

IML 420
New Media for Social Change
Fall 2017

Professor: Vicki Callahan, Ph.D.

Tuesday, 1:00 pm -3:50 pm, SCI L106 (+ other rooms)

4 units

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Office: SCI 101G

Office hours: Tuesday 12:00-1:00 pm, Wednesday 3:00-4:00 pm and by appointment

TA: Triton Mobley

Course Description: This course focuses on using digital tools for social change in our highly mediated, globally connected world. The course fulfills the Diversity Requirement by considering the ways in which race and gender function in the world, how these issues are mapped onto digital space and, finally, the possibilities for intervention using digital media. The texts selected this semester provide theoretical grounding, knowledge of case studies in participatory media, and the power of storytelling in social change. We examine examples from activist media and the multiple forms available to activists/media makers today through our course work and guest speakers. Like all Media Arts + Practice classes, the course includes both theory and practice asking students to interrogate structural forces and the ethics of representation, before enacting the theory by creating digital projects. We will look through a number of tools and strategies, but our focus will be on the need for *quality research, curation, and storytelling as the foundation for social change*.

This semester our focus will be on issues of gender, race, and sexual equality with special attention to feminist media praxis and emergent media. We want to make media for the future with consideration of the future tools of media. Our projects will focus on issues of representation, Women/Gender Non-Binary/Genderqueer media makers, and alternative strategies for storytelling and writing history. We will begin with reclaiming media history via a feminist lens and conclude by developing a cross-platform story employing “speculative fiction” or counter-histories of gender representation.

***Please note:** The content of the course this semester at times deals with difficult themes. Some readings, viewings, and discussion may be stressful. If you have a need to leave the classroom at any time due to discussion or screening, please do so quietly. There will be no penalty for leaving but you should connect with your fellow students or with me about material missed.

Requirements and Grading:

Project 1: Curatorial Project (Team Project)	20%
Project 2: Audio/Video Essay: Research/Argument (Individual)	20%

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Project 3: Transmedia Project (a class project with individual + group components)	20%
Seminar Presence/Participation (Team Prompt, Responses + In class work dialogue)	20%
Peer Review	10%
Final Course Reflection	10%

Required Materials (*books are available electronically or in book form from online vendors, please order after first class meeting*)

+ bell hooks, *Feminism is for Everybody: Passionate Politics* (Routledge, 2014)

+ Octavia Butler, *Kindred* (Beacon, 2004) paperback, wireless, audio versions

+ You are also **required** to have a mobile app VR screening device (e.g., Google cardboard) They are cheaply available online, approximately \$9.00 and up but if industrious you can make your own.

Suggested readings:

+ Damien Duffy and John Jennings, *Kindred: A Graphic Novel Adaptation* (book or e-version)

+ Ytasha Womack, *Afrofuturism* (on library reserve as e-book)

The two suggested readings and Butler's Kindred are available on reserve. Womack, e-book and Butler/Duffy, book

Other readings will be available on course wiki

Citation Guidelines: All projects must include academically appropriate citations in the form of a References section, which covers all sources, in order to receive a passing grade. The References area 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. Kairos uses a modified APA format, whose general guidelines you can find here:

<http://kairos.technorhetoric.net/styleguide.html>. For more on APA format, you can find general guidelines and many specific examples here: <http://owl.english.purdue.edu/owl/resource/560/01/>

Please Note Online, In-Class Etiquette: It is very important that our class time is quality time and that we can work as a focused collaborative unit while often working online as part of our class. Therefore we will have policy a no laptop or mobile phone use unless for class assigned purpose. Do not use any online time in class for personal communication not related to class – no messaging, mail, Facebook updates, cell phones etc. If for some reason you feel some urgent need to do this or have an emergency message (this includes calls), please step out of the classroom.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX

COURSE SCHEDULE: (subject to change)

WEEK 1, August 22 Introduction to Course

Course Logistics, Wiki Sign up

View: Chimamanda Ngozi Adichie “Everybody Should be a Feminist”

Social Media Workshop: Research and Curation -- Storify

For week 2, Read:

+ bell hooks *Feminism is for Everybody*, “Introduction: Come Closer to Feminism” and Chapter 1
And on Women in Tech -- The Google “Manifesto”/Response

James Damore’s “manifesto”

<http://gizmodo.com/exclusive-heres-the-full-10-page-anti-diversity-screed-1797564320>

+ Cynthia Lee:

<https://www.vox.com/the-big-idea/2017/8/11/16130452/google-memo-women-tech-biology-sexism>

+ [Sam Levin Discrimination at Google](#)

<https://www.theguardian.com/technology/2017/aug/18/women-google-memo-racism-sexism-discrimination-quit>

WEEK 2, August 29: What is Feminism? Building a Feminist Gallery, Curatorial Workshop/LAB (Scalar/Annotations)

View: *Women Art Revolution*, Lynn Hershman-Leeson

Workshop (LAB): Feminist “Writing”

For Week 3:

Read:

+bell hooks, *Chapters 2-3, 10*

+Karen Swallow Prior, “The New Old Way to Tell Stories, With Input from the Audience,” *The Atlantic*, October 18, 2013 <http://www.theatlantic.com/entertainment/archive/2013/10/the-new-old-way-to-tell-stories-with-input-from-the-audience/280682/>

View:

+*Lizzie Bennett Diaries*, Episodes 1 & 2,

+*Awkward Black Girl*, Episodes 1&2

WEEK 3, September 5: Consciousness Raising: Creating Opportunities for Dialogue; guest, Jennifer Palais, freelance cultural strategist and transmedia producer

Discuss hooks and transmedia examples

Project Updates

Select Team Prompt Week beginning on Week 5

For week 4, work on project, have draft ready for review/feedback on 12th

WEEK 4, September 12 Work on Curatorial Projects – review drafts/feedback in class LAB

For week 5,

+ *read bell hooks* read chapters 5 and 6 (on women's bodies: reproductive rights, beauty)

+ View: Across the Line, NYTIMES VR – with Google Cardboard or other mobile VR device

WEEK 5: September 19: Present Curatorial Projects and Peer Review

Discuss hooks and *Across the Line*

Workshop/LAB: Active Listening, Audio Recording, Audio/Video Editing

Handout Project 2: Video Assignment

For week 6,

Read:

+hooks, Chapters *chapters 14 - 16*

+ “*Generation LGBTQIA*”

http://www.nytimes.com/2013/01/10/fashion/generation-lgbtqia.html?pagewanted=all&_r=0

and

+Kai Green, “Navigating Masculinity as a Black Transman: I will never straighten out my wrist

+“Twine the Video Game Technology for all,

“http://www.nytimes.com/2014/11/23/magazine/twine-the-video-game-technology-for-all.html?ref=magazine&_r=1

+View *Howling Dogs* by Portenpine Heartscape, <http://slimedaughter.com/games/>

And Depression Quest, <http://www.depressionquest.com>

Or if not Depression Question, select another game by Heartscape

OR take a look at Twine site, scroll down for samples on topic of gender:

<https://twinery.org>

WEEK 6, September 26: Gender Identity and Sexuality

Discuss readings and Twine

View in class: *Future States*, Rose Troche

Love Letter from London (Google Cardboard)

In class: Twine tutorial

For Week 7, read hooks, chapters 7, 8, 9 (class, global and work issues)

View: Notes to my Father (google cardboard)

WEEK 7, October 3: Work and Class and Global Feminism

Discuss hooks and *Notes to my father*: View: *Half the Sky* campaign

Rough Cut, Keywords video due -- Feedback

For Week 11,

read: bell hooks *Chapters 11 and 12*

and

Owen Jones, “Why More Men Should Fight for Women’s Rights”

<http://www.theguardian.com/commentisfree/2015/feb/24/men-women-masculinity-feminism>

View – Question Bridge: <http://questionbridge.com>

WEEK 8, October 10: Audio/Visual Essay Final Cut Due with Peer Review

In class: View work + peer review

In Class: View selection from *The Mask You Live In* and discuss *Question Bridge*

For week 9, read *Kindred*, Prologue and Chapter 1

View: *Collisions*, Lynette Wallworth

(Google Cardboard)

WEEK 9, October 17: Introduction to Transmedia

In Class, View: Chimamanda Ngozi Adichie, “The Danger of a Single Story”:

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en

Discuss, *Collisions*, *Kindred*

Workshop: Human Centered Design + Selecting our Project Topic

For Week 10,

Kindred Chapter 2

<https://medium.com/@monikabielskyte/virtual-reality-as-possibility-space-24a8600a59ffVic>

View: *LA Noir* (cardboard) Gina Prince-Blythewood

WEEK 10, October 24: Transmedia Storytelling -- LAB, Guest Jennifer Palais, freelance cultural strategist and transmedia producer

Discuss *Kindred* and *LA Noir*

In class workshop – designing final project

For Week 11,

read *Kindred* Chapter 3

WEEK 11, October 31: Project Updates**LAB**

For Week 12 read *Kindred* Chapter 4

WEEK 12, November 7: Project Updates -- LAB, guest Toni Beglari, Browntourage, USC IMGD

For week 13, read: bell hooks, chapter 17 & 19 and Kindred Chapter 5

WEEK 13, November 14: Project Updates

For week 14 read:

Kindred, Chapter 6 and Epilogue

Julie Young, <https://medium.com/@juliey4/the-invitation-effect-how-we-are-using-facebook-to-get-more-women-in-tech-58331cc0429a>

WEEK 14, November 21: Visionary Feminism and Project Updates Guest: Julie Young of SH//FT and Women in VR

WEEK 15, November 28: Final Projects Presentations with Peer Review

Final Exam week, Tuesday, December 12, 11:00 am -1:00 pm

Final Course Reflection and all project revisions are due on wiki, no late work accepted

COURSE 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.

Statement on Academic Conduct: Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

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.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>