

FM335 “Seeing Voices and Queering Film”: dis/embodied voicing and the moving image



Kerstin Honeit, *Talking Business*, 2014

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Office Hours: Before class on Fridays on request and upon availability.

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

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

Within discourses around the art of the moving image, the (dis/embodied) film voice is often overlooked even though it decisively shapes perceptions of what is being seen. Since its beginnings, sound cinema's politics of representation were as much an acoustic matter as a visual one. Right up to the present day, film dubbing and voice-overs helped to reinforce stereotypes on screen by minoritizing, replacing and silencing. Yet, at the same time, as queer subcultures and practices of experimental film making demonstrate, the disembodied voice can become a tool for undoing and critiquing the hegemonic gaze. In this class of moving image production, we will analyze historical and contemporary mainstream movies, experimental films and social media practices to delve into the politics of the dis/embodied film voice. Then, collectively, with an awareness of intersectionality, we will develop strategies of working with the voice as a tool for critical artistic practice via playful performative research (recording / filming sessions, movie karaoke), accompanied by reading and discussing relevant texts. Translating this knowledge of the dis/embodied voice and

its relationship(s) to the moving image, students will work in teams and collaborate in the production of their final filmic project.

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 hard-drives 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 the 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

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.**

Students should not attend class when they test positive for COVID-19.

This course will take place in twelve 4 hour sessions as outlined in this schedule below.

Please note: There will be no sessions on 1st March, 19th April and 3rd May 2024. We will meet Fridays between 3.45pm and 7.45pm. The first session will take place on Friday 2nd February. On Saturday, April 6 2024 is a planned excursion.

Bard College Berlin may 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.

Obligations and Assessment

“Seeing Voices and Queering Film”: dis/embodied voicing and the moving image is a course that combines analysis of films and video art alongside the reading of theoretical texts and performative research (recording / filming sessions, movie karaoke) leading towards a practical final project which should take the form of a filmic work (expanding into an audio piece or performance if the concept demands). A crucial tool for this course will be to learn about notions of translation - its technologies, politics, cultures and limits via in-class exercises and research.

Homework and in-class tasks will include working with video, audio and performance next to assignments of readings and short writing and scripting exercises. Students are expected to have read the assigned texts, watched the assigned films and completed the assigned tasks **before** class and **come prepared** with notes according to that week’s assignment.

An interest in collaborative practice and knowledge exchange as much as critical thinking is assumed. Collaborative work will happen in **duos or small groups**. Students are expected to actively **participate and contribute** from their own pop and sub-cultures, film, fine art and social media research and experience.

Our exchange and collective knowledge production during our exercises and research should be the starting point for student duos or groups to gather ideas, material and practices for the concept of the final piece which should manifest in the form of a project proposal presented for the **midterm** assignment. This project proposal, in the form of a digital portfolio is a requirement and should include:

- A concise concept text (maximum 350 words) which would describe and situate the work in its artistic and socio-political neighborhoods
- Visual and /or audio sketches (with appropriate digital links) of the final piece
- A rough storyboard, script or description of the performative setting, moving image work or audio piece
- A project time-schedule (including booking dates of studios, equipment-hire etc. in order to complete the final assignment on time)
- A tech-list

Midterm Presentation

Student groups are required to present this project proposal in class. The presentation will include time scheduled for Q&As from other students. This presentation and exchange forms an important part of the midterm assessment. The project portfolio must be sent as a pdf to the course leader at least 24 hours before the presentation takes place.

(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.)

Final Project at Open Studios

Your final project will be presented within the framework of the Open Studio showing in the 14th week. Dates to be confirmed.

Assessment

Students will be assessed on all aspects of their participation in class with the above listed assignments. This includes their preparedness for and participation in group discussions, the timely completion of production assignments, the quality of their research, their critical engagement and their ability to work self-sufficiently and collectively.

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

Portfolio assignments should be submitted via google classroom.

Grade Breakdown

- **Communication and Class participation:** Communication includes communication habits with Professor, in class and via email, and among other students. Class Participation includes attendance, engagement in class workshops, in class work, critiques and conversations and maintenance of all common and private spaces used for production and rehearsals: **% 30**
- **Assignments and Project presentations** for critiques includes: all assignments, sketchings-out, homework and production phases, the students own ongoing research - alone and in collaboration with their class mates, the midterm digital proposal presentation in class and the end of semester presentations: **% 35**
- **Final Filmic Assignment** as described above **% 35**

Schedule – Course Structure

	<p>Homework before 1st Meeting: Preparation for individual introduction <i>Why am I here?:</i></p> <p>Bring along one object (book, plant, song, concept, whatever it might be) that represents a relevance to you. Be ready to share why you brought your chosen object along.</p>
<p>Week 1</p> <p>February 2nd 2024</p> <p>3.45pm - 7.45pm</p>	<p>Theme: Introductions and Overview</p> <p>Introductions and overview of the course (timetable, structure, midterm project proposal and final work, text lists, film lists). Q&A.</p> <p>Lecture: Introduction: First engagement with the phenomena of the dis/embodied voice in film sub-culture and social media, based on samples introduced in class, followed by discussion.</p> <p>Homework for Meeting #2: Research one example of lip-synching as well as one film-dubbing that is relevant to you and why. Bring to 2nd class session.</p>

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<p>Week 2</p> <p>February 9th 2024</p> <p>3.45pm - 7.45pm</p>	<p>Please Note: Class begins with mandatory in-class facility tech orientations (AV). Meeting point: 3.45pm @ AV Facilities – Platanenstrasse 98 (downstairs)</p> <p>Afterwards: Theme - The Dis/Embodied Voice and Normalising Strategies</p> <p>Students to present their research homework in class and contextualize their chosen material.</p> <p>Discussing collaborative practices and students begin to form their work duos or groups.</p> <p>Lecture: <i>The Dis/Embodied Voice and Normalising Strategies</i> filmic excerpts leading to debate on intersectional aspects of the dis/embodied voice.</p> <p>Homework: Read text: ed. Fiona McGovern, Kerstin Honeit: <i>Dela Dabulamanzi 'We don't have to wait for Hollywood anymore'</i> in <i>Voice Works Voice Strikes</i> (2020) p.26. (PDF Google drive).</p> <p>Continue gathering research material for own project.</p>
<p>Week 3</p> <p>February 16th 2024</p> <p>3.45pm - 7.45pm</p>	<p>Theme: The Dis/embodied Voice and Queering Strategies 1</p> <p>Discussion of set text '<i>We don't have to wait for Hollywood anymore</i>'.</p> <p>Lecturer presents a project proposal model and gives an introduction on how to organize collected research material.</p> <p>Lecture: <i>The Dis/embodied Voice and Queering Strategies 1</i> excerpts and examples leading to debate of queering strategies</p> <p>Introduce Voice Lab tasks for 4th meeting.</p> <p>Homework: Prep for Voice Lab –</p> <ul style="list-style-type: none"> - In duos or groups think about strategies of queering the moving image via the voice and what you would like to try-out. Bring prepared material along to Voice Lab (recordings etc) - Consider tech requirements and book them or bring own equipment along. (Mobiles, Lap-Tops, Recording devices etc). - Also think about costumes and/or props you might want to add and bring to Voice Lab - Bring A3 paper, Eddings/Sharpies, earbud headphones along to session <p>Continue gathering material leading towards your final project.</p>
<p>Week 4</p> <p>February 23rd 2024</p>	<p>Theme: VOICE LAB / Hands On</p> <p>Warm-up exercises (Movie Karaoke).</p>

<p>3.45pm - 7.45pm</p>	<p>Students generate material via performance experimentation and live filming in duos or groups.</p> <p>Sum-up and Discussion</p> <p>Homework: In chosen duos or groups, explore and develop <i>Voice Lab</i> generated material for project proposal and final piece (concept text, images, links etc) and transform into a first rough sketch. Clarify group task roles within production of the project proposal.</p> <p>Prepare presentation for 5th Meeting of this rough sketch - each group will present for 10 minutes with a 15 minute class crit.</p> <ul style="list-style-type: none"> ● Please Note: There is no teaching class on March 1st. Please use the time to develop your praxis and to generate more material and texts / project proposal content.
<p>Week 6 March 8th 2024 3.45pm - 7.45pm</p>	<p>Theme: PROPOSAL & TEXT WORKSHOP and The Dis/embodyed Voice and Queering Strategies 2 - <i>Voice Drag, Voice Passing</i></p> <p>Workshop: Each group presents a rough sketch of their project proposal including asking for concrete feedback on difficulties and stumbling blocks.</p> <p>Working in groups on finalizing the text and proposals with hands on help from the Lecturer.</p> <p>Lecture: <i>Voice Drag, Voice Passing - Tools for Survival in the context of Classism</i> Following with class discussion.</p> <p>Homework: Each group to prepare presentation of digital project proposal for Midterm Assessment.</p> <ul style="list-style-type: none"> ● Students to email pdf of finished proposal at least 24 hours before to Lecturer in a file not bigger than 5MB.
<p>Week 7 March 15th 2024 3.45pm - 7.45pm</p>	<p>MIDTERM PRESENTATION of Project Proposal</p> <p>Presentation: All groups to present their finished digital Project Proposal to the class for assessment. Each group to present for 10 minutes each.</p> <p>Debrief and celebration of last 6 sessions and outlook to the coming sessions and final project.</p> <p>Homework: Read text: <i>The Power of Algorithms</i>, pp. 1-6, <i>Algorithms of Oppression</i>, Safiya Umoja Noble in order to be prepared for next week's lecture by Valerie Prinz.</p>

<p>Week 8</p> <p>March 22nd 2024</p> <p>3.45pm - 7.45pm</p>	<p>Theme: The Beauty and the Bias of the Digital Voice</p> <p>Speed Round 1: Where are we on our projects? What's done? Students update on the current time-schedule.</p> <p>Guest Lecture with the artist and writer Valerie Prinz. She has a research-based practice within a socio-political context and shapes her artistic practice through the interweaving of text and media.</p> <p>Speed Round 2: Next steps for finalising project. What needs doing? Group consultations in the round, student groups to support with next steps.</p> <p>In prep for 8th meeting: New duos for workshop on April 5th need to be formed.</p> <p>Homework: Bring your chosen object from the first meeting along to the 8th meeting. Continue working on final project.</p> <p>Please Note: There is no teaching class on March 29th (Easter Friday)</p>
<p>Week 10</p> <p>April 5th 2024</p> <p>3.45pm - 7.45pm</p>	<p>Theme: Finding your own Voices</p> <p>Workshop and Lecture to develop aesthetics of voicing within an artistic practice.</p> <p>Homework: Prepare for the KINDL guided tour on 6th April, research exhibiting artists. Prepare test presentation for class of final project.</p>
<p>EXCURSION</p> <p>Saturday</p> <p>April 6th 2024</p> <p>12:00 – 15:00</p>	<p>Theme: Excursion – SATURDAY!</p> <p>12:00: Meet at KINDL, Zentrum für zeitgenössische Kunst, Am Sudhaus 3, 12053 Berlin (U8 Boddinstraße/ U7 Rathaus Neukölln / Bus M43 / 166 Morusstraße)</p> <p>Guided tour with Kerstin Honeit through the exhibitions.</p> <p>Homework: Continue preparing test presentation for class of final project.</p>
<p>Week 11</p> <p>April 12th 2024</p> <p>3.45pm - 7.45pm</p>	<p>Theme: Test Presentations and Hands On</p> <p>1. Run-through rehearsal of the final presentations (10 min presentation time for each duo or group + 10 min Q&A). Class crit and suggestions for problem fixing.</p> <p>2. Hands-On: Students bring technical equipment (mobiles, recording devices, earbud headphones etc.) to sketch out patches for fixing problems in the works. Final group consultations in the round and student support.</p> <p>Homework: Read Text - <i>Bare Lives</i>, Pamela M.Lee, <i>in Art and the Moving Image – A critical Reader</i>, pp.140 – 157</p> <p>Please Note: There is no teaching class on April 19th 2024.</p>

<p>Week 13 April 26th 2024 3.45pm - 7.45pm</p>	<p>Theme: Back to the Future – Bodies, Voices and Technologies of Representations</p> <p>1. Discussion of homework text and current Technologies of Representation within the Arts of Moving Images.</p> <p>2. Last support round for the final presentation next week. Bring work and concrete questions if needed.</p> <p>Homework: Prepare for Open Studios in your group or duo. Plan your display (book equipment if necessary).</p> <p>Please Note: There is no teaching class on May 3rd 2024.</p>
<p>May 7th or 8th 2024 May 10th 2024 Tbc</p>	<p>Participation in Open Studios and Debrief</p> <p>Showing final project within the framework of the Open Studios.</p> <p>Final class Debrief / feedback round Meeting point and time to be announced.</p>

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.

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

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.