IML 499: The End of Campus Rape: A Media Arts Practicum

Units: 2
Spring 2019—Wednesday—Time: 1-4 pm
Location: SCI 209  3 hours
Instructor: Anne Bray
Office: lobby of SCI
Office Hours: hour before or after class
Contact Info: anne@freewaves.org

Course Description

Rape is a national crisis. The act of rape; the handling of rape cases; solutions for preventing rape: each of these deeply affects campus life, and finding solutions for a problem that is at once vast, complex and urgent in turn requires tackling it from multiple angles.

There are three general modes of rape prevention: 1) rape prevention protocols developed by researchers in psychology; 2) rape prevention tools designed to help potential victims prevent rape; 3) arts-based response that use creativity to expose violence.

We propose to address rape eradication through a practicum that will integrate three methodologies, namely social science research, critical thinking and design practices, as well as the incredible expertise of the local non-profit organization dedicated to ending violence against women called Peace Over Violence. Founded in 1971, the organization has played a vital role in examining rape as a complex issue, and they have done so through many modalities, from guerrilla theater skits and graphic design initiatives to hotline support and curriculum development.

The practicum will draw students from disparate disciplines and enable them to explore how each approach frames the problems and proposes solutions. Students will learn in an applied way how each methodology functions, and they will engage in each to produce new knowledge. Our goal is to come to an understanding of the complexity of campus rape, and respond through a creative speculative design project infused with research findings and critical thinking that may take the form of a video, interactive game or web-based media experience depending on the interests of the students and instructors. Non-Cinema students may write a 15-page paper in place of an art project.

Revised July 2016
Learning Objectives
- to experience in some depth the extensive information known about campus rape
- to consider the still missing information about campus rape
- to find the most and least vulnerable potential victims of rape
- to identify strategies of approaching diverse audiences for these sensitive subjects
- to select one target audience and most effective method for their approach

Prerequisite(s): no-prequisite course(s)
Recommended Preparation: course work or background that is advisable, though not mandatory, is some study of public health, social work, psychology, public art, media art or any other field relating to sexual assault.

Course Notes
Letter grade or Credit/No Credit

A class Wiki will be established for weekly blogs posts. Videos and websites will be available online.

Technological Proficiency and Hardware/Software Required: No special knowledge is required. Creative students may use their media, art, writing and theater skills. Academic students may team with creative students or write 15 page papers.

Required Readings and Supplementary Materials


bell hooks, Teaching to Transgress, Education as the Practice of Freedom, Routledge, 1994.


Description and Assessment of Assignments

The project will reflect the student’s ideas of how to end rape at some sector of USC. At the end of the semester a prototype or paper will be presented as a pitch in the final session.
**Grading Breakdown**

**Discussant for one visiting speaker**  
10%  
Each student will serve as a discussant for a visiting speaker. Their responsibilities will include doing the research so they can introduce the speaker, and ask penetrating questions related to the speaker’s work. They will be evaluated based on their diligence in creating appropriate, insightful materials and interactions for use in the class.

**Weekly Blog Posts**  
30%  
Each student will be required to blog 250 words per week to assess the value of videos, art projects, website information or the readings. The blogs will be evaluated based on how effectively they are able to use the week’s materials as the basis of an analysis of the key ideas represented therein.

**Project proposal**  
15%  
Each student will be required at the midterm to submit a visual or written description of their conception for a final project. This proposal should have a target audience, USC site, a form of public address and a justifying description of the combination. These proposals will be discussed with the instructor, who will evaluate how well the student has developed the concepts, form, and outcomes of their proposed projects.

**Theory of Change chart**  
10%  
Each student will produce a theory of change matrix related to the proposed project. These charts will show how students measure the short and long term inputs and outcomes of their proposed projects. The matrices will be evaluated based on the effectiveness of the students’ efforts at researching the issues related to their project, and projecting those through the theory of change. See [https://www.theoryofchange.org/what-is-theory-of-change/faqs/](https://www.theoryofchange.org/what-is-theory-of-change/faqs/) for examples.

**Draft project presentation and final project presentation**  
20%  
In the last two weeks of the class, students will first present their projects to their classmates, receiving critiques, then they will present to a jury of artists, academics, and community activists. Students will be expected to take the criticisms they receive from the first presentation and incorporate it in their revisions (final project).

**Participation and in class activities**  
15%  
Throughout the class, students will be required to participate regularly in class discussions and class activities.

**Grading Scale**

Course final grades will be determined using the following scale

- **A**  95-100
- **A-**  90-9
Assignment Rubrics
Thoughtful, effective projects, discussions and blogs will be given the highest scores.

Assignment Submission Policy
Weekly blogs will be due the night before class. A final project or paper will be due 2 weeks before the final as a draft and during the final class as a public presentation.

Grading Timeline
Midterm notification and after final project presentation

Course Content
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Course Introduction
The output will be one speculative project per student. Sites will be compared: dorms, bathrooms, web, bars, arenas, clubs, cafes, etc. The solutions can be events, talks, media, public art, games, social media, etc. The potential audiences are college, sports, fraternities, sororities, athletes, international students, freshmen, ROTC, drinkers, coaches, gym users, and more.

Potential outcomes: Prevention material in the form of video, story, audio, event, educational material, public art proposals or a research paper. Arguing for a targeted audience and theory of change, students will construct a proposal or academic paper to address their ideas of rape prevention. Online training, interactive theater, interactive video scenarios, speaker and film series, survivor concerts, bathroom messages, bar communications, residential and Greek life engagements, athletic interventions, legal, data and psychological framings will assist. A theory of change will be developed individually and as a class.

Participants
The instructor with a four-member organizing team brings together expertise in the arts, public policy, media and gender studies, as well as rape and sexual violence.

Anne Bray (instructor)
Media Arts + Practice Division, School of Cinematic Arts
Anne Bray has been working at the intersection of public space and media art as a hybrid artist and director of the nonprofit media arts organization, Freewaves. The creativity of one and the social outreach of the other have continuously fed each other. Engagement with edgy, demanding, clarifying art by a broad public is Bray’s mission. She connects challenging art with venues that offer the visibility, resources and energy for prominent display with an involved viewership. She is a visual instigator and translator. Her specialty is finding platforms for pressing and compelling subjects to be broached from various angles in different media. She exhibits that work in formats that publics, often unaware of contemporary art, can comprehend without the work losing its integrity. In her art, like in her career, she contrasts different points of view side by side. Viewers are asked to examine themselves. Questions are often the format. Bray has served as an adjunct faculty member in the School of Cinematic Arts for 12 years, and currently teaches the Digital Studies Symposium course, bringing artists and activists to the USC campus weekly each fall semester. She has been artist in residence at Arizona State University to brainstorm the use of art for rape prevention 2015-16.

Lisa Schweitzer (visiting professor)
Sol Price School of Public Policy
Lisa Schweitzer is a Professor at the Sol Price School of Public Policy who specializes in urban studies, and, in particular, analyses of social justice, environment and transport. Her work has appeared in multiple popular and scholarly outlets, and her research has been funded by the National Science Foundation and the National Institute of Health.

Alison Trope (visiting professor)
Annenberg School for Communication and Journalism
Alison Trope is a Clinical Professor in the Annenberg School for Communication and Journalism and Director, Undergraduate Studies for the School of Communication. She is the author of *Stardust Monuments: The Saving and Selling of Hollywood* (Dartmouth, 2012), which explores the enduring efforts to memorialize and canonize the history and meaning Hollywood takes on in our everyday lives. Her next project examines the history and current state of Hollywood philanthropy and activism. Trope is also Director of The Critical Media Project, a web based media literacy resource focused on the politics of identity (gender, race, class, and sexuality).

**Ange-Marie Hancock Alfaro (visiting professor)**

Dana and David Dornsife School of Letters, Arts and Sciences

Ange-Marie Hancock Alfaro is Professor and Chair of Gender Studies at the University of Southern California and a globally recognized scholar of intersectionality theory, the world's leading analytical framework for analyzing and resolving inequality. She has written numerous articles and three books on the intersections of categories of difference like race, gender, class, sexuality and citizenship and their impact on policy: the award-winning *The Politics of Disgust and the Public Identity of the “Welfare Queen,”* (2004), *Solidarity Politics for Millennials: A Guide to Ending the Oppression Olympics* (2011) and *Intersectionality: An Intellectual History* (2016). The applied forms of her research focus on diverse donors in philanthropy, partnerships between funders and nonprofits for social change, and cross-sector training of leaders to implement intersectionality.

**Shirley Alvarado (visiting activist)**

Shirley Alvarado is the education director of Peace Over Violence, the project’s community partner and a nonprofit, multicultural, community-based and volunteer-centered organization dedicated to building healthy relationships, families and communities free from sexual, domestic and interpersonal violence. To achieve this mission Peace Over Violence oversees five specific areas of support: Emergency, Intervention, Prevention, Education and Advocacy. The project will build on POV’s long history of experience with and consider the applicability of the group’s two curricula for colleges and universities as one vector toward preventing rape.

**Writer Roxane Gay** and **artist Suzanne Lacy** and activist **Amanda Nguyen** will also visit class.

**Course Schedule**

**Week 1**: Introduction to class goals, structure, schedule, assignments and requirements, meet students, assess their knowledge, show rape myths, review current USC rape prevention methods, share web resources,

Blog: assess End Rape on Campus  [http://endrapeoncampus.org](http://endrapeoncampus.org)

**Week 2**: Guest Speaker: Ange-Marie Hancock Alfaro, overview from her just completed class, discussion of potential targeted audiences e.g., fraternities, sororities, athletes, international students, freshmen, ROTC, drinkers, coaches, gym users, and more.

**Week 3:** Debate by students regarding what audience they will each fictionally direct their project towards

Blog: Watch and assess an episode of [https://c4aa.org/webinars/](https://c4aa.org/webinars/) techniques by The Center for Artistic Activism

**Week 4:** Guest Speaker: Shirley Alvarado from Peace over Violence organization, to describe the organization’s rape prevention programs strategies.

Blog: assess *Misrepresentation* video documentary about gender biases of mass media

**Week 5:** Debate by students regarding best medium to reach their proposed audience: film, documentary, or graphic social media

Read *Hunger* by Roxane Gay and read [http://www.risenow.us/](http://www.risenow.us/) The international bill of rights of rape survivors worldwide

Attend: *Survivors Rise: Roxane Gay and Amanda Nguyen in Conversation* with Tara MacPherson
Wednesday, February 13, 2019 at 7 pm at Bovard Auditorium

Blog: assess the above event’s relevancy to student’s project

**Week 6:** Guest Speaker: Alison Trope from Communication about media and rape culture.


**Week 7:** Debate by students regarding better medium to reach their proposed audience among theater, story, and interactive narrative.

Blog: assess *Hunting Ground* documentary

**Week 8:** Guest Speaker: Lisa Schweitzer, Public Policy, about feminist use of rape data

Blog: assess a relevant video from CriticalMediaProject.org by Alison Trope

**Week 9:** Visit to World Building lab to experience and experiment with imagining a world without rape with follow up visit by Shirley Alvarado

Blog: write a response regarding POV’s request: Imagine a World Without Violence
**Week 10**: Guest Speaker: Suzanne Lacy, new genre artist with past public projects about rape and the website [www.againstviolence.art](http://www.againstviolence.art) by Suzanne Lacy and Leslie Labowitz,

Blog: assess Chan & Mann recreation of Lacy work in 2015 with LACE, and sculptural visual artists: Kim Abeles’ and Kara Walker’s

**Week 11**: Debate between legal advisor and prevention educator from USC about the difficulties regarding internal legal protocols

Blog: assess performance artists Emma Sulkowicz and Cassils,

**Week 12**: Pitching final projects to instructor and class

Blog: assess graphic artists: Tatyana Fazlalizadeh, Tania Katan, and Barbara Kruger

**Week 13**: Theory of change chart design, concept and goals to define short and long-term goals and strategies

Blog: assess performances of Immortal Technique, Amy Shumer, Laverne Cox,

**Week 14**: review Installation and signage artists: Ni Santas, Camlab, Vaginal Davis and tech art app: Micha Cardenas. Comparison of all artists over the semester.

Blog: conclude which artist is most effective for the audience the student has selected.

**Week 15**: Pitching final projects to guests. Select projects to pitch for funding by Wicked Problems Practicum for execution.

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**Statement on Academic Conduct and Support Systems**

**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/](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](http://policy.usc.edu/scientific-misconduct).

**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/](https://engemannshc.usc.edu/counseling/)

*National Suicide Prevention Lifeline - 1-800-273-8255*
Provides free and confidential support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [http://www.suicidepreventionlifeline.org](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/](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/](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/](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/](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](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/](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/](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](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](http://dps.usc.edu)

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