

IML 420
New Media for Social Change
Spring 2016

Professors:

Vicki Callahan and Michael Bodie

Tuesday, 1:00 pm -3:50 pm

Emails:

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4 units

Room: SCI L106 + other spaces as noted

Office: SCI 101

Office hours: by appointment

Teaching Assistant: Juri Hwang, jurito@gmail.com

Course Description: This course focuses on using digital tools for social change in our highly mediated, globally connected world. The course considers 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.

A set of core texts provides theoretical grounding and knowledge of the issues and possibilities in participatory media for social change. We will examine examples from activist media and the multiple forms available to activists and 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 in collaboration and dialogue with a specific community partner.

This semester our focus will be on issues of gender and sexual equality with special attention to feminist media praxis. Our community partner for this course will be the USC campus, and we hope to engage with student groups on the intersectionality of common goals to foster dialogue and democracy. Our projects will focus on issues of representation, women media makers, and alternative strategies for storytelling and writing history. We will begin with a project designed to “actively listen” to new voices and ideas and conclude by developing a cross-platform story employing “speculative fiction” or “future texts” of gender representation.

Requirements and Grading:

Project 1: Active Listening Single Image Soundscape (Individual Work)	10%
Project 2: Keyword Workshop Presentation (Collaborative Work)	10%
Project 3: Keyword Video (Individual Work)	20%



Project 4: Interactive Narrative (a class project with individual + group components)	20%
Seminar Participation (Reading Responses + In class work discussion)	15%
Peer Review	15%
Final Course Reflection	10%

Required Materials *Both books are available electronically from Amazon and Womack's Afrofuturism is available online from the library. Both books are on reserve at the library.*

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

Ytasha Womack, *Afrofuturism: The World of Black Sci-fi and Fantasy Culture* (Chicago Review Press, 2013)

Other readings will be available on course wiki

COURSE SCHEDULE: (subject to change)

WEEK 1, January 12 Introduction to Course

Course Logistics, Wiki Sign up

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

Social Media Workshop: Crowdsourcing List of Resources for Semester

For week 2, read:

bell hooks Feminism is for Everybody, “Introduction: Come Closer to Feminism”

The Guardian's: *The Not so Secret History of Comics Drawn by Women*

<http://www.theguardian.com/books/2016/jan/10/women-comics-not-so-secret-history>

The Guardian's: *Why the Male Domination of Classical Music might be Coming to an End*

<http://www.theguardian.com/music/2015/feb/28/why-male-domination-of-classical-music-might-end>

WEEK 2, January 19: What is Feminism?

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

Workshop on Curation

Keyword Workshop sign up

For Week 3 read bell hooks, Chapters 1-3, 10 (white privilege, lifestyle feminism, consciousness raising)

WEEK 3, January 26: Consciousness Raising: Creating Opportunities for Dialogue

Discuss hooks, Sign up for Keywords Workshop

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

Handout Project 1

For week 4, read chapters 5 and 6 (on women's bodies: reproductive rights, beauty)

WEEK 4, February 2: Our Bodies, Our Selves

For week 5, read bell hooks Chapter 4 (children's education)

Finish single image soundscape

WEEK 5: February 9: Youth Media **Single Image Soundscape due**

Guest speaker: Magalis Martinez

Discuss hooks and view website, *Ruby Skye, PI*, Jill Golick and Amy Poehler's *Smart Girls*
Discussion of Children's Education and media

Handout Project 2: Keyword Video

For week 6, 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

And

Bell Bajao, <http://www.bellbajao.org>

WEEK 6, February 16: Masculinity

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

WEEK 7, February 23: Work and Class

Speaker: Grace Lee

Screening: *American Revolutionary: The Evolution of Grace Lee Boggs*

For week 8 bell hooks, chapter 8, Global Feminism

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

WEEK 8, March 1: Global Feminism

Guest Speaker Martine Joelle McDonald, *JourneysinFilm.org*

Keywords Rough Cut Due

For week 9, read:

Tracy Fullerton, Janine Fron, et. al: The Hegemony of Play

WEEK 9, March 8: Introduction to Feminist Games; **Final Cut Due for Keywords**

Guest speaker: Bonnie Ruberg

For Week 10 read selection from Ytasha Womack, Afro-Futurism

March 14-20 Spring Break

WEEK 10, March 22: Speculative Fiction: *The Case of Afro-futurism*

Discuss Womack

Handout and Intro Project 4: Interactive Narrative/Transmedia Storytelling

For week 11: read Womack selection

WEEK 11 March 29: Future Texts

Screening and discussion of “Future Texts”

Project Work – in class lab time

*For Week 12 read hooks, chapters 14 – 16, Selection from Womack
and*

“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

WEEK 12, April 5: Sexuality and the Limits of Gender Labels + Project Updates

For week 13, read bell hooks, chapter 19, Womack selection

WEEK 13, April 12: Project Updates – In class lab time

For week 14 read Womack selection

WEEK 14, April 19: Feminists Rewrite Pop Culture + Project Updates

Guest speaker, Roxanne Samer: "Love and Critique in the Art of Fan Vidding"

For week 15, finish projects

WEEK 15, April 26: Final Projects Presentations with Peer Review Due

Exam week

Final Exam week: Final Course Reflection and “wiki clean-up” are due on Wednesday, May 11 at 4:00 pm

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 on line as part of our class. Therefore 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.

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.

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 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 [<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/>. 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/>.

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.