

# FA294 Queering the Capitalocene: (Eco-)feminist Film and Video Art for Earthly Survival

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**Office Hours:** After class on Thursdays with (before class on request and upon availability).

Individual meetings on Zoom available by appointment and depending on availability.

Please make an appointment via email at least 48hrs in advance of the desired meeting time.

## Course Description

### Queering the Capitalocene: (Eco-)feminist film and video art for earthly survival

“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with . . . It matters what stories make worlds, what worlds make stories.” - Donna Haraway, from *Staying With The Trouble: Making Kin in the Chthulucene*

In the face of the multiple human-induced social and ecological crises unfolding across the globe, who is telling what story? How is the story being told, and to whom? These critical questions will frame and guide this theory and practice-based course which will engage with historical and contemporary positions in queer (eco)feminist moving image production in the expanded field between art and cinema. Starting from the assumption that there is an intimate connection between audiovisual media, the production of subjectivity, and the apprehension of the world, how can creative aesthetic practices foster inter-species & inter-material solidarity? How can they proactively intervene in monological narratives which reproduce destructive patriarchal value systems based on competition, hierarchy and exploitation? Through close readings of texts situated in film and media, gender, decolonial and postcolonial, and indigenous studies, as well as film screenings, artist talks, field trips and exhibition visits, students will be introduced to a wide range of queer (eco)feminist voices and artistic strategies. Through exercises in listening, writing and filming, students will develop their own filmic projects over the course of the semester. While experience in working with audio-visual media is helpful for this course, it is not a requirement.

## Requirements

Students are expected to:

- Make sure all phones are on silent mode during class time.
- Bring the necessary technology to class to ensure adequate participation (laptop or tablet in the case of .pdfs that are not printed out, and usb sticks or harddrives for files, for example.)
- Initiate appointments with the Professor or arts staff outside of class time.
- Always allocate extra time for work preparation and clean-up for independent production.
- Respond to emails from their professors in a timely manner.
- Inform their professors at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.
- Remove all artworks, art materials, and / or any personal belongings before the end of the semester. Failure to remove works or return spaces clean and empty may result in final grade penalization. Donating unrequested artworks and / or art materials is not permitted and will still be considered student property, expected to be removed by your inspection deadline. Please contact Studio Arts Manager Joon Park for more information: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

### Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

### Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, one absence from one class meeting (including excursions) will not affect the participation grade or require documentation.

Please note: **All absences, or the need to take part online, due to illness or other emergency circumstances,** must be communicated **via email** to the Professor **at least two hours** before the beginning of the missed class meeting.

Please allocate enough travel time to arrive at agreed meeting points for excursions in advance. If you are going to arrive late, please communicate this via email or message to the Professor before the start of the class or agreed meeting time. Arrival to class or to an agreed meeting point **more than 15min** after the start of the class or agreed meeting time **will be considered an absence.**

**Please note that there are three class meetings which end later than 17:15:**

Thurs, Sep 14: 14:00 – 20:00

Thurs, Sep 21: 14:00 – 19:00

Thurs, Oct. 12: 14:00 – 18:00

**There is no class on Thursday, Nov 16.** This day is reserved for working on your final project.

**There is an excursion planned for Thurs, Sep. 21 from 14:00 – 19:00.** This excursion includes a walking tour in a forest which will last around 3 hours. If this poses a problem because of health and/or mobility reasons, this should be communicated to the Professor the latest by our class meeting on Thursday, Sep. 14, so alternatives can be considered.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

### Assessment

**“Queering the Capitalocene: (Eco-)feminist Film and Video Art for Earthly Survival”** is a course that combines the close reading of theoretical texts with close readings of films and video art, and practical exercises in video production. Students are expected to have read the assigned texts **before** class and **come prepared** with notes according to that week’s reading assignment.

The in-class discussion of the assigned texts, as well as of the films/videos/artwork, is a critical part of the course, and students are expected to actively participate in and contribute to the discussions.

Besides a short filming assignment in the beginning of the semester, there are two major assignments – the midterm assignment and final assignment – which involve writing texts & creating short video works. Students must submit project proposals for each of these assignments in advance. Students should be sure to plan ahead and reserve any video/audio equipment necessary to complete these assignments in time. In the case of technical problems or questions, students are encouraged to email the Professor in a timely fashion or make an appointment during office hours. Technical questions can also be addressed at the beginning of each class session.

Submitting project proposals for both the midterm and final assignments is required. In-class screenings of both finished video works and the rough cut of the final project are also required. Students can choose to work in groups on their video piece for the final project, but every student must submit a written essay independently.

Students will be assessed on all aspects of their participation in class. This includes their preparedness for and participation in discussions of the reading assignments, the timely completion of written and production assignments, the quality of their research, their ability to work independently and responsibly, as well as their willingness and capability of working within the group.

Students will also be assessed on their ability to incorporate feedback into their video projects, as well their ability to give feedback on other students’ projects.

All assignments should be submitted via google classroom, including video works.

## Key Assignments

- 1) **MIDTERM project proposal (ca. 150 words)** describing the research topic and idea for the midterm video project is **due by 14:00 on Thursday, Sep. 28**, uploaded to google classroom. See description of midterm project below.
- 2) **Deep filming assignment:** Drawing on the techniques used in the deep listening exercises on Thurs, Sep 28, choose an other-than-human entity (of non-human origin) & film it for at least two minutes. Repeat this exercise at least 3 times. While filming, think about the framing and camera movement and how it affects your perception of what it is your filming. Think also about the sound – what are you hearing? What does it tell us about the surrounding environment? Is the sound “usable” in your opinion in terms of quality and content? Be prepared to share one of your short clips (whichever you choose) and your experience of filming **during class on Thurs, Oct. 5**. Upload this clip to google classroom **before 14:00 on Thurs, Oct 5**.
- 3) **MIDTERM project:** This is a **two-part project consisting of a written component and a video work**.

**Written component:** Choose one incident of environmental contamination/industrial disaster and write about it (**between 1 & 2 pages - min. 300 - max. 500 words** ) from the perspective of a non-human entity. Your writing should be based on research on both the incident of contamination/disaster, as well as on the entity you choose to embody. Please include your bibliography of sources with the written work. **The written part of the midterm assignment is due as a .doc or .docx file, uploaded to google classroom by Midnight on Sunday, Oct 15th.**

**Video component:** Create a two-minute video work based on this story (the form is up to you to decide). Prepare a short (**max. 5 min**) introduction of the video itself to present to the class during the **in-class screening on Thurs, Oct 19<sup>th</sup>**, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing. **The video is due by midnight on Wed, Oct. 18th uploaded to google classroom.**
- 4) **FINAL Project proposals (ca. 200-250 words)** are **due via google classroom before 14:00 on Thurs, Nov 9<sup>rd</sup>**. This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work. See description of final project assignment below. Students should be prepared to give **a brief (max, 5 min) presentation** of their project proposals **during class on Nov. 9**.
- 5) **Rough-cut FINAL project presentations:** Have your rough cut uploaded to google classroom **by Thursday, Nov 23 @ 14:00**. Please prepare a brief introduction, and think about specific feedback you would like to have from the group.
- 6) **FINAL Project:** This is a **two-part project consisting of a written component and a video work**.

**Video component:** Taking into consideration the texts and subjects addressed in this class, create your own (eco-)feminist video work. You are free to choose the genre and subject matter. Working in a group/groups for the video project is welcomed, but must be indicated in your project proposal. Video works should be at least **3min long, but should not exceed 10min** in

**length.** The final video should include the title and credits. **Your final video project is due by Wed, Dec 13 @ midnight,** uploaded to google classroom.

Also submit a **2-3 sentence description** of your final film project, as well as the **title, director's name(s), running time, and any important credits (sound, light, etc)** to google classroom by **14:00 on Thurs, Dec 14.**

**Written component:** Write an academic essay (**between 2 & 3 pages - min. 500 - max. 750 words**) related to the content and form of your video project. This essay should include theoretical discussion of the subject matter of your video work and cite at least two of the texts discussed in the course. You should also discuss the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project. The **written component is due by midnight on Tues, Dec 19, uploaded to google classroom.**

### Policy on Late Submission of Artworks / Presentations

Assignments (artworks, essays, performances, oral presentations) that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The Professor is not obliged to accept assignments that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

## Grade Breakdown

### Midterm grades (Sep-Oct)

Class participation (includes attendance, preparedness for and participation in discussions on texts, submission of assignments on time, communication with Professor and other students): 50%

Midterm Assignment (including project proposal, video presentation and written essay): 50%

### Second term Grades (Nov-Dec)

Class participation (includes attendance, preparedness for and participation in discussions on texts, submission of rough cuts and other assignments on time, communication with Professor and other students): 50%

Final Assignment (including project proposal and rough cut & final cut presentations, and written essay): 50%

Final Grades = 50% Midterm grades & 50% Second term Grades (Nov-Dec)

## Library and Book Purchase Policies

All mandatory readings for this class will be provided to students as PDFs in Google Classroom

## Schedule

### Meeting 1 - Thurs, Sep. 7 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor

*Another world is possible, and how a queer ecofeminism can help us get there*

14:00 - 15:00: Introduction to class, student introductions & sharing of personal statements

15:00 - 15:15: Break

15:15 - 16:15: Discussion of “Queering Ecofeminism: Towards an Anti-Far-Right Environmentalism”

<https://niche-canada.org/2020/06/23/queering-ecofeminism-towards-an-anti-far-right-environmentalism/> and screening of the film *Sudesh* by the Yugantar Collective (30min)

#### Text(s) to read for this class:

Asmae Ourkiya: Queering Ecofeminism: Towards an Anti-Far-Right Environmentalism

<https://niche-canada.org/2020/06/23/queering-ecofeminism-towards-an-anti-far-right-environmentalism/>

**Writing Assignment:** Prepare a short statement to share during this session on your personal interest in the class and what you hope to get out of it.

Highlight two passages from the Queering Ecofeminism text which particularly stand out for you, or which you have questions or comments about, to discuss in class. Please be ready to share your question or comment, and chosen passages with the class.

#### Recommended viewing:

“SCUM Manifesto by Valerie Solanas” by Carole Roussopoulos & Delphine Seyrig:

<https://www.youtube.com/watch?v=fWVAD5vdVLM> (28min)

“Semiotics of the Kitchen” by Martha Rosler: <https://vimeo.com/272931371> (6:27min)

### Meeting 2 - Thurs, Sep. 14 14:00 – 20:00 @ The Factory” – Eichenstrasse 43 - Dancefloor

*Queer Ecologies in the Capitalocene*

14:00 - 15:30 Discussion of Moore and Seymour texts

15:30 - 15:45: Break

15:45 - 17:15: A/V intro and planning for filming tesla excursion

17:15 - 17:45 Break

17:45 - 20:00: Screening of “Born in Flames” by Lizzie Borden (80min) & discussion

**Text(s) to read for this class:**

Nicole Seymour - *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*:  
Preface (p. vii -viii) & "Locating Queer Ecologies" (p. 1-21)

Jason W. Moore: *Who is responsible for the climate crisis?*

<https://8c1958.a2cdn1.secureserver.net/wp-content/uploads/2019/07/Moore-The-Capitalocene-and-Planetary-Justice-2019-Maize.pdf>

Jason W. Moore - *Capitalism in the Web of Life*: Chap. 7 "Anthropocene or Capitalocene: On the Nature and Origins of Our Ecological Crisis" (p. 218 - 222 & 231 - 237)

**Writing assignment:**

In their texts, both Moore and Seymour discuss "nature" as a concept which has been utilized in various historical contexts to different ends. Write 3-4 sentences on each author's discussion of nature in their writing and be ready to share this with the class in our discussion.

**Meeting 3 – Thurs. Sep. 21, 14:00 – 19:00 - Excursion to Grünheide - Tesla Factory**

*Tesla Excursion*

We will meet at Alexanderplatz Bahnhof @ 14:00 and take the RE1 from Track 1 at 14:21 together to Fangschleuse Station, arriving @ 14:51. At Fangschleuse Station we will meet with members of the Citizens Initiative Grünheide who will take us on a walking tour of the forest which is under threat of being cut down next to the recently constructed Tesla factory in Grünheide and tell us about the environmental issues surrounding deforestation and water use in relation to the construction and operation of the factory. This excursion will function as an exercise in collective filmmaking.

We will take the RE1 back at 18:24, which arrives back at Alexanderplatz at 18:55.  
Please bring your student ID/semester ticket with you.

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Midterm project proposal (ca. 150 words) due in google classroom, by 14:00 on Thursday, Sep. 28.

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**Meeting 4 - Thurs, Sep. 28, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Deep Listening*

14:00 - 15:30 Deep Listening workshop

15:30 - 15:45: Break

15:45 - 17:15: Reflection on listening exercises and Discussion of Oliveros text. Sharing of midterm project proposal topics and feedback.

**Text(s) to read for this class:**

Pauline Oliveros: "Quantum Listening - From Practice to Theory" (p. 1-19)

**Writing Assignment:** Prepare a brief (max. 5min) presentation of your midterm topic for this class.

**Homework - Deep filming assignment – due Thurs, Oct. 5:** Drawing on the techniques used in the deep listening exercises, choose an other-than-human entity (of non-human origin) & film it for at least two minutes. Repeat this exercise at least 3 times. While filming, think about the framing and camera movement (or non-movement) and how it affects your perception of what it is your filming. Think also about the sound – what are you hearing? What does it tell us about the surrounding environment? Is the sound “usable” in your opinion in terms of quality and content? Be prepared to share one of your short clips (whichever you choose) and your experience of filming **during class on Thurs, Oct. 5. Upload your clip to google classroom before 14:00 on Thurs, Oct 5.**

**Meeting 5 - Thurs, Oct. 5, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Storytelling for Earthly Survival*

**14:00 - 15:30** Sharing and discussion of deep filming clips. Discussion of Donna Haraway texts.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of *Donna Haraway: Storytelling for Earthly Survival* by Fabrizio Terranova (81min)

**Text(s) to read for this class:**

Donna Haraway: *Staying With the Trouble - Making Kin in the Chthulucene*:

“Introduction” (p. 1-8); Chap. 2 “Tentacular Thinking” (p. 30-42); Chap. 4, “Making Kin” (p.99-103)

Think about the relationship between deep listening and the concepts developed by Donna Haraway like "tentacular thinking". Formulate a question or comment on this relation to share with the class for discussion.

**Meeting 6 - Thurs, Oct 12, 14:00 – 18:00 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Here come the Ecosexuals*

**14:00 - 15:30** Discussion of texts by Beth Stephens & Annie Sprinkle, and Stacy Alaimo

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of “Goodbye Gauley Mountain – An Ecosexual Love Story” by Beth Stephens & Annie Sprinkle: 69 min)

**17:15 – 18:00:** Q & A with Beth Stephens (To be confirmed)

**Text(s) to read for this class:**

Beth Stephens & Annie Sprinkle: *Assuming the Ecosexual Position*

“Intro”(p. 1-23), “Nascent Ecosexuals” (p. 89-102)

Stacy Alaimo: “Eluding Capture: The Science, Culture and Pleasure of Queer Animals” (p. 51 – 72) in *Queer Ecologies: Sex, Nature, Politics, Desire* (Edited by Catriona Mortimer-Sandilands and Bruce Erickson)

Recommended reading: Bell Hooks: *Appalachian Elegy* (p. 1-76 - includes introduction)

While reading, think about the concept of ecosexuality as introduced by Beth Stephens & Annie Sprinkle, and how their proposal of a way of relating to the other-than-human world centers pleasure and joy. How does Alaimo's text about queer animals challenge conventional attitudes towards animal behaviour, and how can we think ecosexuality and queer nature together?

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**MIDTERM project:** This is a **two-part project consisting of a written component and a video work.**

**Written component due by Midnight on Sunday, Oct 15<sup>th</sup>, uploaded to google classroom as a .doc or .docx file:** Choose one incident of environmental contamination/industrial disaster and write about it (**between 1 & 2 pages - min. 300 - max. 500 words**) from the perspective of a non-human entity. Your writing should be based on research on both the incident of contamination/disaster, as well as on the entity you choose to embody. Please include your bibliography of sources with the written work.

**Video component due by midnight on Wed, Oct. 18<sup>th</sup>, uploaded to google classroom:** Create a two-minute video work based on this story (the form is up to you to decide). Prepare a short (**max. 5 min**) introduction of the video itself to present to the class during the **in-class screening on Thurs, Oct 19<sup>th</sup>**, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing.

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**Meeting 7 - Thurs, Oct. 19, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Midterm Project Presentations*

14:00 - 15:00 Presentations of mid-term projects & discussion

15:00 - 15:15: Break

15:15 - 16:15: Presentations of mid-term projects & discussion cont'd.

**Writing assignment:** Prepare a short (**max. 5 min**) introduction of the video itself to present to the class, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing.

**Thurs, Oct 26 – FALL BREAK / NO CLASS**

**Meeting 8 - Thurs, Nov. 2, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Petro-masculinity & the politics of exhaustion*

14:00 - 15:30 Discussion of Daggett & Verges texts

15:30 - 15:45: Break

15:45 - 17:15: Screening of Thirza Cuthand, Bartolina Xixa & Klittclique & discussion

**Text(s) to read for this class:**

Cara Daggett: "Petro-masculinity: Fossil Fuels and Authoritarian Desire" (p. 26-44)

Francoise Verges: “Capitolocene, Waste, Race and Gender” (p. 1-12)

Take notes on the Daggett & Verges texts, and write 2-3 sentences on the relation between petromasculinity and the exhaustion of racialized and gendered bodies. Be ready to share your thoughts on this relation in class.

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1) **FINAL Project proposals (ca. 200-250 words) are due via google classroom before 14:00 on Thurs, Nov 9rd.** This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work. See description of final project assignment below. Students should be prepared to give **a brief (max, 5 min) presentation** of their project proposals **during class on Nov. 9.**

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**Meeting 9 - Thurs, Nov. 9, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Learning from the sea, learning from the forest*

**14:00 - 15:30** Short presentations (5min) of final project proposals & feedback session. Discussion of Alexis Pauline Gumbs text.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of “Aribada” (30min) & Artist talk by Simon(e) Jaikiriuma Paetau

**Text(s) to read for this class:**

Alexis Pauline Gumbs: *Undrowned: Black Feminist Lessons from Marine Mammals* (p. 3-46)

How does Alexis Pauline Gumb’s practice of “indentifying with” marine mammals relate to Donna Haraway’s notion of tentacular thinking, and Pauline Oliveros’ concept and practice of deep listening? Take note of your reactions to the style and content of Gumbs text and think about how the strategy of changing authorial voice, and merging scientific fact with speculative knowledge, could be implemented filmically.

**Thurs Nov. 16 – NO CLASS – use this week to work on rough cuts of final project**

**Recommendation - Exhibition Opening:** Friday, Nov. 17 @ 17:00

Kunstraum Kreuzberg, Mariannenplatz 2, 10997 Berlin

The Roots of Our Hands Deep as Revolt: Entangled Colonialities of the Green - Natur, Umweltschutz und koloniale Kontinuitäten

<https://www.kunstraumkreuzberg.de/programm/the-roots-of-our-hands-deep-as-revolt-entangled-colonialities-of-the-greendecolonize-the-greennatur-umweltschutz-und-koloniale-kontinuitaeten/>

**Meeting 10 - Thurs, Nov. 23, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Rough-cut preview session*

14:00 - 15:30 Rough-cut preview & feedback session.

15:30 - 15:45: Break

15:45 - 17:15: Rough-cut preview & feedback session cont'd.

**Writing assignment:** Please prepare a brief introduction (5min) to your final project rough cut to share with the class. Please have your video file uploaded to google classroom by 14:00 on Thurs, Nov 23.

**Meeting 11 - Thurs, Nov. 30, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Geology as contested ideological territory*

14:00 - 15:30 Discussion of Yusoff text.

15:30 - 15:45: Break

15:45 - 17:15: Screening of *Infinity Minus Infinity* by Otholith Group (52min) and discussion.

**Text(s) to read for this class:**

Kathryn Yusoff: *A Billion Black Anthropocenes or None* (“Preface” & “Geology, Race & Matter” (p. 8-21)

What does Yusoff mean by “White Geology”? What are the crossovers between Yusoff’s critique of the “science” of geology and Gumb’s critique of the scientific discipline of (marine) biology? Choose two passages which stand out for you, or which you have questions about, to share with the class.

**Meeting 12 - Thurs, Dec. 7, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Resources or gifts?*

14:00 - 15:30 Discussion of Kimmerer & Davis Texts.

15:30 - 15:45: Break

15:45 - 17:15: Screening of work by Otobong Nkanga & discussion

**Text(s) to read for this class:**

Robin Wall Kimmerer: “Returning the Gift” (p. 1-7)

Heather Davis: “Blue, Bling: On Extractivism” (p. 13-19)

Think about how Robin Kimmerer’s critique of the Western notion of “natural resources” resonates in the work of Otobong Nkanga, and how her notion of “paying attention” is related to Oliveros’ concept of deep listening. Highlight two passages from Kimmerer’s text to share during our discussion which stand out for you and formulate at least one question/comment on the text.

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**FINAL video project due (min. 3 min – max. 10 min) by Wed, Dec 13 @ midnight**, uploaded to google classroom. Taking into consideration the texts and subjects addressed in this class, create your own (eco-)feminist video work. You are free to choose the genre and subject matter. Working in a group/groups for the video project is welcomed, but must be indicated in your project proposal. Video works should be at least 3min long, but should not exceed 10min in length .

Along with the video file, please submit a **2-3 sentence description** of your final film project, with the **title, director's name(s), running time, and any other important credits (sound, light, etc)** to google classroom by **14:00 on Thurs, Dec 14.**

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**Meeting 13 - Thurs, Dec. 14, 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**  
**LAST CLASS**

*Final project screening & semester wrap-up*

**14:00 - 15:30** Screening of final video projects. Please prepare an introduction to your film.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of final video projects cont'd & refecction on semester.

**Writing assignment:** Prepare a short introduction to your film for our in-class presentation.

**Dec 15: Participation in Open Studios (to be decided)**

**Dec 18 – Dec 22: Completion Week**

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The final project written component (min. 500 - max. 750 words) is due file by midnight on Tues, Dec 19, uploaded to google classroom. This essay should include theoretical discussion of the subject matter of your video work and cite at least two of the texts discussed in the course. You should also discuss the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project.

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## Facility Guidelines:

### “The Factory” – Eichenstrasse 43

#### The Factory Policy Agreement

- 1) “The Factory” at BCB (Eichenstrasse 43) has space and facilities available to BCB students with an academic purpose for using the building. Mandatory in-class orientations are required to retain chip access to the Factory. Chip access to The Factory is from 7am to 10pm everyday during the semester. At 10pm students will be asked to leave the building by BCB security personnel.
- 2) Students agree to only use the common spaces that are available for their needs, and must respect private spaces that are off-limits. For requesting to reserve the dance / theater space and / or Seminar Room 6, please fill out the online [Factory Reservation Form](#). The Factory Staff will get back to you within two weekdays. (Monday - Friday).
- 3) No smoking is allowed anywhere inside the building. There are to be no projects using open flames (such as candles, torches, lanterns, fireworks, etc.) inside any part of the building.
- 4) Fire exits and lanes must be kept clear of any obstructions.
- 5) Spray painting and handling of any hazardous (chemical or combustible) material is not allowed inside the building. Contact the Studio Arts Manager concerning working with these materials. All work surfaces (indoor and outdoor) must be properly protected with a drop cloth or a packing paper provided by the workshop.
- 6) No sandals, flip-flops, or bare feet will be allowed inside the workshop and studio 6.
- 7) Students must make sure all lights are turned off and doors are closed when leaving the building. No windows or doors are to be left opened or cracked. All electrical items must be unplugged when not in use.
- 8) If BCB workshop tools must be borrowed for a purpose outside of the building, please contact The Studio Arts Manager (by appointment).
- 9) There are to be no architectural changes to studios or any areas inside or outside of the building without first speaking with the Studio Arts Manager.
- 10) During completion week, any space used by a student must be returned empty with clean walls and floors. All garbage must be bagged (or boxed) and properly disposed of. Final grades may be penalized and / or fines imposed if items are left (or renovations unfinished) by the inspection deadline.
- 11) Contact Studio Arts Manager directly with any questions: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

#### AV Facilities – Platanenstrasse 98 (downstairs)

- 1) BCB’s AV (Audio / Visual) facilities provide a limited quantity of AV equipment to support those students enrolled in arts classes that require specific items. AV facilities do not include any black and white or color printing services for students.
- 2) The opening times may change every semester to adapt to specific course times. Borrowing equipment is currently implemented by scheduling an advance appointment through this link: <https://avroom.youcanbook.me/>  
AV facilities are ONLY available during days when classes are held (closed during official BCB holidays).
- 3) All items checked out are due back during AV hours the following day, unless other

- arrangements have been made in advance directly with AV Staff.
- 4) Items to be reserved on a specific date should be requested at least one week in advance. Without reservation, availability is limited to a first-come, first-serve basis.
  - 5) The AV Staff may exclude students from borrowing items at any time, if the student:
    - failed to return items in time
    - failed to return items in person (pick up and/ or return by friends is not allowed)
    - returned items with missing pieces
    - returned items damaged or in poor shape
  - 6) AV equipment will be given out only to those students responsible in organizing, picking up as well as returning their items IN PERSON. No exceptions.
  - 7) All items returned late, regardless of patron's position at BCB, will be subject to a 1 Euro fine, per day.
  - 8) Any item returned without accessories (such as cables, SD card, batteries, tripod head, lens cap, etc) will be subject to a 1 Euro fine, per day (the same as late returns).
  - 9) Any items missing will be subject to patron reimbursement for its value (or under special circumstances, replacement, at the discretion of AV Staff). Any items damaged or malfunctioning are expected to be reported to Staff upon check-in.
  - 10) Please use the AV email to inquire about equipment or policy, as well as to reserve (av@berlin.bard.edu). Do not contact AV Staff through their personal emails.
  - 11) We strongly suggest personally visiting the facilities to inquire and reserve before borrowing equipment!
  - 12) AV equipment is limited at BCB. Whenever possible students are encouraged to use their own devices (computers, cameras) for production purposes.
  - 13) Contact AV Staff directly with any questions: av@berlin.bard.edu

Photo Darkroom Facilities – Platanenstrasse 98 (downstairs)

Computer Pool and Media Lab – Kuckhoffstrasse 24 (upstairs)

\*\* Guidelines to be offered during orientations.