

EL203 Writers/Artists/Activistas!

Seminar Leader: A Simard
Course Times: Friday, 9.00-12.00
Room: ONLINE via Zoom
Email: a.simard@berlin.bard.edu
Office Hours: by appointment

Course Description

The filmmaker and writer Trinh T. Minh-ha, once described how when she filmed her movie, *Living is Round*, she used a hand held camera and hand cranked the film at twenty-five frames per second. While the difference between twenty-five frames per second and the industry standard of twenty-four frames per second is imperceptible to the viewer, Trinh T. Minh-ha revealed that hand cranking her film at a different speed was her way of subverting the dominant paradigm, begging the question can such a small, deliberate action really make a difference?

This course will explore small acts of consciousness and the nexus where the writer and/or artist might achieve this by the dint of their work alone. What happens when conscientious acts move from being merely a political practice to becoming something that resembles works that are more subtle and personal? What happens when an artist's work veers into the political realm?

Looking at conscientious action, both large and small, we will look for a way to define an Activista! and try to determine the ways some writers and artists are shifting the dominant paradigm. Through the lens of Trinh T. Minh Ha and others who use their art to question existing social structures, we will survey the work of Rebecca Solnit, James Baldwin, Arundathi Roy, bell hooks, Judith Butler, Rajeev Balasubramanyam, Agnes Varda, Lucy Walker, Cathie Opie, Kara Walker, Shepard Fairey, Xandor Katz and Jayna Zweiman among others as a way to engage and share thoughts on bigger questions about social responsibility, economic justice and cultural engagement.

This class will offer students the chance to grapple with the above questions through close reading, focused and private writing, group projects and seminar discussions. The aims of the course are to improve students' ability to draft successful narrative, descriptive and analytical essays in academic English; to develop skills in verbal argumentation, critical thinking and effective collaborative work needed for further university study success; and to contribute to a practical and theoretically informed knowledge base in the area of community-based activism and civic engagement. This class is part of Bard's Blended Learning for Higher Education Enrichment and Access program and is made possible through the support of the Open Society Foundation

PLEASE NOTE: There will be an online orientation as well as a web introduction on the first class.

Blended Learning Course

This course is a blended learning project supported by the Open Society Foundation. The class will be synchronous on Zoom, as well as provide an asynchronous web-classroom that students can access anytime they like. Students will have the opportunity to work with colleagues studying in various places as well as have an online classroom to engage and exchange ideas. In the event that we move to an online/on-site classroom, students taking the class as 'online only students' will be broadcast into the on-site classroom and will view the campus onsite classroom through their screens. All students are expected to bring laptops or phones with a usable camera to class.

COVID-19 considerations

SPECIAL CONSIDERATIONS FOR SPRING 2022: Some students might need to begin the semester remotely due to travel restrictions caused by the pandemic. In addition, all students and instructors must refrain from in-person attendance if they are feeling ill.

Instructor's note: As this class serves learners in Kenya, Jordan, and Berlin our classroom will always be held online regardless of the Covid-19 requirements.

Requirements

Please show up on time, ready to write. Readings should be completed before class. This class will be run as an active workshop so be ready to participate in peer reviews and discussions about the work during class time.

You will have a lot of opportunity to discuss their work with me and should feel free to talk about how you are approaching the assignment in one-on-one meetings. In addition, you can arrange to meet with me to discuss any concerns or writing challenges you might be working through.

Online Class Location and Contacting Instructor

You can find the syllabus, handouts, reading material and assignments on the classroom website (link available during first class and orientation)

You can reach me at a.simard@bard.berlin.edu. It's helpful if you use a subject line that is pertinent.

If the entire class is willing, we can also create a WhatsApp list to keep in contact.

Required Texts

Hope in the Dark Rebecca Solnit (to be purchased by student)
Teaching Community by bell hooks (to be purchased by student)
Public Power in the Age of Empire by Arundathi Roy (to be purchased by student)
Transit Tales workbook (available as a .pdf on the class website)
Links to essays by Nayeri, Balasubramanyam, Lorde and others will be available online

Attendance

Students should arrive on time, ready to work and participate. Regular class attendance is expected. More than two absences in a semester will significantly affect the participation grade for the course. Students who have missed more than 30% of the classes may risk failure. Any student, on-site or online, who misses more than four classes may be dropped.

Please see the Student Handbook for regulations governing periods of illness or a leave of absence.

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. This means that students who plagiarize or otherwise pass off work that is not their own will meet with me to discuss the ramifications of plagiarism. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Assignments

In-Class Writing

We open every class with a brief, in-class writing assignment to get our minds attuned with writing.

Reading Questions

We will respond to all assigned reading in the form of observation, questions and comments that will be posted to the website weekly.

Online Posts

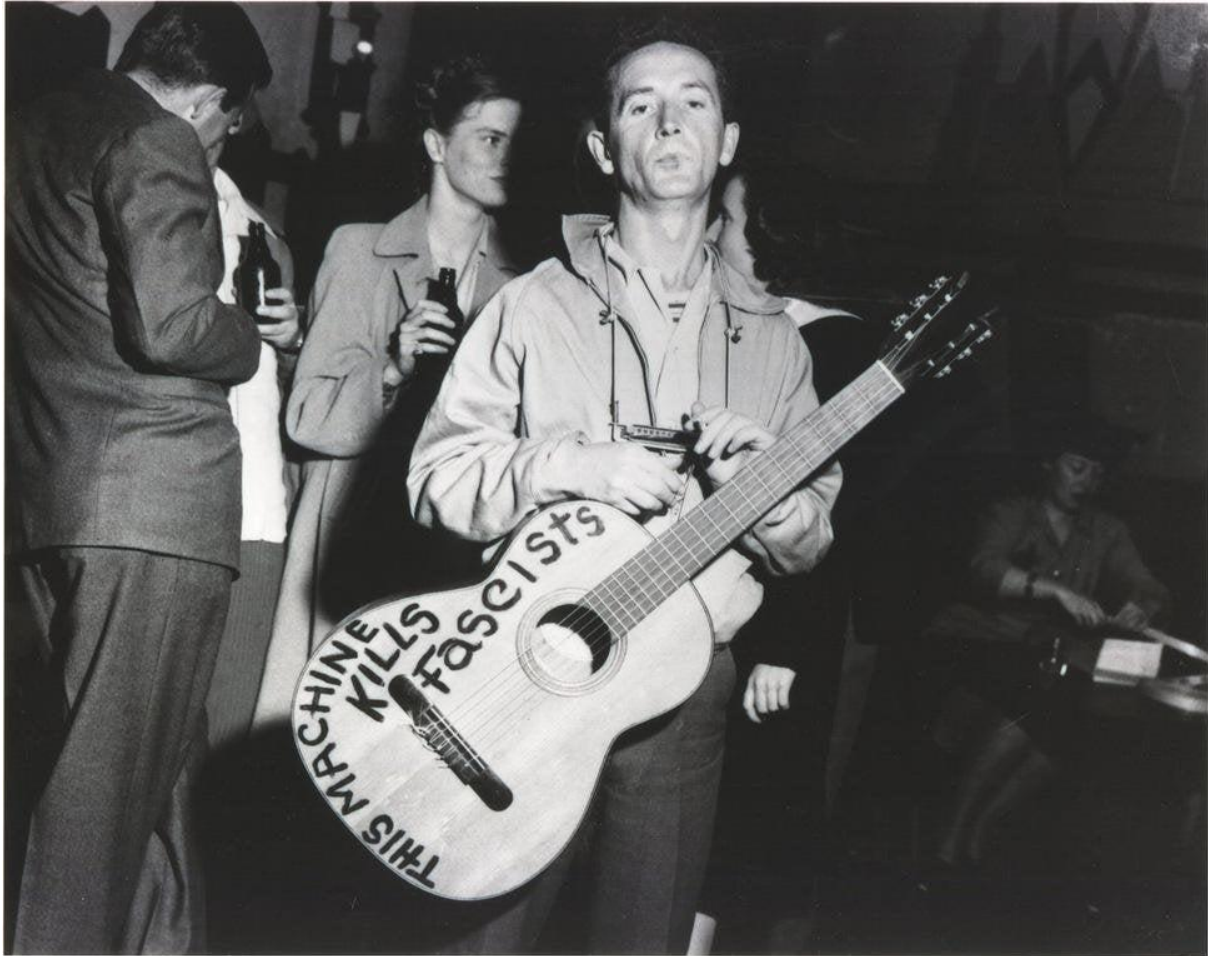
The online posts take various forms and can be either response posts to various questions or perhaps a small creative project.

Peer Review Letters

The peer review letter is a letter written to your fellow student assessing a rough draft. The letter discusses what works and what doesn't work in your peer's writing or project. A Peer Review letter is due with every assignment.

Assignment One: Your Silence Will Not Protect You—Narrative Essay

“Your Silence Will Not Protect You” was at one time a pin the group ACT UP passed out as a response to the AIDS crisis and a Barbara Krueger piece. In our first paper—a narrative essay—we will use Lorde’s essay, “Transforming Silence into Language and Action” as a way to examine a moment where we might have experienced such a transformation. Looking also to Trinh Minh-ha, we will keep focused on the idea that even so-called ‘small’ intentions can be transformative



Assignment Two: Podcast

You will have the opportunity to make a podcast based on ideas we will generate in response to the texts we’ve been examining in class and online. Some examples could include: What it means to save/be saved? [Solnit] or Living Spaces vs. Dominator Culture [Trinh and Butler] or even representations of family [Opie].

Assignment Three: From Description to Analysis

In this paper, we will try to glean some ideas from one of the texts we have worked with and use those ideas to broaden our understanding about an artists work. We will write at least three drafts beginning with a brief description of a text before moving on to research the text. In the final drafts of the paper, we will look for way to analyze the text to discover something new.

Final Project

We will be using a version of the Transit Tales Logbook as a way to record our journey. Since much of this class will take place in an in-between space of classroom and online, we will be working with the logbook as a way to share our process within this space. Students will propose a final project that will require both some research and some deeper thinking on the texts we have studied.

Assignment Deadlines

All written assignments are due electronically and should be uploaded to the class website by the date on the class schedule (usually Monday at midnight)

Policy on Late Submission of Papers

Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C.

Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Assignments	50%
Peer Review	20%
Online Posts	30%
Participation (including self-assessment)	10%

Week 1	Friday, February 4th, 2022
In-Class	Class Introduction, learning the platform and methods of inquiry.
	Transit Tales
	“Transforming Silence into Language and Action” Audre Lorde
Online	Self-Portraits and Interviews
Week 2	Friday, February 11th, 2022
In-Class	What do we think of as Text?
	Gaza Bowen—Shoes
	#Metoo
	Jayna Zweiman projects
	“Changing the Imagination of Change” Rebecca Solnit
	“Democratic Education” bell hooks

Online	Unexpected Activist
Week 3 In-Class	Friday, February 18th, 2022 <u>Hope in the Dark</u> Rebecca Solnit Narrative 1 st draft due Monday 21.2.2022 midnight
Online	How to make a 'Zine from one sheet of paper
Week 4 In-Class	Friday, February 25th, 2022 <u>Hope in the Dark</u> Rebecca Solnit "The Ungrateful Refugee—we have no debt to repay" Dina Nayeri Narrative 2 nd draft due Monday 28.2.2022 midnight
Online	Filming and using the camera to turn silence into language, motion, light and action
Week 5 In-Class	Friday, March 4th, 2022 <u>Hope in the Dark</u> Rebecca Solnit Joseph Beuys—"I Like America and America Likes Me" and "Sweeping Up" (Film 30 min) Standing Rock Protests Introduce Pod Cast
Online	Peer Reviews Post one to two links to podcasts you would recommend
Week 6 In-Class	Friday, March 11th, 2022 (last week to withdraw) <u>Public Power in the Age of Empire</u> Arundathi Roy Cathie Opie Judith Butler "Performative Acts and Gender Constitution" Act Up and the Radical Fairies Narrative final draft due Monday 14.3.2022 midnight
Online	Unexpected Activist pt. 2
Week 7 In-Class	March 18th, 2022 <u>Public Power in the Age of Empire</u> Arundathi Roy Felix Gonzales Torres (Untitled) Death by Gun "Piss Christ" and "Klu Klux Klan" by Andre Serrano Black Lives Matter Introduce Analytical Paper Podcast proposal due Monday 21.3.2022 midnight Podcast posts

	<p>Podcast Q&A Podcast Peer Review</p>
<p>Week 8 In-Class</p>	<p>Friday, March 25th, 2022 <u>Public Power in the Age of Empire</u> Arundathi Roy Shepard Fairey, Barbara Krueger Standing Rock Protests</p>
<p>Online</p>	<p>Reflection response to podcast assignment</p>
<p>Week 9</p>	<p>Friday, April 1st, 2022 <u>Public Power in the Age of Empire</u> Arundathi Roy</p> <p>Hong Kong Protestors presence in Video games such as Minecraft and Animal Crossing Final Pod Cast due IN CLASS/Pod Cast listening party</p>
<p>Week 10 In-Class</p>	<p>Friday, April 8th, 2022 <u>Teaching Community</u> bell hooks FOOD Rajeev Balasubramanyam Xandor Katz Robert Finely When is a protest not really a protest... Analytical Paper (description) first draft due Tuesday 19.4.2022 midnight</p>
<p>Online</p>	<p>Yoko Ono MAP assignment, post Corona version Use a quote from an author to explain another text</p>
	<p>SPRING BREAK April 11th 2022 – April 18th, 2022</p>
<p>Week 11 In-Class</p>	<p>Friday, April 22nd, 2022 <u>Teaching Community</u> bell hooks Vik Munoz “Sugar Children” Kara Walker “A Subtlety” and “Sugar Babies” Analytical Paper (sources) second draft Due Monday 25.4.2022 midnight</p>
<p>Online</p>	<p>Write an abstract of the paper Peer Review</p>

Week 12	Friday, April 29th 2022
In-Class	<u>Teaching Community</u> bell hooks Kara Walker “A Subtlety” and “Sugar Babies” Analytical Paper final draft Due Monday 2.5.2022 midnight
Online	Post three Creative Project Proposals
Week 13	Friday, May 6th, 2022
In-Class	Review Creative Project Paper first draft Due Monday 9.5.2022 midnight
Online	Project Second Self-portrait Creative Project Peer Review
Week 14	May 13th, 2022 Completion Week
In-Class	Final Creative Project and Paper due May 16th

STUDENT NOTES: