling the story of human rights, these histories exposed the tension and controversy underlying the movement. Now, as the founders of the modern human rights movement reach retirement, the perceived successes of the past appear uncertain. While human rights will survive, it is unlikely to retain the form that was imagined a decade ago, even by its major critics. This seminar will explore the debates over human rights and its history from the Enlightenment to the rise of the Human Right Movement in the late 20th Century. In examining the work of historians, critics and participants in the contemporary movement, it will also use the present to reexamine explanations of the past and reflect on what remains.

Land, Housing, and Human Rights

Professor: **Peter Rosenblum**

Course Number: **HR 288**

CRN Number: **90298**

Class cap: **20**

Credits: **4**

Schedule/Location: **Tue Thurs 11:50 AM – 1:10 PM Olin 305**

Distributional Area: **SA Social Analysis**

Crosslists: **Gender and Sexuality Studies; Politics**

(HRP core course) From Aristotle to the founders of the American Republic, Karl Marx and the social reformers of the 20th century, it has been clear to political philosophers and social theorists that property ownership and regulation shape the state in profound ways. The regulation of land and housing, in particular, has a dramatic impact on who participates in society, who accumulates wealth and how power is exercised – critical factors in the functioning of a liberal democracy. The 'right to property' and its interpretation through law impact core values of human rights including non-discrimination and the right to political participation as well as the right to education, the right to a livelihood and, of course, the right to shelter. This class will explore the interconnections of human rights and the regulation of land and housing. Based on recent scholarship, it will explore case studies in land reform, housing discrimination, public housing, zoning and the peculiar legal regime that protects landed wealth in the United States. In the case studies, we will dig deeply into the legal choices that have shaped neighborhoods, schools and generational wealth. Readings will include Aristotle (Politics), Locke, Marx, and Polanyi (on ownership, capitalism and the enclosure movement), George Bernard Shaw and Daniel Rodgers (municipalization and social reform during industrialization), and Eve Blau and Helmut Gruber (Red Vienna and social housing). The contemporary case studies will include Michael Albertus, *Land Power: Who Has It, Who Doesn't, and How That Determines the Fate of Societies* and Richard Rothstein, *The Color of Law: A Forgotten History of How Our Government Segregated America*. The final segment of the class will address the legal underpinnings of the crisis in affordable housing.

Identity Maintenance: Dancing in the Inbetween

Professor: **Yebel Gallegos**

Course Number: **DAN 319**

CRN Number: **90411**

Class cap: **20**

Credits: **3**

Schedule/Location: **Tue Thurs 11:50 AM - 1:10 PM Fisher Performing Arts Center CONFERENCE**

Distributional Area: **PA Practicing Arts D+J Difference and Justice**

Crosslists: **Latin American Iberian Studies**

This course explores Chicana-Latina Feminist Philosophies. We will examine how conceptual frameworks such as convivencia, testimonio, and plática can support movement improvisations and intellectual explorations to uncover and identify one's nepantlas (liminalities). The course challenges traditional ideas of dance education by approaching it from a Latine epistemological perspective. This approach creates a space for students to (re)identify and (re)affirm their place in the world, using their lived experiences as pathways for movement research, freedom, and expression. There will be weekly writing assignments, a mid-term project proposal, and a final project.

Henry David Thoreau: 1817-1852 His Life, Work and Times

Professor: **Elizabeth Frank**

Course Number: **LIT 299**

CRN Number: **90170**

Class cap: **18**

Credits: **4**

Schedule/Location: **Wed Thurs 10:10 AM - 11:30 AM Olin 101**

Distributional Area: **LA Literary Analysis in English**

Crosslists: **American & Indigenous Studies; Environmental Studies**

Best-known for *Walden*, the account of his solitary sojourn by a pond near his hometown of Concord, Massachusetts, H.D. Thoreau was a naturalist, proto- environmentalist, poet, essayist, and one of the greatest prose stylists in the English language. He was a fierce abolitionist and anti-imperialist, a friend to Indigenous people. His commitment to nonviolent resistance to state power and willingness to go to jail for his convictions has had worldwide influence, especially on such figures as Mahatma Gandhi and Martin Luther King, Jr. He was a friend and disciple of Ralph Waldo Emerson, a Transcendentalist, and radical individualist as well a curmudgeon with a fine wit, tenderness toward animals, an ironic view of social convention, and a reverence for life in all its forms. We will read not only *Walden*, and a selection of his greatest essays, among them *Civil Disobedience*, *Slavery in Massachusetts*, and *A Plea for John Brown*, *Walking*, and *Wild Apples*, but the full-length *A Week on the Concord and Merrimack Rivers*, and a rich selection from his journals.

Outsider Art

Professor: **Susan Aberth**

Course Number: **ARTH 255**

CRN Number: **90138**

Class cap: **22**

Credits: **4**

Schedule/Location: **Mon Wed 3:30 PM - 4:50 PM Fisher Studio Arts ANNEX**

Distributional Area: **AA Analysis of Art**

The term "Outsider Art" is a problematic umbrella under which are grouped a variety of difficult to categorize artistic practices. This class will first examine the use of terminology such as outsider, naïve, and visionary, as well as groupings such as art brut, folk art, art of the insane, and even popular culture. We will pursue relevant questions such as: what exactly are the criteria for inclusion in such categories, do art markets drive this labeling, how does this work function within the art world, are categorical borders crossed in order to fit the needs of exhibiting institutions, and finally how has Outsider Art impacted mainstream modern and contemporary art and are the dividing lines between the two still relevant? We will look at artwork produced within certain institutional settings such as mental asylums and prisons, as well as that produced by mediums, spiritualists and other "visionaries" working within what can be best described as a "folk art" category. AHVC distribution: Modern, Americas

Topics in Modern and Contemporary Latin American Art

Professor: **Susan Aberth**

Course Number: **ARTH 339**

CRN Number: **90139**

Class cap: **15**

Credits: **4**

Schedule/Location: **Thurs 3:10 PM - 5:30 PM Fisher Studio Arts ANNEX**

Distributional Area: **AA Analysis of Art**

This course will present a comprehensive overview of the artistic practices and intellectual discourses relevant to contemporary art production in Latin America. In addition to painting and sculpture, photography, video, performance and installation art will be examined, along with the theoretical issues that inform them. Some of the many topics to be discussed include independence and the formation of national identity, Indigenism, muralism, religious syncretism, the African Diaspora, and Post-Colonial theory. AHVC distribution: Modern, Americas

Internet Aesthetics

Professor: **Ed Halter**

Course Number: **FILM 320**

CRN Number: **90431**

Class cap: **15**

Credits: **4**

Schedule/Location: **Thurs 1:30 PM - 4:30 PM Avery Film Center 217**

Screening: **Wed 5:00 PM – 7:00 PM Avery Film Center 217**

Distributional Area: **AA Analysis of Art**

This course examines how thinking about art's relationship to the internet has evolved since the advent of the World Wide Web in the early 1990s. Topics considered: What was "new media art"? Does art made with, on, or about the internet require special evaluative models? How has the internet altered the relationship between the artist, the artwork, and the audience? How can we distinguish such art from other cultural, creative, and political uses of novel technologies? We will look at historical and contemporary examples of internet art and related cinema in relation to literature, philosophy, and performance. We'll also read and discuss writers who explore issues relevant to internet aesthetics. Artists studied will include Olia Lialina, JODI, Keith + Mendi Obadike, Seth Price, Cory Arcangel, Guthrie Lonergan, Aleksandra Domanović, Rafael Rozendaal, Oliver Laric, Hito Steyerl, Jayson Musson, Ryan Trecartin, Trevor Paglen, Amalia Ulman, Laura Poitras, Sondra Perry, and Tiffany Sia. Concepts covered will include interactivity, appropriation, simulation, generative art, race and identity in networked culture, technological determinism, medium specificity and immateriality, the aesthetics of online political discourse and propaganda, and the challenges posed by artificial intelligence. Grades will be based on in-class participation, writing assignments, and a final project.

The Global Middle Ages I

Professor: **Valentina Grasso**

Course Number: **HIST 101**

CRN Number: **90299**

Class cap: **22**

Credits: **4**

Schedule/Location: **Mon Wed 10:10 AM – 11:30 AM Albee 106**

Distributional Area: **HA Historical Analysis**

Crosslists: **Middle Eastern Studies**

This course will examine the period c. 300-1000 CE across Afro-Eurasia, focusing on the interactions of past societies and eschewing a reductive binary opposition between East and West. Special attention will be paid to the rise and collapse of ancient empires and how these facilitated cultural interactions through the creation of trading networks. The course will also show how Islam did not emerge from the crossroads of the ancient world as an alien intrusion but was rather the result of the intertwining of first-millennium cultures. By exploring the role played by faith, philosophy, and law in the formation of communal identities, students will be able to construct a coherent historical narrative out of fragmentary evidence by integrating literary and archaeological sources and by reading the literary accounts' rhetoric of otherness critically. As such, students will be able to formulate their own large-scale narratives of the "Global Medieval world".

Queens, Martyrs, Prostituted, and Enslaved Women (200–1200 CE)

Professor: **Valentina Grasso**

Course Number: **HIST 154**

CRN Number: **90312**

Class cap: **22**

Credits: **4**

Schedule/Location: **Tue Thurs 10:10 AM – 11:50 AM Albee 106**

Distributional Area: **HA Historical Analysis**

Crosslists: **Africana Studies; Asian Studies; Medieval Studies; Middle Eastern Studies; Study of Religion**

In the third century, Agatha of Sicily and Hripsime of Armenia suffered martyrdom at the hands of powerful Roman leaders, while Zenobia of Palmyra led a rebellion that briefly secured independence for her city. Three centuries later, Theodora, a prostituted woman who eventually became Roman empress, and Yang Guifei, a former concubine who became an imperial consort in the Tang period, shaped the politics of their respective political entities. Beyond other royalty, such as the tenth-century Æthelflæd in the English Midlands and Gudit in Ethiopia, the course highlights the lives of less privileged women, such as Arīb al-Ma'mūniya, an enslaved singer in Baghdad's Abbasid court. Through a global perspective, spanning from Japan and Korea to the Horn of Africa and the Mediterranean, the course will uncover the resilience and agency of women in a period dominated by patriarchal narratives. The course concludes with Börte, the first wife of Genghis Khan, whose cinematic portrayal serves as a powerful reflection of both medieval and contemporary gender dynamics.

Sensation and Perception

Professor: Thomas Hutcheon

Course Number: PSY 233

CRN Number: 90596

Class cap: 22

Credits: 4

Schedule/Location: Tue Thurs 11:50 AM - 1:10 PM Hegeman 102

Distributional Area: SA Social Analysis

Crosslists: Mind, Brain, Behavior

As we read a line of text our eyes make a series of short, rapid movements (saccades) followed by brief pauses (fixations). Yet, we experience reading as a continuous flow of information. Reading reflects a fundamental question for the study of sensation and perception: how does our brain construct a stable representation of the world when provided with ever changing sensory information? This course will begin to address this, and related questions, by studying the anatomy and physiology of sensory structures that receive stimulus information, with a particular emphasis on the visual and auditory systems. Next, we will move to the cognitive processes that turn this raw sensory information into our perception of the world. Finally, we will discuss how the same sensory information can often lead to very different perceptions across individuals and cultures. Readings will consist of a combination of textbook chapters and empirical articles. Prerequisite: PSY 141, CMSC 131 or permission of instructor. This course fulfills the Cluster C requirement for the Psychology major.

Human Visual Perception

Professor: Tom Hutcheon

Course Number: PSY 323

CRN Number: 90085

Class cap: 12

Credits: 4

Schedule/Location: Fri 9:10 AM – 11:30 AM Olin Languages Center 118

Distributional Area: SA Social Analysis

Crosslists: Mind, Brain, Behavior

In 2015, the world was divided into two groups: those who saw The Dress as black and blue, and those who saw it as white and gold. This division highlights a fundamental question in the study of visual perception, how can the same visual stimulus lead to such different perceptual experiences? This seminar will begin to address this and related questions by studying the anatomy and physiology of the visual system along with the cognitive processes that turn raw sensory information into our perception of the world. We will explore what happens when things go right, what happens when things go wrong, and the factors that influence what different people actually “see”. Readings will include empirical articles and philosophical perspectives on visual perception and students will get hands-on experience conducting research using eye-tracking technology. This course is intended for moderated psychology majors and moderated MBB students; non-psychology students may enroll with permission from the instructor.

Introduction to Urban Sociology

Professor: Peter Klein

Course Number: SOC 138

CRN Number: 90246

Class cap: 22

Credits: 4

Schedule/Location: Mon Wed 10:10 AM – 11:30 AM Olin 203

Distributional Area: SA Social Analysis D+J Difference and Justice

Crosslists: American & Indigenous Studies; Architecture; Environmental Studies

More than half the world's population now lives in urban areas. Thus, the study of social and political dynamics in urban centers is crucial if we are to understand and address the pressing issues of the contemporary world. This course will allow students to explore these dynamics through an introduction to urban sociology: the study of social relations, processes, and changes in the urban context. We will begin by reading perspectives on the development of cities, followed by an examination of how the city and its socio-spatial configuration affect and are affected by social interactions, particularly across gender, race, and class lines. The course will consider the relationship between globalization and the modern city and include examples of how citizens address the challenges in their communities. Throughout, we will explore the diverse methods that social scientists use to understand these dynamics, and students will have the opportunity to utilize some of these methods in an investigation of a local “urban community.”

The Environment and The City

Professor: **Peter Klein**

Course Number: **SOC 374**

CRN Number: **90254**

Class cap: **15**

Credits: **4**

Schedule/Location: **Tue 9:10 AM – 11:30 AM Olin 101**

Distributional Area: **SA Social Analysis**

Crosslists: **Architecture; Environmental Studies; Global & International Studies; Human Rights**

This course examines how the social, physical, and political forms of cities affect and are affected by the natural environment. We are particularly concerned with the causes, consequences, and responses to urban environmental injustice. In other words, the course will explore why, and in what ways, some city dwellers bear the burden of environmental harm and disruption, and how people pursue more environmentally just cities. We explore how environmental issues—including air and water quality, waste management, intensifying storms and rising temperatures, and a changing climate, among other subjects—intersect with economic insecurity, violence perpetrated by state and non-state actors, and food insecurity. The course will use case studies from both the Global North and Global South, particularly across the Americas, and engage theories related to global development, critical geography, environmental (in)justice, urban growth, gentrification, and political sociology, among others. Students will have an opportunity to explore the city and environmental topics of their choice through a semester-long individual research project.

Gender Theater

Professor: **Jack Ferver**

Course Number: **THTR 261**

CRN Number: **90451**

Class cap: **15**

Credits: **4**

Schedule/Location: **Wed 3:00 PM - 6:00 PM Fisher Performing Arts Center RESNICK**

Distributional Area: **PA Practicing Arts D+J Difference and Justice**

Crosslists: **Gender and Sexuality Studies**

How can we use the tools of theater to interrogate the way we perform gender – our own and other people's? In this creative practice course, students will explore and challenge normative notions of gender to play with and destabilize prescriptive cultural roles. The semester begins with an overview of the impact of gender coding and "type-casting"; where and how theater, television, and film have accepted or refused the categorical branding of identity. Through improvisation and performance exercises, students will examine overt and covert societal rules surrounding the gender binary, and discover how the tools of drag, neo-camp, and hyperbole can enhance and/or subvert the performance of gender. Using their research from the semester, students will create longer final performances.