IML340: Remixing the Archive
Spring, 2015 | 4 units
Thursdays, 10:00 a.m. – 12:50 p.m.

We are witnessing the so-called “memory boom,” in which monument and memorial architecture have increasingly become sites of debate about the ways in which cultures deal with history, memory and trauma in public spaces. Similarly, scholarly interest in commemorative public sites has mushroomed and is increasingly interdisciplinary. IML 340: Remixing the Archive will explore commemorative publics and analyze them as sites of cultural knowledge production, especially as they expand into digital spaces. The course will focus on West Hollywood’s plan to erect the National AIDS Monument and its corollary Digital AIDS Archive. Students will work with archival material and shoot their own footage to produce programming content for the digital archive. By the end of the course, students will explore theories of public planning and commemorative architecture, digital media production and the role of the archive in contemporary culture. Multiple perspectives on the history of HIV and AIDS are threaded throughout the course: as a global health crisis, a core conversation among LGBT activists and as a major issue facing black Americans today. This is a great opportunity to work on a high profile media project that aims to do social good around HIV and AIDS related topics.

Grading Breakdown

- Video Essay: 20%
  (Topic: how our age group perceives HIV and AIDS today)
- Short Documentary: 20%
  (Topic: exploration of an aspect of HIV/AIDS history from research with USC ONE Archives)
- Proposal Deck: 20%
- (Topic: design strategy for Digital AIDS Memorial interface)
- Personal Archive: 20%
  (Topic: video log of our journey through the class)
- Homework and Participation: 20%
Class Topics

**Weeks 1-3: Exploring the Archive:** Overview and introduction to the AIDS Monument Foundation and USC ONE Archives. We will also analyze systems thinking and explore the role of archives and database structures as sites of culture and knowledge production.

**Weeks 4-12: HIV and AIDS – Three Perspectives:** Weeks 4-6 will explore the history of HIV and AIDS from the perspective of cultural fear, stigma and LGBT activism in America during the 1980s and 1990s. Weeks 7-9 will look at the HIV and AIDS from a bio-medical perspective. The virus has a documented history long before it was widely known in America. We will examine the cultural factors that lead or stalled medical research on the virus and its current state as a preeminent global health crisis. Weeks 10-12 will move back to a local perspective and examine current statistics about HIV transmission among various communities in the United States. This portion of the course will explore the complex relationships between race, sexuality and AIDS.

**Weeks 12-15: Media Workshops:** Media production will be done throughout the semester, but the final classes will be devoted to working on the documentary project and editing together our video logs.

**Reading will come from the following texts and be provided by the professor:**
- *Tangled memories*, by Marita Sturken (1997)
- *Remembering the AIDS Quilt*, by Charles E. Morris (2011)
- “Digital Interactivity in Public Memory Institutions,” by Anna Reading
Media Screened in Class:
- AIDS, BBC (1983)
- Chuck Solomon: Coming of Age (1986)
- Common Threads: Stories from the Quilt (1989)
- The Living End (1992)
- Blue (1992)
- Silverlake Life: Stories from Here (1993)
- AIDS Inc. (2007)
- The Lazarus Effect (2010)
- We Were Here (2012)
- How to Survive a Plague (2012)
- Positive Youth (2013)
- Endgame: AIDS in Black America (2013)
- Visualizing Feminism: Reframing Cinema in the Database Documentary (talk by Vanstone and Steele, 2013)
- Digital Quilt Project (in progress)

POLICIES
Statement on Fair Use: Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MAP seeks to apply a reasonable working definition of fair use that will enable students and instructors to develop multimedia projects without seeking authorization for non-commercial, educational uses. Four factors should be considered when determining whether a use is fair: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. In general, we regard the reproduction of copyrighted works for the purposes of analysis or critique in this class to be covered by the principle of fair use.

Citation Guidelines: All projects will need to include academically appropriate citations in the form of a References section, which covers all sources, in order to receive a passing grade. The References section is either included in the project or as a separate document, as appropriate to your project. We will be following the KAIROS style guide for citation purposes in this class [http://www.technorhetoric.net/styleguide.html]. Kairos uses a modified APA format, whose general guidelines and many specific examples you can find here: http://owl.english.purdue.edu/owl/resource/560/01/
Statement on Academic Integrity: USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: [http://scampus.usc.edu/](http://scampus.usc.edu/). Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: [http://www.usc.edu/student-affairs/SJACS/](http://www.usc.edu/student-affairs/SJACS/).

Statement for Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday.

Emergency Plan: In the event of an emergency, all attempts will be made to continue MAP courses as usual. If we cannot meet synchronously, we will continue with our asynchronous work. In addition, all course materials are backed up on a secondary site (usually Blackboard) in the event that the primary wiki site should go down.