

COMM 451: Visual Communication and Social Change (4.0 units)

Fall 2021 – Thursdays – 3:30 pm-6:30 pm

Section: 20665R

Location: ANN 209 / Zoom

Instructor: Paulina Lanz (she/her)

Office: Virtual (email Paulina to schedule a time and receive Zoom info)

Office Hours: By appointment

Contact Info: paulina.lanz@usc.edu

Course Description

Analysis of photography's evolution; new strategies for the photographic image, photo documentary work and global social issues; analysis of images on blogs and web sites.

Aesthetics have played a unique role in raising awareness and fostering significant social change. One of the goals for this course will examine the continued effectiveness of visual culture and its possibility for change. At a time in history when literally billions of digital photos are being produced annually—in one year an estimated 250 billion digital photos were made and nearly a billion camera phones were said to be in use—developing both a theoretical and practical understanding of the history and current practices of visual communication and its storytelling capabilities, principally through photography, video and film, is critical. In this course, we will explore different approximations to the aesthetics of the visual, and we will explore ways to utilize this knowledge to devise new strategies for the use of the photographic image. The course will look explore visual culture in its relationship to power, as an interconnection of objects, and their constituted relationships. In recent decades photographs and video have been integrated in mass media, but also in an array of interdisciplinary fields of study including sociology, anthropology, education, public health and of art. Visual work has and will continue to serve as a critical component in societal discussions and decision-making around global social issues, ie., war, famine, disease and poverty. This course will help explore the possibilities for change through the multiple levels of interdisciplinary scholarship that converse among the fields of visual culture and communication, especially across media theory, digital media, affect theory, and cultural studies, rooted in theoretical and pedagogical foundations of our constructed imaginaries.

Student Learning Outcomes

- Understand the genealogy of visual culture in its relation to media and communication.
- Critically compare different approaches to visual communication across various disciplines and mediums for change.
- Evaluate the effects of visual culture through the materiality from the past and into the future

- Synthesize the media ecology of the visual realm in terms of memory, affect, and imagination
- Develop critical awareness of photographic uses in the digital age and image methods and ethics for information, social awareness and social change.
- Critically examine the emergence of civic media and participatory culture in the shaping of critical and personal worldviews.

Recommended Preparation: Think about your own educational, professional, and personal goals. Brainstorm some topics for which you wish to hone your expertise and nurture your personal interests and passions. Prepare to workshop them with the collective of students you will be working with this semester. Be willing to challenge yourself. Be prepared to embrace the interdisciplinary value of the field of Communication. Be dedicated to learning from each other and respectfully helping one another grow as scholars, professionals, and human beings.

Required Readings and Supplementary Materials

Most assigned texts are available electronically via USC Libraries, but alternately you can also purchase them from your favorite independent bookstore (you can find some [here](#)). Required course readings not available via USC Libraries will be made available via the content section of Blackboard. Lecture PowerPoint presentations will be posted to the content section of Blackboard following each class session. *The instructor may change the syllabus at any time during the course in order to better serve the intellectual mission of the course*

ASSIGNMENTS & GRADE DISTRIBUTION

A. Assignment Description & Breakdown of Grade

Assignment	% of Grade
<p>Participation and Attendance Attendance for this class is required and expected, as we only have a short time and so much to accomplish together. Your participation will be assessed by how engaged you are with one another, with me as your instructor, and the content to which you are committing yourself. To have a substantive and engaging discussion, you are expected to carefully read the assigned material prior to attending the class, be prepared to participate in discussions and activities, and timely submit questions/comments in order to structure the conversation promptly at the indicated due date and time. This is professional courtesy to all your peers. Mindful of potential anxieties related to speaking up in masked spaces, there are many ways to participate. We will discuss these in class and set communication expectations together. Participation also requires you to individually (and virtually) meet with me at least once during the short semester. We are in this together! The more you show up for yourselves and for one another, the more you will learn. For any religious holidays you wish to observe, I can assure you your participation and attendance grade will not be impacted in any way.</p>	10%
Visual Journal	20%

<p>Students must create an ongoing visual journal in which they document, index, and reflect on relationship to social change in their daily lives. These journals will be evaluated during the midterm (must include the midterm planning in the journal) and at the end of the semester, as one material object.</p>	
<p>Case Study Research & Co-Facilitating Discussion</p> <p>Students will research a civic or activist organization they feel is making innovative use of media towards social change. You will develop either a five-page report or creative media project that can include short videos, podcasts, slideshows, photo-essays, or anything else approved by the instructors. Students will share their report in class. In addition to the case study research presentations, students will co-facilitate the discussion through student-selected readings/case studies at least once over the course of the semester.</p> <ul style="list-style-type: none"> • For seminar leadership: <ul style="list-style-type: none"> • As facilitator you are tasked with leading the class members through the readings, introducing important concepts and analytical problems that are raised by the reading. • Identify four to six key questions that you think the class should focus on. Make sure to give context to the questions to help open the discussion. • Develop an activity that helps pace the discussion and that includes a prompt for the visual journal (see assignment). You can connect with past issues raised in previous seminars. • Your case study will serve as an example that relates to the texts and/or authors 	15%
<p>Final Reflection</p> <p>As your instructor, I am interested in knowing how far you think you have come in this class. What personal strengths did you discover or hone throughout the semester? What challenges did you face, and how will you aim to continue growing, based on what you have learned and as you advance beyond the course? What knowledge did you gain this semester? Grounding your reflection in course readings, multimedia cited, your personal public speaking experience, and the collective of students who joined you this semester, what was most impactful to you? Students will develop engaging content around themes, concepts and examples surfaced in class to arrive at a collective emergent definition of civic media. It can be conveyed in any medium —or 4-5 pages (excluding references), double-spaced, and APA-formatted— and will be shared in our final class. This assignment can be combined with the Making Project or completed separately.</p>	10%
<p>Making Project</p> <p>Throughout the semester you will explore your relationship to social change, inspired by course materials and discussions. Students will create a two-part research project that speaks to each of their individual research agendas. Students should discuss their project with the instructor so we can set an appropriate scale for this project. Before the last meeting, students must receive approval from the instructor regarding their proposed paper/project topic and scope.</p>	15%

<p><u>Making Project Prototype [Midterm]</u>: Students will create a research proposal for a paper or a material-based media project where temporal frames will serve as narratives to connect larger world-events and future-thinking. This work-in-progress civic media artifact will apply the broad ideas of the course. A prototype can include a digital tool, a short film, social media campaign or any other medium the students wish to play with for this assignment. We invite experimentation and learning new tools.</p> <ul style="list-style-type: none"> • Due on week 7 <p><u>Final Making Project</u>: The students will materialize the research/project midterm proposal, exploring concepts and topics discussed in the course. Students should be ready to give a 10 minute presentation on their project in the final weeks of the class. We expect students to dedicate no more than 15 hours to this project and ask that they provide a short (~150 word) description of their process and what they learned along the way.</p> <ul style="list-style-type: none"> • Due on exam date 	30%
TOTAL	100%

Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

How to get an 'A' in the class: Be present! Be engaged. Be committed to yourself and to one another. Do your best to absorb the assigned readings, complete the assignment requirements, and be willing to collaborate. Be open-minded and ready to learn from one another's work. As you feel capable, communicate and be transparent with me about the very real experience of burnout, and/or know you will not be judged for challenges life has thrown your way. This will better my chances of meeting you where you are at any given moment in the semester. For any days you *must* miss, view the class content online and/or connect with folks in the class to ensure you remain on board.

Grading Standards

Letter Grade	Description
A	Brings authenticity and passion to the topic; exceptional and enthusiastic commitment to the assignment/task; demonstrates extraordinary and comprehensive understanding, critical thinking skills, and knowledge of subject matter; assignment objectives met and exceeded. Delivery and presentation, and/or content and materials are captivating and inspiring.
B	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good critical approaches, if not thorough understanding;

	only minor substantive shortcomings; good commitment to assignment. Delivery and presentation, and/or content and materials are engaging.
C	Shows satisfactory and reasonable knowledge and understanding of subject matter; most expectations are met; despite shortcomings, demonstrates basic level of understanding and sufficient commitment to assignment. Delivery and presentation, and/or content and materials are interesting enough.
D	Demonstrates little effort; minimal knowledge and understanding of subject matter; more than one significant shortcoming; indicates only a most rudimentary level of understanding; less than sufficient commitment to assignment. Delivery and presentation, and/or content and materials are lacking sound judgment.
F	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding; apathetic commitment to assignment. Delivery and presentation, and/or content and materials are lackluster, confusing instead of helpful, or missing altogether.

All assignments will be graded and available to within 14 days of submission and/or presentation. For any concerns about a grade you received on any given assignment, please reach out to me in writing/email, stating the reasons why you feel the grade is inaccurate, within one week of receiving the graded assignment (please wait 24 hours before appealing it in writing), stating the reasons why you feel the grade is inaccurate, taking specific written comments into consideration. No late grade appeals will be accepted for review. Once an appeal is received, we will schedule a meeting to discuss the grade. After review of the appeal and discussion with the student, I will determine whether or not the appeal should be granted.

F. Assignment Submission Policy

All assignment materials are to be submitted to the designated folder; all assignments are to be submitted by 11:59pm on the day they are indicated due. If you will need to submit an assignment late, please reach out to me and communicate. Late submissions not cleared with me ahead of time will receive a grade deduction of 5%.

Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)

Link: <https://classes.usc.edu/term-20213/calendar/>

Friday, September 10: Last day to register and add classes for Session 001

Friday, September 10: Last day to change enrollment option to Pass/No Pass or Audit for Session 001

Friday, September 10: Last day to purchase or waive tuition refund insurance for fall

Tuesday, September 14: Last day to add or drop a Monday-only class without a mark of "W" and receive a refund or change to Pass/No Pass or Audit for Session 001

Friday, October 8: Last day to drop a course without a mark of "W" on the transcript for Session 001. Mark of "W" will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, October 8: Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

Friday, November 12: Last day to drop a class with a mark of "W" for Session 001

Saturday, November 13: Last day to change between letter grade or Pass/No pass in a letter graded course for Session 001.

Policies and Procedures

Course Note

This syllabus may be subject to change based on the progress of the class, news events, and group needs.

This course has been designed to transition to fully online, should the need arise due to local, state or federal guidelines. In the event that the delivery method is altered, please be assured that the learning goals and outcomes of the course will not change; however, some aspects of the course will change in terms of the mode of delivery, participation and testing methods.

Teaching philosophy

A big part of my understanding of the world comes from my relationship to the senses, and how they help us better understand our surroundings. My teaching philosophy focuses not only on what is close to our senses, but that which they cannot grasp: the invisible, the silence, the ephemeral. While reckoning with the privilege of being seen, I guide my teaching and scholarship by whose voices are being heard as an overarching principle, from counter-histories, and the haunting narratives that surround them.

In the classroom, I try to find points of intersection among themes and common threads, where my work overlaps with what I care about and what I care for. I recognize the need of encouraging attentive participation, critical dialogue, and enthusiastic engagement with assigned readings. In the most recent class I designed, Material Culture and Communication, I explored the seminars and assignments with the intention of creating a collaborative, inclusive, and intellectually rich space for both students and myself.

While constructing the course syllabus, these are my guiding questions:

1. Which voices am I privileging?
2. How will my assignments bring students in conversation with these voices?
3. What will this course provide in order to contribute to students' critical toolbox?

I also try to assign canonical and theoretical readings in tandem with non-academic intellectuals or media artists, aside from asking for student engagement through/against the readings. I also try to minimize the importance of closed-book exams, and try to encourage project experiments that eschew the standard paper format. I am particularly sensitive to constructs which prohibit a range of learning styles and abilities. In the end, I do want to cultivate different ways that knowledge is acquired and always open to reevaluating and adapting to students' needs and passions.

Building a Brave Space and Creating a Culture of Respect:

Cognizant of the current times in which we are living, I want to stress the importance of shared empathy. Recognizing the impact of burnout amid a global pandemic, and the very individualized experiences we have and will continue to experience considering everything happening in the world, as your instructor I will do everything in my power to ensure this classroom remains an uplifting space, rather than one that contributes to toxic forms of exhaustion.

During such challenging times, I want you to know I look forward to working together, to create a safe, productive, anti-racist, intersectionality-informed, and trauma-informed environment where we can engage and learn from one another. I look forward to creating with you a space where each of us share, discuss, and collaborate as a team while I help guide each of you toward critical engagement with our course materials.

I have constructed this course in a way that not only helps you to develop and strengthen your analytical skills, but also in a way that hopefully helps you to develop and strengthen your imaginative and critical thinking skills as young professionals and evolving Communication scholars.

Because I will encourage you to tap into your own personal passions, many of which may very well relate to current events, some of the topics we discuss may be sensitive. It is absolutely ok for you to disagree with me and/or another student, and please do so respectfully. Listening and compassion will be key. During the first week of class we will discuss group agreements, collectively developed within our group. Please be present and ready to share.

Communication

a. Office Hours: My office hours are by appointment. This approach allows me to better work with you and your schedules, and it has proven to be a better use of my own time. To set up a meeting with me, contact me by email at paulina.lanz@usc.edu. Once we agree upon a mutual time that works, I will send along a Zoom link set to our agreed upon meeting time. 3 quick points regarding office hours:

- At least once during the semester, I would like each of you to schedule a time to individually meet with me over Zoom. This is mainly to check in with you and see how you are doing, but also to find out how I might better individually support you. If there is anything related to the course you feel less confident about bringing up during lecture, this would be a good opportunity to chat. These conversations will also help me to remain flexible and figure out ways to improve the course, according to your own intellectual and professional interest(s).
- Some students like to meet with me quite a bit during the semester. Others prefer to not meet with me at all. Both styles are ok, with the exception of a one-time meeting. Regardless, I am here to meet you where you are and support you as your instructor, to the very best of my abilities.

- I do encourage each of you to resist rushing to meet with me prior to the day an assignment is due, as I will always try but may struggle to accommodate.
- b. **Email Policy:** I will try to answer all emails within 24 hours on weekdays. If you email me on Saturday or Sunday, you may need to wait until the following Monday or Tuesday for me to reply. If you have not heard back from me by then, try sending another email.

Technological Proficiency and Hardware/Software Required

Access to a digital or film camera is necessary.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

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](#)." Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course, without approval of the instructor.

b. Emergency Preparedness/Course Continuity in a Crisis

Since Spring 2020, USC executive leadership has announced an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on **Campus Safety and Emergency Preparedness**.

c. Zoom Policy

Class session recordings and transcripts are available on Blackboard usually within 24 hours of the class. *All lecture content is considered intellectual property, and the privacy of students is guaranteed by Federal law, FERPA (The Family Educational Rights and Privacy Act). Therefore, Zoom recordings are for our internal class purposes only. It is YOUR responsibility to keep our Zoom recordings PRIVATE. You may NOT save, distribute, or share the recordings or transcripts with anyone.*

Per SCampus. Section 11.12(B): Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on

unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

d. COVID-19 contingencies

In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should:

- Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19. Nothing we do in our class is worth risking your health, my health, or the health of your peers.
- Contact your Instructor to identify options available for keeping up with course requirements and content.

e. Masking and Face Covering

USC's current mandate is that everyone will be required to wear a face mask in university buildings, including classrooms. You **MUST** wear a mask appropriately (i.e., covering both your mouth and nose) the entire time you are in class. There is a no eating or drinking allowed classroom policy; however, students may briefly remove their masks to sip on a beverage, but masks must be worn between sips. Anyone attending class in-person without a mask will be asked to put one on or leave. Students who refuse to wear masks appropriately or adhere to stated requirements will face disciplinary action.

To protect the health and well-being of the University and wider community, USC has implemented a policy requiring all people, including students, faculty, and staff, to wear a face mask that covers the mouth and nose while indoors. The classroom is a community, and as a community, we seek to maintain the health and safety of all members by wearing a face mask when in the classroom. Removing your mask for an extended period to eat or drink in class violates the masking directive and endangers others. Failure to comply with this policy is interpreted as disruptive classroom behavior and may be a violation of USC's Student Code of Conduct.

Land Acknowledgement

USC occupies unceded land of the Tongva/Gabrielino peoples. It is integral to acknowledge these people's and their elders' past, present, and future, and to call attention to the history of settler colonialism in this place, to the ongoing struggles for recognition and justice and to the living culture of the Tongva/Gabrielino peoples. This course acknowledges the many indigenous peoples also residing in this place, including other peoples indigenous to the greater Los Angeles area, to California, to the Americas, and the wider world, who share a history of conquest, violence, and enslavement. To learn more about the indigenous history of our region go to and <https://mila.ss.ucla.edu/> and <https://native-land.ca/>. To connect to on-campus

resources and programs for indigenous or interested students go to the Native American Student Union: <https://nasu.usc.edu/>.

STUDENT RESOURCES AND SYSTEMS OF SUPPORT

Stress Management

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213- 740-7711. The service is confidential, and there is no charge.

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. RSVP is a confidential resource, meaning anything you share or disclose will be kept confidential by their office. For LGBTQIA+ folks, RSVP's newest LGBTQ+ advocate and educator Edwin Bodney is an incredible person to reach out to for support as needed.

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Local Resource, in partnership with and also external to USC: Peace Over Violence Telephone Hotline <https://www.peaceoverviolence.org/hotlines>

Peace Over Violence's Emergency Services offer victims of sexual assault, domestic violence and intimate partner stalking emotional support, information, compassion, accompaniment, referral and advocacy services, 24 hours a day, 7 days a week. The Los Angeles Rape and Battering hotline is a confidential non-judgmental resource where staff and volunteers are available to provide emotional support, advocacy, information, and referrals. If you or someone you care about has been a victim of sexual assault, domestic violence, or intimate partner stalking, please call our 24 hour crisis line. Central LA: 213-626-3396 | South LA: 310-392-8381 | Pasadena/West San Gabriel Valley: 626-793-3385

National Resource, external to USC: RAINN (Rape, Abuse, and Incest National Network) Online Hotline <https://hotline.rainn.org/online>
Whether you're looking for support, information, advice, or a referral, RAINN's trained support specialists are ready to help.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu,
titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776 dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710 campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101 diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dps.usc.edu,
emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call dps.usc.edu Non-emergency assistance or information.

USC Campus Support and Intervention - (213) 821-4710 campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

ESL and Additional Accommodations

Please reach out to me as soon as possible if English is not your primary language and you believe you will require special accommodations. Please also reach out if you know you will require accommodations for any other reason, and I will connect you with the appropriate resource(s).

Institute for Diversity and Empowerment at Annenberg (IDEA)

<https://annenberg.usc.edu/research/idea>

IDEA explores the redemptive and transformational capacities of media, the arts, and culture, with specific attention to what they illuminate about identity, difference, and power. We organize and facilitate media, critical theory, and art-based interdisciplinary education, research, and programming. Our purpose is twofold: 1. To serve and engage with a diverse network of students, media professionals, artists, cultural architects, educators, organizers, and community and industry leaders. 2. To learn from and participate in the cultivation of new generations of cultural producers and thought-leaders. By highlighting and facilitating creative storytelling, self-expression, interaction, and critical thought, we forge community and generate new visions of a different world.

LGBTQ+ Student Center <https://lgbtrc.usc.edu/>

The LGBTQ+ Student Center (LGBTQ+SC; est. 2005) is a cultural center within the Student Equity & Inclusion Programs (SEIP) that provides support, education, advocacy, and connection to community for undergraduate and graduate students at the University of Southern California. The LGBTQ+SC welcomes students from across the gender and sexual identity spectra. The LGBTQ+SC is dedicated to providing support and programming for all the intersectionality of identities within the university's diverse community.

Asian Pacific American Student Services (APASS) <https://apass.usc.edu/>

APASS, founded in 1982, seeks to educate, engage, and empower the Asian Pacific American community & the USC Trojan Family through active participation, dialogue, and community-building. APASS advocates for all members of the Asian Pacific American community.

Center for Black Cultural & Student Affairs (CBCSA) <https://seip.usc.edu/centers/cbcsa/>

The mission of CBCSA is to create an Afrocentric, holistic learning environment for academic, social and professional development, and civic engagement for all members of the USC community.

First Generation Plus Success Center (FG+SC) <https://seip.usc.edu/centers/firstgenplus/>

The First Generation Plus Success Center at USC (FG+SC) serves as a resource hub for current first generation, undocumented, and former foster youth students as they navigate campus. We encourage and empower the USC community to embrace and celebrate the multiplicity of identities the first generation college student population holds.

Immigrants and Global Migration Initiative (IGMI) (legal resource)

<https://www.provost.usc.edu/initiatives/wicked-problems/immigrants-and-global-migrationinitiative/>

GMI, through existing projects on campus, will provide direct services to immigrant communities and neighbors of the university's campuses. As a result, USC students and staff, and members of the community will directly benefit from the research, policy advocacy, and direct services provided. Ultimately, IGMI strives to become the premier location in the nation for intellectual discussion, debate, and insight with regards to immigration, migration, and immigrant populations.

The Gould School of Law Immigration Clinic <https://uscimmigrationclinic.org/>
Staffed by law students, faculty, and staff and provides free legal representation to adults and children from all over the world, including Mexico, Central and South America, and Africa. The Immigration Clinic's two direct service projects are the USC Gould Immigrant Legal Assistance Center (ILAC) and the USC Citizenship Initiative. All legal services provided by the Immigration Clinic are free of charge.

La CASA – Latinx Chicanx Center for Advocacy and Student Affairs
<https://lacasa.usc.edu/>

La CASA offers student advocacy, personal support, and assistance for Latinx student groups, as well as transitional and beyond-USC programming.

Student Equity and Inclusion Programs – Undocumented Students
<https://seip.usc.edu/centers/firstgenplus/undocumentedstudents/>

USC offers a myriad of assistance and support services to undocumented students, or students who do not have legal U.S. immigration status. From scholarships to legal assistance, SEIP seeks to provide access to resources to undocumented students to make certain every student's needs are met regardless of income, cultural background, or residency.

The Undocumented Trojans Online Resource Center <https://undoc.usc.edu/>

This online resource offers various Campus Resources and Programs for Undocumented, DACAmented, TPS, and Immigrant Students, Faculty, Staff and the Community.

Writing Center <https://dornsife.usc.edu/writingcenter/>

The USC Writing Center's mission is to empower students, faculty, and staff by supporting their development of writing and critical thinking skills. The Writing Center pursues its mission through individual consultations, in-class workshops, and a large roster of handouts and instructional videos. Consultants work with writers at every skill level and every stage of the process, from interpreting an assignment to producing a final draft. All of the Writing Center's services are free.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Course Schedule: A Weekly Breakdown

Important note to students: Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability. Relevant readings and educational forms of multimedia will be added as we go.

	Topics/Daily Activities	Deliverable/Due Dates
Week 1 Dates: 8/26	<p>Introduction</p> <p>Ice Breaker – infinite hope Introductions, review syllabus Theory & praxis: View: Ayoka Chenzira, “Revel in the Physical” [https://www.youtube.com/watch?v=kKAPya4IF_M] Review: Miriam Sweeney, “How To Read for Grad School” [https://miriamsweeney.net/2012/06/20/readforgradschool/]</p> <p>For week 2: Select: Memory object Select: Co-facilitation week (on Google Sheet) View: Trinh T. Minh ha, <i>Reassemblage</i> https://www.artandeducation.net/classroom/video/66044/trinh-t-minh-ha-reassemblage Visual Journal:</p> <ol style="list-style-type: none"> 1. Add visual of pop culture character 2. Add masked and unmasked selfie/photo <p>Read: Berger; Rose; Ritchin; Sontag</p>	
Week 2 Dates: 9/2	<p>Critical visual methodology</p> <p>John Berger, <i>Ways of Seeing</i> [Chapters 1-3] Gillian Rose, “Researching Visual Materials: Towards a Critical Visual Methodology.” Fred Ritchin, “Preface” & “Chapter 1,” <i>Bending the Frame</i> Susan Sontag, “In Plato’s Cave,” <i>On Photography</i></p>	
Week 3 Dates: 9/9 [Virtual session]	<p>Visual regimes and power</p> <p>Nick Mirzoeff, “The Right to Look” Douglas Crimp, “How to Have Promiscuity in an Epidemic” [rescheduled] Susan Sontag, <i>Regarding the Pain of Others</i> Roland Barthes, “The Rhetoric of the Image”</p>	[Labor Day: Monday, September 6]
Week 4 Dates: 9/16	<p>“When seeing isn’t believing”</p> <ul style="list-style-type: none"> • Judith Butler, “Endangered/Endangering: Schematic Racism and White Paranoia” • ‘It Was Torture’: An Abu Ghraib Interrogator Acknowledges ‘Horrible Mistakes’ NPR 	

	<ul style="list-style-type: none"> Hanusch Folker, The visibility of disaster deaths in news images: A comparison of newspapers from 15 countries John Tagg, "The Violence of Meaning," <i>The Disciplinary Frame: Photographic Truths and the Capture of Meaning</i> <p>Screening: Mass Media and Liberation [rescheduled] Revolution Will Not Be Televised [rescheduled]</p>	
<p>Week 5 Dates: 9/23</p>	<p>Visual Evidence</p> <ul style="list-style-type: none"> "Revolutionary Walls: Chicano/a Murals, Chicano/a Movements" OR "Old Cowboys, New Indians: Hollywood Frames the American Indian Movement." In The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle. Minneapolis: University of Minnesota Press, 2005. Barbie Zelizer, "Chapter 1," About to Die. New York: Oxford University Press, 2010. Tina Campt, "Introduction." Listening to Images. Durham: Duke University Press, 2017 <p>In- class peer exploration: Forensic Architecture</p>	
<p>Week 6 Dates: 9/30</p>	<p>Witness, Bodies, and Excess</p> <p>Sander Gilman, "Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late 19th Century Art, Medicine, and Literature." Jillian Hernandez, "Introduction," in <i>Aesthetics of Excess The Art and Politics of Black and Latina Embodiment</i> Anzaldúa, Gloria, and AnaLouise Keating. <i>Light in the Dark/Luz En Lo Oscuro: Rewriting Identity, Spirituality, Reality</i>. North Carolina: Duke University Press, 2015. (selection) Allan Sekula, "The Body and the Archive"</p>	
<p>Week 7 Dates: 10/7</p>	<p>Pleasure, the Audience, and Spectatorship</p> <p>Shawn Michelle Smith, "Looking at One's Self through the Eyes of Others": W.E.B. Du Bois's Photographs for the 1900 Paris Exposition." McKenzie Wark <i>The Gaze and Its Others</i> https://www.e-flux.com/journal/117/387134/the-cis-gaze-and-its-others-for-shola/ Manthia Diawara, "Black Spectatorship: Problems of Identification and Resistance." bell hooks, "Oppositional Gaze." Laura Mulvey, <i>Visual Pleasure and Narrative Cinema</i></p>	<p>Making Project Protoype Visual Journal (Part 1)</p>
<p>Week 8 Dates: 10/14</p>	<p>No class</p>	<p>[Fall Recess: Thursday, October 14 and Friday, October 15]</p>
<p>Week 9 Dates: 10/21 [Virtual session]</p>	<p>Identities and disruption</p> <ul style="list-style-type: none"> Round table "Trap Door" José Esteban Muñoz, Pedro Zamora's Real World of Counterpublicity: Performing an Ethics of the Self. Gross, Katz, Ruby, <i>Image Ethics in the Digital Age</i> Linda Alcoff, selection from <i>Visible Identities: Race, Gender and the Self</i> 	

	<ul style="list-style-type: none"> • Nyong'o, Tavia. "Chore and Choice: The Depressed Cyborg's Manifesto." In <i>Afro-Fabulations: The Queer Drama of Black Life</i>, 185-98. New York: NYU Press, 2019; with any video of <i>Bina 48</i> • Reed, T.V. "ACTing Up against AIDS: The (Very) Graphic Arts in a Moment of Crisis." In <i>The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle Minneapolis</i>: University of Minnesota Press, 2005. <p>Guest speaker: Ana Howe Bukowski</p>	
<p>Week 10 Dates: 10/28</p>	<p>Visual fugitivity</p> <p><u>Read:</u></p> <ul style="list-style-type: none"> • Kobena Mercer, "Photography and the Global Conditions Cross-Cultural Modernity," and you can also look at the symposium excerpt in the ISSUU publication (46-50) • Robin D.G. Kelley, "Burning Symbols: The Work of Art in the Age of Tyrannical (Re)production." • Ashon Crawley, "Stayed Freedom Hallelujah" from <i>Otherwise Worlds: Against Settler Colonialism and Anti-Blackness</i> • Alexander G. Weheliye, selection from <i>Habeas Viscus</i>, Chapters 1 and 2, "Blackness: The Human;" "Bare Life: The Flesh" <p><u>Watch:</u></p> <ul style="list-style-type: none"> • Fred Moten, <i>talk at MOMA</i>, https://www.youtube.com/watch?v=G2leIFByllg&t=1250s (20:50-52:01) and you can also see these ideas in short excerpt marked in pdf for <i>Erotics of Fugitivity</i>. 	
<p>Week 11 Dates: 11/4</p>	<p>The tyranny of the possible</p> <ul style="list-style-type: none"> • Stephen Duncombe, "Utopia is No Place" <i>Open Field: Conversations on the Common</i> (in conversation with Sarah Peters). August 27. https://walkerart.org/magazine/stephen-duncombe-utopia-open-field • Henry Jenkins and Sangita Shresthova, "It's Called Giving a Shit!: What Counts as "Politics"?" In <i>By Any Media Necessary: The New Activism of Youth</i> • Stephen Duncombe, "Imagine an Ethical Spectacle," in <i>Dream: Re-Imagining Progressive Politics in the Age of Fantasy</i> • Di Chiro, Giovanna. "Nature as Community: The Convergence of Environment and Social Justice." In <i>Uncommon Ground: Rethinking the Human Place in Nature</i>, ed. William Cronon. New York: Norton, 1996. 	
<p>Week 12 Dates: 11/11</p>	<p>Imagination and Theories of Change</p> <ul style="list-style-type: none"> • Jenkins, Peters-Lazaro, G., & Shresthova, S. (2020). "Introduction," in <i>Popular Culture and the Civic Imagination: Case Studies of Creative Social Change</i>. New York University Press. • Christine Hills, <i>Documentary Photography as a Tool of Social Change</i> 	

	<ul style="list-style-type: none"> W. J. T. Mitchell. (1990). The Violence of Public Art: "Do the Right Thing." <i>Critical Inquiry</i>, 16(4), 880–899. https://doi.org/10.1086/448565 Moten, Fred, and Stefano Harney. "The University and the Undercommons." <i>Social text</i> 22, no. 2 (2004): 101–115. 	
Week 13 Dates: 11/18 [Virtual session]	Art, politics, and activism <ul style="list-style-type: none"> Aymar Jean Christian, Faithe Day, Mark Díaz, Chelsea Peterson-Salahuddin " Platforming Intersectionality: Networked Solidarity and the Limits of Platform Power" <i>Social Media & Society</i> (2020). Laura Meyer, "Power and Pleasure: Feminist Art Practice and Theory in the United States and Britain." In <i>A Companion to Contemporary Art Since 1945</i>, ed. Amelia Jones. Malden, MA: Blackwell, 2006 <p>Guest speakers</p>	Visual Journal (Part 2)
Week 14 Dates: 11/25	No class	[Thanksgiving Recess: Wednesday, November 24 to Sunday, November 28]
Week 15 Dates: 12/2 [Virtual session]	Workshop final presentations and making project	USC Couse Evaluations Final Reflection Making Project Mock Presentation
STUDY DAYS Dates: 12/4-12/7		
FINAL EXAM PERIOD Dates: 12/8-12/15		Making Project due Tuesday, December 14 th at 2:00PM