



THE HUNTING GROUND

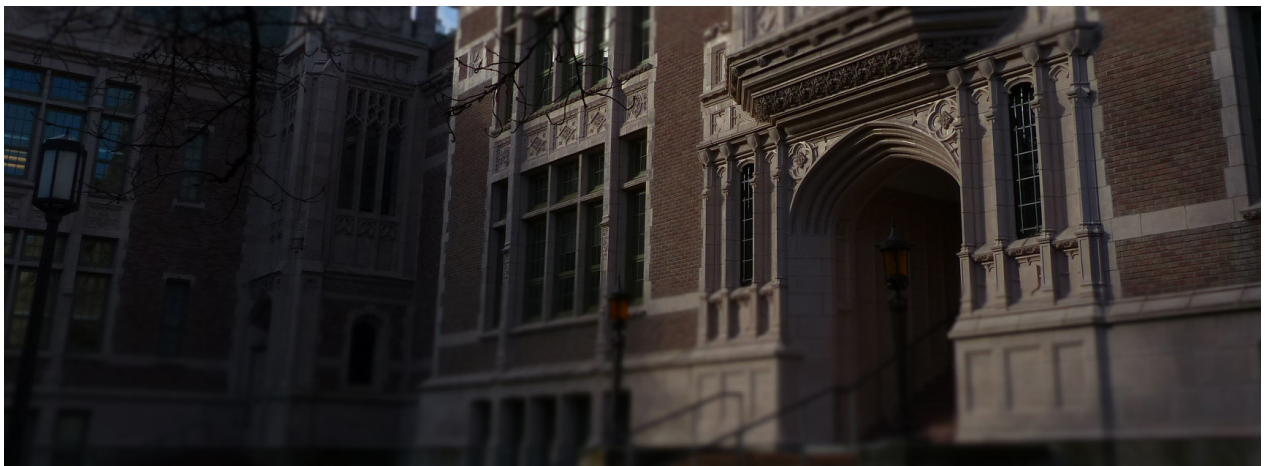
A COMPREHENSIVE CURRICULUM GUIDE FOR COLLEGE EDUCATORS

Written by Simona Sharoni, Ph.D

© 2015 Chain Camera Pictures.

TABLE OF CONTENTS

I.	About the Guide	3
II.	Film Synopsis	4
III.	Campus Sexual Assault in North America:	4
IV.	Educational Approaches	6
	Panel Discussions	7
	Small Group Discussions	9
	Extra Credit Assignments	10
	Curriculum Integration	11
	Pre-viewing Activities	12
	Viewing Assignment	13
	Post-viewing Questions	13
	Post-viewing Activities	21
	Post-viewing Writing Prompts	24
V.	Additional Reading	25
Appendix I:	Working with Survivors	27
Appendix II:	Viewing Exercise	29
Appendix III	“Til It Happens to You”	30
Appendix IV:	The Team	31



ABOUT THE GUIDE

This curriculum guide is designed to help you turn a screening of *The Hunting Ground* on your campus into an impactful educational event. Whether you plan to host or attend a film screening or wish to integrate the film into an undergraduate or graduate-level course, the material in this guide will help you “unpack” some of the information and multiple perspectives presented in the documentary. As you choose the format most suitable for your purpose, please keep in mind the following suggestions:

I.

REACH OUT

to survivors on campus and invite them to participate actively in all activities and, whenever possible, help with planning.

II.

ENSURE

that survivors, advocates and counselors with expertise in sexual violence are present at public events and can provide support if needed.

III.

PROVIDE

a resource list on campus sexual assault at your screening, and include specific contact information for your community.

IV.

INCLUDE

a “trigger warning” in the publicity for the screening and all subsequent activities to ensure that audiences are aware that the film may invoke strong emotional responses, especially from survivors and their loved ones.

FILM SYNOPSIS

The documentary exposes sexual violence as a prevalent problem on campuses of higher education across the United States.

The filmmakers, Kirby Dick and Amy Ziering, interviewed more than 100 students in making the film: of these, 60 were interviewed on camera. Their stories frame the film's narrative as they recount the trauma they endured. Having experienced the failure of their institutions to protect them, the survivors portrayed

in the film take action in order to break the silence about rape on college campuses and to force their universities to hold perpetrators accountable and to put services in place to support survivors.

Weaving together verité footage and first-person testimonies, the film foregrounds the efforts of survivors as they attempt to pursue—despite incredible pushback, harassment and traumatic aftermath—both their education and justice.

CAMPUS SEXUAL ASSAULT IN NORTH AMERICA: A BRIEF OVERVIEW

The recent use of the term “epidemic” to discuss the prevalence of campus sexual assault has left the public with the wrong impression that gender-based violence in American higher education is a new phenomenon. In fact, research on the problem reveals very little change in the rates of rape and sexual assault on college campuses over the past three decades. What has changed is public awareness, in large part as a result of a new wave of survivor-led organizing across campuses throughout North America.

Such organizing has contributed to broader acknowledgement of the statistics: A 2010 campus sexual assault study found that approximately one in five women and one in 16 college men are targets of attempted or completed sexual assault while they



are college students (Fisher et. al 2010). Other sources indicate that college-aged women are four times more likely than any other age group to face sexual assault (www.rainn.org). And rape and sexual assault on college campuses are under-reported; with less than

10 percent of the students choosing to report the crime to campus authorities or law enforcement (Koss et. al 2014). It is possible that a systematic implementation of campus climate surveys, now federally required of universities and colleges, will yield even more comprehensive and up-to-date data.



In addition to awareness-raising, survivor-led activism has also driven a wave of legal action. At dozens of schools, students have filed formal complaints against their universities and colleges, accusing them of violating either Title IX—a federal civil rights law that prohibits discrimination on the basis of sex in any federally funded education program—and/or the Clery Act—a federal statute that requires all colleges and universities who receive federal funding to share information about crime on campus and their efforts to improve campus safety. Student protest and subsequent investigations by the Office of Civil Rights in the Department of Education have exposed the failure of college administrators to offer services to survivors and an even greater failure to hold perpetrators accountable. The Office of Civil Rights is now investigating more than 100 colleges for mishandling sexual assault claims under Title IX.

Beyond the law, growing media attention to survivors' experiences on college campuses across the US has put the problem of sexual assault firmly on the national agenda. The White House's policy initiative,

It's On Us, has been a three-fold approach: to "send guidance to every school district, college, and university that receives federal funding on their legal obligations to prevent and respond to sexual assault;" to create the **White House Task Force to Protect Students from Sexual Assault**; and to "review existing laws to make sure they adequately protect victims of sexual assault" (White House, 2014). Lawmakers, both at the national and state level, have introduced new legislation that addresses issues like affirmative consent, support for survivors, and the establishment of clear guidelines for reporting, investigating and adjudicating rape and sexual assault on college campuses.

At the same time, the growing public awareness of the problem and the increased momentum for change has also fueled a backlash against survivors and their advocates. The backlash has taken the form of "victim-blaming" campaigns in the media, organizing by the fraternities' lobby and administrative retaliation against individual student activists and their faculty allies. Broad alliances between student activists, faculty, parents, alumni and legislative bodies are needed in order to keep campus sexual assault on the public agenda and to ensure a comprehensive solution to this deep-rooted problem.



EDUCATIONAL APPROACHES

Although including post-screening panel discussions is often the most popular format for exhibiting films on college campuses, several approaches to showing the film on a college or university campus are presented in this guide. While many campuses may host their own large or campus-wide screening events, small-group or classroom screenings can also be used to facilitate a more in-depth engagement with the film's key themes. Scan the sections below to determine which approach is best suited to your campus, students and event.

PANEL DISCUSSIONS

OBJECTIVES

- To analyze the information presented in the film.
- To provide audiences with relevant resources and diverse viewpoints.
- To create momentum for campus action.

SMALL GROUP DISCUSSION

OBJECTIVES

- To facilitate an in-depth conversation of key themes in the film.
- To tailor the analysis of the film to particular constituencies, for example, new first-years, Greek students, athletes, student survivors, resident assistants (RAs), or registered students in a particular course.

EXTRA-CREDIT ASSIGNMENTS

OBJECTIVES

- To provide additional, extra-curricular enrichment and independent study for enrollees in a particular course.
- To provide students with opportunities to draw connections between required coursework and film content.

CURRICULUM INTEGRATION

OBJECTIVES

- To facilitate the integration of the film into a semester-long course or a course unit.
- To provide students with the opportunity for an in-depth exploration of the film's key themes.

PANEL DISCUSSION

OBJECTIVES

- To analyze the information presented in the film.
- To provide audiences with relevant resources and diverse viewpoints.
- To create momentum for campus action.

PREPARATION:

Because of the film's intensity and its length—103 minutes for the feature version or 60 minutes for the classroom version—screening organizers should ensure that audience members have a chance to actively participate in the discussion. To this end, educators are encouraged to consult the viewing exercise (see Appendix I), designed to help attendees record emotions, facts, thoughts and questions as they watch the film.

At the conclusion of the film, educators may wish to provide participants with notecards and ask them to submit questions in writing to the panel. Panel participants can review the questions during a short break between the screening and discussion, group them into themes, and decide who on the panel is going to address them. This format allows for anonymity and encourages a safe and respectful dialogue, which is particularly important for groups in which survivors and their friends or family are present. If questions are not submitted in writing, panelists should be careful to respect the privacy of the question-asker in shaping their public response.

SUGGESTING STRUCTURE AND FORMAT:

The panel should be structured to encourage audience—and particularly, student—participation. Participants should represent diverse constituencies on campus and in the community. When assembling the panel, keep the number of participants to no more than four, including survivors and/or their advocates on campus; a faculty member with expertise on the issue; and an administrator from Student Affairs or similar. You may also wish to offer the campus executive leaders an opportunity to say a few words before or after the screening. For further ideas useful for preparation, see [The Clery Center's guide](#).

Allow no more than one hour for your panel discussion if the panel follows immediately after the film screening. If the event is a standalone panel that precedes or follows a film screening, you may wish to allow 90 minutes. Timing can be broken down as follows:

- Panelists' introduction: three minutes per participant, for a total of 12 to 15 minutes
- Questions and answers from the audience: 25 to 35 minutes.
- Wrap up: panelists share their final thoughts and their call-to-action on the issue: 10 minutes

In lieu of formal panelist introductions, educators may wish to instead print participant bios in an event program or handout, or panel participants can introduce themselves before answering the first question they answer. In either case, panelists should be encouraged to share answers to two main questions:

- How and why did you get involved with campus sexual assault prevention efforts?
- Based on your experience, how can we use the film to confront the pervasive problem of rape and sexual assault on college campuses?



Photo credit: Chain Camera Pictures

SMALL GROUP DISCUSSION

OBJECTIVES

- To facilitate an in-depth conversation of key themes in the film.
- To tailor the analysis of the film to particular constituencies, for example, new first-years, Greek students, athletes, student survivors, resident assistants (RAs), or registered students in a particular course.

PREPARATION:

This format can be used in place of or as a follow-up to a campus screening and panel discussion. This is an ideal format for students living in dorms, student clubs, athletic teams, fraternities and sororities, and for new student orientation. It is also an apt format for students enrolled in a specific seminar, or in a larger lecture with smaller tutorial or discussion sections. Small-group discussion can take place right after a film screening or anytime during the following week. The handout in Appendix II can serve as the basis for the discussion; it provides a structure for the activity and instructions for facilitators tailoring discussion for a particular constituency, based on such factors as the number of participants in the group and the time allotted for the discussion.

SUGGESTED STRUCTURE AND FORMAT:

OPTION 1:

Use Appendix II to start discussion using a “round-robin” format to include as many students as possible.

As questions are articulated, compile the questions as a group and organize them into themes. Then divide into smaller groups (three to four students in each) to discuss the various questions. Report back to the larger group after 20-30 minutes of discussion. End with a full-group discussion of resources and strategies for addressing campus sexual assault on your particular campus.

OPTION 2:

Select three to four relevant questions from the section on Curriculum Integration (pages 14-24), for the group to discuss. Allow 20-30 minutes. Alternately, divide your group into smaller groups (three to four members each) and assign each group one question to discuss and report back to the large group. Allow 10 minutes for smaller-group discussion in this case, and 20 minutes for dialogue with the larger group. This option can be used for several meetings, each focusing on specific themes.

EXTRA CREDIT ASSIGNMENTS

OBJECTIVES

- To provide additional, extra-curricular enrichment and independent study for enrollees in a particular course.
- To provide students with opportunities to draw connections between required coursework and film content.

PREPARATION:

Faculty may recommend that students in a particular course attend a campus-wide or public screening of the film, even if the film is not integrated formally into the course's curriculum. Faculty may then choose to ask students who took advantage of extra credit opportunities to share their impressions in class, or to complete a specific take-home assignment that draws from the screening experience.

SUGGESTED STRUCTURE AND FORMAT:

Before offering a campus or individual screening of the film as an extra-credit opportunity, provide students with one or more writing or assignment prompts to think about as they watch the film. Encourage students to reference class resources or bibliographies to draw connections between coursework and the film. Post-viewing extra-credit assignments might include the following:

1. Write an essay reflecting on one key theme in the film, your reaction to the film as it centers on that theme, and that theme's relevance to our course.
2. Write an analytical essay addressing the film's provocative title: *The Hunting Ground*. Does the title accurately capture the main themes of the film? Do you agree that the campuses depicted in the film served as hunting grounds for perpetrators and endangered victims? Can you think of alternative titles? Why or why not do you think other titles were not chosen?
3. Write an essay describing briefly the objectives of the documentary—as you perceive them—and commenting on the film's potential impact to raise awareness about campus sexual assault. What role does or can the film play in sounding a call-to-action on your own campus?
4. Prepare a brief class presentation about the film's central themes and the various responses to the film you observed among audience members. Relate the themes you observed in the film to a reading or conversation from our class.
5. Write a review of the film for the campus paper and submit it to the paper's editors.

CURRICULUM INTEGRATION

OBJECTIVES

- To facilitate the integration of the film into a semester-long course or a course unit.
- To provide students with the opportunity for an in-depth exploration of the film's key themes.

PREPARATION:

For faculty teaching courses that lend themselves to integrating campus sexual assault as a key theme—for example, coursework in women's and gender studies, political science, history, sociology or identity studies, this section provides ideas for preparing students for the screening and engaging in a critical investigation of the film's central themes. Depending on the length of the class and the contours of the unit on campus sexual assault, faculty may choose to divide the film into three or four segments.

Ideas for integrating the film into existing curriculum are grouped below in five categories:

- a. Pre-viewing Activities (page 12)**
- b. Viewing Assignment (page 13)**
- c. Post-viewing Questions (pages 13-20)**
- d. Post-viewing Activities (pages 21-23)**
- e. Post-viewing Writing Prompts (page 24)**

Depending on the nature and structure of your course, you may decide to focus your use of the film around in-class discussion and dialogue among students (using pre-viewing activities, the viewing assignment and the post-viewing discussion prompts). Alternatively, you may wish students to watch the film for homework and to use classroom time to analyze and unpack the film's themes (using post-viewing activities). Finally, you may wish to use the film as a resource and jumping-off point for a writing assignment. The sections below identify objectives and instructions for each approach.

PRE-VIEWING ACTIVITIES

OBJECTIVE

- To assess students' prior knowledge on campus sexual assault and related topics.

PREPARATION:

ACTIVITY ONE:

Divide the students into small groups and assign each group one or two concepts. Ask students to offer a working definition and give examples for each of the following terms:

consent	rape
affirmative consent	sexual assault
Clery Act	sexual violence
Title IX	interpersonal violence
Take Back the Night	bystander

ACTIVITY TWO:

Ask students, in small groups, to act out one scenario that describes a sexual encounter where consent is present and one scenario where there is no consent. After the scenarios are presented, discuss them with special attention to the distinction between consent, non-consent and affirmative consent.

ACTIVITY THREE:

Find out how consent is officially defined on your campus: in the student handbook, in orientation materials, in your school's honor code, or on the websites of your school's health center or counseling resource. Bring copies of that definition to class, as well as others used elsewhere (by your state statutes, by anti-violence advocacy organizations), and ask your students to compare and discuss the differing definitions.

VIEWING ASSIGNMENT

OBJECTIVES

- To help students pay close attention to the documentary.
- To foreground the statistics and data woven into the film.
- To acknowledge the emotional as well as the analytical aspects of the film.

INSTRUCTIONS:

Use the handout in Appendix II to record the emotions generated by the film, the facts presented, and the thoughts or questions that occur to you as you watch the film.

Note that how students will retain and process the information in the film will vary widely depending on which post-viewing format they observe (panel discussion, small-group discussion, etc.)

POST-VIEWING QUESTIONS

OBJECTIVES

- To provide educators and students with prompts for post-film conversation and dialogue.
- To encourage critical analysis of the film's themes.
- To facilitate active, energetic classroom discussion.

INSTRUCTIONS:

You may wish to provide a handful of post-viewing questions to students before they watch the film, to prompt their attention to key themes or concepts. Alternately, introduce discussion questions after they have watched the film and processed their own observations and emotions. Depending on the nature of your course, you may wish to offer a mix of general questions and questions that specifically draw on themes covered in or complementary to other coursework. Questions are grouped by theme, on the following pages.

GENERAL QUESTIONS

1. Reflect on the film's provocative title, *The Hunting Ground*. Does the title accurately capture the main themes of the film? Do you agree that the campuses depicted in the film served as hunting grounds for perpetrators and endangered victims? Can you think of alternative titles?
2. Prior to *The Hunting Ground*, Dick Kirby and Amy Ziering produced *The Invisible War*, an Oscar-nominated film about sexual assault in the US military. In a recent interview, Ziering stated, "We thought that schools would be more transparent (than the military), but we found just the opposite." Why, in your opinion, do colleges fail to hold perpetrators of sexual assault accountable and in some cases cover up their crimes?
3. What would it take for an academic institution to transform itself from being a hunting ground to providing a safe and supportive environment for all its students?
4. The film points out that the percentage of false reporting in the case of rape and sexual assault is very low—between two and eight percent. But college administrators and some media outlets have raised concerns about false reporting. Does focusing on false reporting undermine the survivor-led movement? Do you think the possibility of a false report should be an excuse for universities to ignore campus sexual assault survivors? What can be done to confront the perception that false reporting rates are higher than they are?
5. Campus sexual assault does not only involve survivors and perpetrators but also the community as a whole. Do you know what to do if a friend comes and tells you that they were sexually assaulted? What do you do if a friend comes to you to boast about having sex with someone who was drunk and passed out?
7. Conservative men's rights groups and some male students on college campuses have responded defensively to the growing movement against campus sexual assault. In some cases, they have portrayed efforts to better support survivors and to adjudicate campus sexual violence cases as an unjustified attack on men. How would you respond to such a charge? What can administrators do to build trust in their investigation and adjudication processes?

NOTES:

QUESTIONS ABOUT THE SURVIVOR EXPERIENCE

1. One of the survivors in the film says, “Rape is a scary word.” As a result many victims tend not to talk about, let alone report, the violent acts they’ve experienced. What can be done to break the silence about rape and to encourage survivors who are ready to come forward?
2. Reflect on the film’s theme song, especially the lyrics of the chorus: “Till it happens you / you won’t know how I feel.” How can someone who has not experienced sexual violence support survivors and work to confront campus sexual assault?
3. How can rape affect the academic performance and college experience of survivors? What can the institution do to address this problem?
4. Dr. Caroline Heldman, an Occidental College faculty member interviewed for the film, says that what exacerbates the trauma of survivors is that they are often trapped on campus with the perpetrator. As a result, no place on campus feels safe. What can be done to address this problem?
5. While sexual assault perpetrators and targets might be of any gender or sexual orientation, men who are sexually assaulted or raped are less likely to report the crime. Discuss some of the possible reasons for this silence. What can be done to support male survivors in coming forward?
6. Rape and sexual assault have been stereotypically portrayed as crimes that involve heterosexuals. In reality, sexual assault happens to lesbian, gay, bisexual and transgender students. What are some of the additional concerns faced by these survivors?
7. A student’s racial or ethnic identity, his or her social class, and whether he or she was the first in his or her family to attend college may impact how that student experiences sexual violence. These factors may become obstacles to reporting, especially if the campus does not offer services that are supportive of diverse experiences. Discuss this problem and what can be done to mitigate it.
8. International students can be particularly vulnerable to sexual violence on campus. What prevention and intervention mechanisms need to be in place to support international students?
9. One of the survivors interviewed in the film said, “My rape was bad, but the way I was treated [by the institution] was worse.” Another survivor pointed out that the “lack of change [on campus] affects students more than our rape[s].” Discuss these statements and the role that institutional betrayal plays in galvanizing survivor-led actions on college campuses across the nation.
10. How visible and vocal are survivors on your campus?

QUESTIONS ABOUT INSTITUTIONAL BETRAYAL AND COVER UP

1. The film opens with students' joyful reactions upon receiving their acceptance letters to attend their "dream school." In retrospect, what is the significance of the opening scene?
2. In an interview on the *Takeaway*, director Kirby Dick said: "Students expect that their school will do the right thing. When it doesn't, it's a double betrayal." Do you agree with this statement? Why? Why not?
3. The film exposes the fact that institutions are not only guilty of betraying survivors but also their own employees, including faculty and administrators. The film features a campus police officer at the University of Notre Dame, an Associate Dean at the University of North Carolina, and several faculty members at other universities who lost their jobs, or were denied tenure, because of their support for survivors. How can we encourage more faculty and administrators to speak up, stand with survivors, and work to reform their institutions in the face of retaliation?
4. The lack of accountability for perpetrators is a major theme in the film. In one segment, the names of schools flash on the screen, and we see the ratio of complaints to expulsions for each institution. The conclusion is clear: expulsions of students found guilty of rape are rare. What can be done to address this problem?
5. Several survivors interviewed in the film offer examples of "victim blaming": suggestions from administrators, campus police, or law enforcement that they were responsible for their assaults. Why is victim blaming a problem? How does it contribute to a feeling of betrayal among student survivors of sexual violence? What is an appropriate way to respond to a student who reports sexual violence?
6. Read the brief article on working with survivors (Appendix I) and discuss some of the dos and don'ts when it comes to supporting survivors. How would implementing these best practices influence the climate of betrayal and cover-up that many survivors in the film experience?

NOTES:

QUESTIONS ABOUT SEXUAL VIOLENCE AND CAMPUS PARTY CULTURE

1. In one early moment in the film, a college president greets incoming freshmen with the phrase, “What happens in college stays in college.” Why, in your opinion, did the filmmakers choose to use this quote? Did it ring true for you?
2. One of the experts in the film points out that “universities market the party scene as part of attracting students to a campus.” Did you experience this as a prospective or incoming student?
3. Unregulated, under-age drinking at parties is common on most college campuses for both men and women. Research indicates that 40 to 70 percent of sexual assaults on college campuses involve alcohol. How have statistics like these led some to conclude that alcohol causes rape? How can that myth be debunked?
4. According to the film, what role does alcohol play in relation to rape and sexual assault? What do you think about the relationship between alcohol and sexual violence? At your school? More broadly?
5. How can telling women (and other targets of sexual violence) to avoid drinking serve as an example of victim blaming? Can you identify other elements of college party culture that women (and other targets of sexual violence) are often told to avoid? Can you cite examples of this in the film?
6. First-years are at higher risk of sexual violence than other students on campus. How does this fact relate to campus party and drinking culture at your school? Nationally?

NOTES:

QUESTIONS ABOUT SEXUAL VIOLENCE AND ATHLETES

1. The film's examination of sexual violence perpetrated by athletes includes this statistical information: "Less than four percent of college students are athletes; 19 percent of rapes and sexual assaults on college campuses are perpetrated by athletes." Why are athletes more likely to perpetrate these crimes than non-athletes? What can be done to remedy this problem?
2. One of the experts interviewed in the film says that, "sports teams are a business." How can this fact impact the behavior of athletes and their treatment by the institution?
3. One of the survivors interviewed in the documentary, a student at the University of Tulsa, says that because her assailant was "an athlete, everyone was acting like he was worth more than me." What are the implications of this statement for survivors?
4. As the story of Erica Kinsman at Florida State University illustrates, some campus sexual assault survivors lose the support of the campus community and become targets of retaliation when they identify their assailants as athletes. Discuss the negative reactions and threats suffered by Kinsman after it became public that Florida State University quarterback Jameis Winston's DNA matched the DNA of her rapist.
5. As a freshman, in 2014, Jameis Winston became the youngest player to win the Heisman Trophy. Rape allegations were currently pending against him. In 2015, Winston was drafted as the first overall pick in the 2015 NFL draft, just days after he was sued by Erica Kinsman for sexual battery, assault, false imprisonment and intentionally inflicting "emotional distress." What role do you think high-profile athletes like Winston play in the national conversation about sexual assault on campus?
6. Statistically, the vast majority of athletes are not rapists. Many athletes and coaches are leaders on campus. What can college athletic departments do to help their school confront the problem of campus sexual assault?

NOTES:

QUESTIONS ABOUT SEXUAL VIOLENCE AND FRATERNITIES

1. Andrew Lohse, a former member of a fraternity at Dartmouth College, explains that many fraternities take pride in cultivating a predator-prey relationship with women who come to their parties. What needs to happen on college campuses to ensure that parties do not turn into opportunities for sexual violence?
2. According to Andrew Lohse and other experts, fraternities often reward sexual violence, as “brothers” compete with one another and bond over stories of sexual conquest. What, in your opinion, is the relationship between the rewarding of sexual aggressive behavior by fraternities and the behavior of some of their members?
3. One of the experts interviewed in the film refers to fraternities as “unregulated bars.” How and why is this fact relevant to a critical examination of fraternities and the problem of sexual assault on campus?
4. The film calls attention to the financial ties between fraternities and universities. In your opinion, are fraternities an asset or a liability to the campus community, especially when confronting the problem of campus sexual assault?
5. Many fraternities pride themselves for their involvement in philanthropy and community service and insist that they have been unfairly singled out in discussions about campus sexual assault. What can concerned fraternity members do not only to repair the damage to their reputation but also to address practices that may encourage sexual violence?
6. Greek life on campus has been a central theme in the national conversation about campus sexual assault. But the discussion has focused predominantly on fraternities. Why, in your opinion, have sororities been overlooked? What role can sororities play in confronting sexual assault within the Greek community and on the broader campus?

NOTES:

QUESTIONS ABOUT ACTIVISM

1. The documentary features stories of survivor-activists Andrea Pino and Annie Clark; they are the public face of the new student-led campus sexual assault movement. Discuss the process these two young women underwent in the aftermath of their sexual assaults at the University of North Carolina.
2. Several survivor-activists in the film describe their involvement in activism as both empowering and instrumental in their healing. At the same time, activism on this issue has been discouraged on many college campuses. Discuss this contradiction.
3. What are some of the commonalities and differences among the survivor-activists featured in the film? What do you attribute to the varying ways the survivors experienced their assaults and channeled their experiences into action?
4. What are some of the effective activist strategies covered in the film? Are there any you've seen employed on your own campus?
5. List all the kinds of student organizing against sexual violence that exists on your campus. How many forms does it take? Which are the most visible? Which have been most effective? Have you seen change come as a result of survivor-activist efforts?
6. Aside from students, who else serves as an activist against sexual violence on your campus? Do you know any faculty members or administrators who've taken a public stance or otherwise actively promote change on your campus?

NOTES:

POST-VIEWING ACTIVITIES

OBJECTIVES

- To process the film's key themes through in-classroom exercises and group discussion.
- To cultivate empathy and compassion with survivors of rape and sexual assault (Activity One)
- To generate information about contemporary survivor-led national organizations (Activity Two)
- To examine critically the relationship between fraternities and gender-based violence with special attention to recent calls to abolish fraternities. (Activity Three)
- To encourage inquiry into campus policies surrounding sexual violence (Activity Four)
- To think critically and comparatively about sexual violence beyond the campus setting (Activity Five)

PREPARATION:

ACTIVITY ONE:

Play the film's theme song "Till It Happens to You," from the film's credit sequence, and distribute a handout with the lyrics (Appendix III). Have students discuss the experiences of survivors as described in the song and the documentary. Focus on the following key question: How can we raise awareness to this problem so people can believe, empathize and support survivors without having to experience the trauma themselves? You may wish to have students discuss their answers in small groups, or use the question as a writing response for an in-class writing exercise.

ACTIVITY TWO:

Divide students into small groups and assign each group to research one of the following survivor-centered, student-led movements. Students will then prepare a brief class presentation, addressing the questions on the following page.

MOVEMENTS/ORGANIZATIONS:

- End Rape On Campus (EROC) — www.endrapeoncampus.org
- Students Active For Ending Rape (SAFER) — www.safercampus.org
- Know Your IX — www.knowyourix.org
- SurvJustice — www.survjustice.org
- Carry That Weight — www.carryingtheweighttogether.com

QUESTIONS:

- When was the organization founded and by whom?
- What are the organization's key objectives?
- Where does the organization receive its funding?
- How has the organization been portrayed in the news?

ACTIVITY THREE:

Ask students, in small groups, to act out one scenario that describes a sexual encounter where consent is present and one scenario where there is no consent. After the scenarios are presented, discuss them with special attention to the distinction between, consent, non-consent and affirmative consent.

ACTIVITY FOUR:

Divide students into groups of two to three, and task each group with gathering preliminary information about the diversity of views regarding sexual violence on your campus by canvassing their fellow students (outside of the course). Students asked to respond to the survey should be informed that it is a brief survey about campus sexual assault and that their participation is voluntary and their information will be kept anonymous. Students conducting the survey should have an information sheet with resources pertaining to campus and community resources to hand out.

SURVEY QUESTIONS MIGHT INCLUDE:

- Do you agree that sexual assault is a problem on college campuses nationally?
- How serious a problem it is on our campus?
- When and how did you become aware of it?
- How are the *Clery Act* and *Title IX* related to campus sexual assault?
- To what extent is sexual assault a topic of discussion on your campus?
- How often have you participated in such discussions in the past year?
- Would you know what to do, where to go and who to contact in the case of sexual assault on campus?
- How do you think our college handles sexual assault?
- In your opinion, does it offer adequate resources to support survivors?
- Are you aware of any measures used against perpetrators of sexual assault on campus?

ACTIVITY FIVE:

In March 2014, *The Chronicle of Higher Education* chose as its lead story an article comparing sexual violence in the military and on college campuses. The article, written by Libby Sander was titled: “**Two Worlds, One Problem.**” Assign the article for homework and discuss the following in your next class session, or use the below as prompts for in-class writing exercise:

1. What, in your opinion, is the root of pervasive sexual violence in both military and campus settings?
2. Why are institutions reluctant to enforce zero-tolerance policies to hold perpetrators accountable?
3. What is the role of grassroots advocacy in pushing for institutional change regarding these issues?

NOTES:

PRE-VIEWING WRITING PROMPTS

OBJECTIVE

- To learn to articulate views about campus sexual violence in writing.

PREPARATION:

PROMPT ONE:

The following two articles present opposing views of the relationship between alcohol and rape. Formulate your own opinion and write an Op-Ed column or a blog entry on the topic.

“College Women: Stop Getting Drunk”, Emily Yoffe, *Slate*.

“Actually, The Link Between Sexual Assault And Alcohol Isn’t As Clear As You Think.”
Tara Culp-Ressler, *ThinkProgress*.

PROMPT TWO:

Write a letter to a survivor interviewed in the film or someone you know in your community; express empathy and compassion.

PROMPT THREE:

Write a letter to one of the college presidents of the institutions depicted in the film or to the president or chair of the Board of Trustees at your institution.

PROMPT FOUR:

Write a letter to one of the perpetrators mentioned in the film or to a perpetrator in your community.

PROMPT FIVE:

The following article offers multiple views on whether rape jokes always contribute to rape culture, or whether they can be used as tools to dismantle rape culture. Write a response to the article that includes your opinion on rape jokes.

“Laughing It Off: What Happens When Women Tell Rape Jokes?”

Katherine Leyton, *Bitch Magazine*.

ADDITIONAL READING

Administrator researcher Campus Climate Consortium (2015). Sexual Assault Fact Sheets. <http://campusclimate.gsu.edu/arc3-campus-climate-survey/research-briefs/>

American Association of University Women (AAUW) (n.d.) "Ending campus sexual assault tool kit." <http://www.aauw.org/resource/campus-sexual-assault-tool-kit/>

American College Health Association (2008) *Shifting the Paradigm: Primary Prevention of sexual violence* <http://www.acha.org/SexualViolence>

Atkinson, Matt (2008) *Resurrection after rape: A guide to transforming from victim to survivor*. R.A.R Publishing.

Bedera, Nicole and Nordmeyer, Kristjane. (2015) "'Never go out alone': an analysis of college rape prevention tips", *Sexuality & Culture* 19 (3): 533-542.

Bevacqua, Maria (2000) *Rape on the public agenda: Feminism and the politics of sexual assault*. Boston: Northeastern University Press.

Bolger, Dana, 2014. "When Schools Put their Brands Before Assaulted Students." Al Jazeera America. June 10. Retrieved June 17, 2014 (<http://america.aljazeera.com/opinions/2014/6/college-sexual-violencerapeeducationtitleixbranding.html>).

Chang, Edward, Tina Yu, Zunaira Jilani, Fowler, Erin, Elizabeth Yu, Jiachen Lin and Jameson Hirsch. (2015) "Hope under assault: understanding the impact of sexual assault on the relation between hope and suicidal risk in college students", *Journal of Social and Clinical Psychology*, 34 (3): 221-238.

DeKeseredy, Walter and Martin Schwartz (2014). *Male Peer Support and Violence Against Women: The History and Verification of a Theory*. Boston, MA: Northeastern Series on Gender, Crime, and Law.

DeMatteo, David, Meghann Galloway, Shelby Arnold, and Unnati Patel. (2015) "Sexual Assault on College Campuses: A 50-State Survey of Criminal Sexual Assault Statutes and Their Relevance to Campus Sexual Assault ", *Psychology, Public Policy, and Law* 21 (3): 227-238.

Dirks, Danielle (2015) *Confronting Campus Rape: Legal Landscapes*, New Media, and Networked Activism. New York: Routledge.

Fisher, Bonnie and John Sloan (eds.) (2013) *Campus Crime: Legal, Social, and Policy Perspectives*. Charles C. Thomas Pub Ltd.

Fisher , Bonnie, Leah Daigle and Francis Cullen (2009) *Unsafe in the Ivory Tower: The Sexual Victimization of College Women*. Sage Publications Inc.

Flanagan, Caitlin (2014) "The dark power of fraternities." *The Atlantic*, March issue. <http://www.theatlantic.com/magazine/archive/2014/03/the-dark-power-of-fraternities/357580/>

Foubert, John (2011) *Ending rape through peer education: The men's and women's programs*. New York: Routledge.

Friedman, Jaclyn and Jessica Valenti. eds. (2008) *Yes means yes: Visions of Female sexual power & a world without rape*. Berkeley: Seal Press.

Gray-Rosendale, Laura (2013) *College girl: A memoir*. New York: State University of New York Press.

Hatch, Alison (2013) "When the Classroom Gets Personal: Teaching about Gender Violence," *The Journal of Public and Professional Sociology*: 5 (2): <http://digitalcommons.kennesaw.edu/jpps/vol5/iss2/1>

Heldman, Caroline and Danielle Dirks (2014) "Blowing the Whistle on Campus Rape." <http://msmagazine.com/blog/2014/02/18/blowing-the-whistle-on-campus-rape/>

Heldman. Caroline and Baille Brown (2014) "The Second Wave of Backlash Against Anti-Rape Activism." Ms. Blog, August 19, <http://msmagazine.com/blog/2014/08/19/the-second-wave-of-backlash-against-anti-rape-activism/>

Heldman. Caroline and Baille Brown (2014) "A Brief History of Sexual Violence Activism in the U.S." *Ms. Magazine*, <http://msmagazine.com/blog/2014/08/08/a-brief-history-of-sexual-violence-activism-in-the-u-s/>

Hess, Amanda (2013). "How the Internet Revolutionized Campus Anti-Rape Activism." *Slate.com*. http://www.slate.com/blogs/xx_factor/2013/03/20/occidental_college_sexual_assault_case_how_the_internet_revolutionized_campus.html

Jozkowski, Kristen. (2015) " Beyond the dyad: an assessment of sexual assault prevention education focused on social determinants of sexual assault among college students", *Violence Against Women* 21(7): 848-874.

Jozkowski , Kristen and Zoe Peterson. (2013) "College Students and Sexual Consent: Unique Insights ", *Journal of Sex Research*, 50(6): 517-523.

Kirby, Paul (2015) "Ending sexual violence in conflict: the Preventing Sexual Violence Initiative and its critics", *International Affairs* 91: 3 (2015) 457-472.

Koss, Mary, Jay Wilgus and Karen Williamsen. (2014). "Campus Sexual Misconduct: Restorative Justice Approaches to Enhance Compliance with Title IX", *Guidance, Trauma, Violence, and Abuse*, 15, 242-257.

Krakauer, Jon (2015) *Missoula: Rape and justice in a college town*. New York: Doubleday.

Loshe, Andrew (20014) *Confessions of an Ivy League Frat Boy*. Thomas Dunne Books

Ottens, Allen and Kathy Hotelling. eds. (2001) *Sexual violence on campus: Policies, programs, and perspectives*. New York: Springer Publishing Company.

Rape, Abuse, and Incest National Network (RAINN) (n.d.) "Prevention and education: College Outreach." <https://www.rainn.org/about-rainn/sexual-assault-awareness-prevention-and-education>

Sandy, Peggy (1990) *Fraternity gang rape: Sex, brotherhood and privilege on campus*. New York: New York University Press.

Schroeder, Lauren. (2014)." Cracks in the Ivory Tower: How the Campus Sexual Violence Elimination Act Can Protect Students from Sexual Assault", *Loyola University of Chicago Law Review*, 45, 1195-1243.

Stewart, Andrew (2014) " The Men's Project: A Sexual Assault Prevention Program Targeting College Men", *Psychology of Men & Masculinity*, 15(4): 481-485.

United States Department of Justice (2015) "Responding to and protecting students from sexual assault." <http://www.justice.gov/opa/blog/responding-and-protecting-students-sexual-assault>

White, J.W., Koss, M. P., Swartout, K. M., Thompson, M., Cook, S. & Abbey, A. (2015). Critique of Lisak & Miller (2002) as basis for policy and practice. <http://www.npeiv.org/#!campus-sexual-assault-/ccap>

White House (2014) "Fact Sheet on Rape on Campus." <https://www.whitehouse.gov/the-press-office/2014/04/29/fact-sheet-not-alone-protecting-students-sexual-assault>

Wooten, Sara and Roland Mitchell (eds.) (2015) *The Crisis of Campus Sexual Violence: Critical Perspectives on Prevention and Response*. New York: Routledge.



Photo credit: Chain Camera Pictures

APPENDIX I

WORKING WITH SURVIVORS

Recently the topic of gendered violence and its prevalence on college campuses have received media attention. The statistics featured in media accounts indicate that one in five college students will be subjected to gendered or sexual violence during their college years and one in four will during their lifetime. Behind these alarming statistics are human beings whose lives have been shattered by violence.

It is important that we keep in mind that:

- Not everyone affected by this type of violence is ready or willing to speak up in private or in public.
- The labels “victim,” “survivor” or any other label are identities that only the person affected by violence can claim. We should be careful not to impose language to describe the trauma or the person affected by it.
- Some people who experienced gendered or sexual violence are often hesitant to disclose their trauma because they fear that they won’t be believed and that they will be subjected to judgment, blame or shame. Empathy and compassion may gradually offset the effects of isolation and fear and allow people to open up and seek care and support.
- The most important tip is to let the person who experienced gendered violence know that you believe him or her.



Photo credit: Chain Camera Pictures

TIPS FOR WORKING WITH PEOPLE IMPACTED BY GENDERED OR SEXUAL VIOLENCE

BEAR WITNESS

Sit with/in the trauma and pain. The pain that you will witness and the stories that you will hear are likely to have a strong impact on you. Initially, you will feel the urge to say something or to fix the situation. If you choose to work with people impacted by violence, you should prepare yourself to simply be there with the person as they confront their trauma and pain.

EXPRESS EMPATHY & COMPASSION

If you're asked for input, say, "I feel sad to hear that you had been treated so badly" instead of, "I feel so sorry for you." This response expresses empathy without contributing to feelings of victimization.

AVOID OFFERING ADVICE

Even if you are a survivor yourself, offering advice when not asked for might dis-empower the person you want to support. It may give the impression that the survivor is unable to make decisions for him or herself. If you are asked for advice, offer it gently from the perspective of 'I', e.g.: "In that situation I might ..." which is very different from, "You should..." Too often survivors have heard "get over it" or "move on", when what they really want to do is to tell their story. Accepting their story unconditionally is where healing lies.

BELIEVE THE STORY

Avoid probing questions about the abuse. There are often unconscious issues that the person telling their story may not yet have addressed. Asking probing questions may come across as doubting the story.

DO NOT ASSUME

Even if you are a survivor, you have not had this person's personal experience.

LISTEN PATIENTLY

One of the most important factors in supporting people who experience trauma is to gently listen. This means giving your full attention and keeping in check your reactions to what they are sharing, if they speak. Being comfortable with silence, and letting the person you are supporting know this, is important. Avoid making the person impacted by violence feel pressured to verbalize their experience simply because you are ready to listen.

LISTEN CAREFULLY & HOLISTICALLY

When the person offers some insights into the experience of past or current trauma, pay careful attention to the person's body language and to your own. Being heard and understood can be an empowering experience and the beginning of a transformative process, not only for the individual but for the community. Remember that the person you are talking to has many other aspects of him or herself, apart from the trauma. After showing your support for the person, inquire about his or her life apart from the abuse.

SELF-CARE

Working with people who experience trauma can be emotionally draining. Plan ahead how you will take care of your emotional and physical needs and be prepared to inquire about the support system and self-care that the person you work with has (or doesn't have) in place. You may offer a list of resources available on campus and in the community.

FOLLOW UP

If the student decided to report the rape, follow up to see how they were treated and what response they received.

APPENDIX II

VIEWING EXERCISE

In order to recognize the emotional impact of the film and validate the range of emotions and responses in the room, prepare a handout asking participants to record their emotions, thoughts and questions as they watch the film, or encourage students to take notes on their own.

Once the film is complete, you may ask participants to write their emotions and thoughts/questions anonymously on separate pieces of paper.

Create two piles in the middle of the room: one for EMOTIONS and the other for THOUGHTS/QUESTIONS. Prepare signs for each pile to avoid confusion. Once all participants have recorded their reactions to the film, distribute the emotions pile first with each member receiving a piece of paper. Ask each participant to read the emotion on their piece of paper and express empathy for the person who wrote it. Make an effort to keep the discussion focused on emotions. Once the group records the emotions present in the room, follow the same process with the thoughts and questions.

APPENDIX III

“TILL IT HAPPENS TO YOU” SONG LYRICS

Lady Gaga's *Till It Happens To You* is an original song co-written with the legendary Dianne Warren for the documentary film, *The Hunting Ground*.

TILL IT HAPPENS TO YOU

You tell me hold your head up
Hold your head up and be strong
Cause when you fall you gotta get up
You gotta get up and move on

Tell me how the hell could you talk,
How could you talk
Losing till you walk where I walk,
This is no joke

Till It happens to you, you don't know how it feels, how it feels
Until it happens to you, you won't know, it won't be real
No it won't real
I know how it feels

Till your world burns and crashes
Till you're at the end, the end of your rope
Till you're standing in my shoes
I don't wanna hear a thing or two from you, from you, from you

Till it happens to you
You don't know how I feel, how I feel, how I feel
Until it happens to you, you won't know, it won't be real
No it won't real
I know how it feels
Till it happens you
Happens to you
Happens to you
Happens to you
Happens to you
Till it happens you
You won't know how I feel

APPENDIX IV

THE TEAM



SIMONA SHARONI - AUTHOR

Simona Sharoni is a co-founder of Faculty Against Rape (FAR), a volunteer-run collective and think-tank advocating for an increased role of faculty in the struggle to confront sexual assault on college campuses. A feminist scholar, researcher and activist, Sharoni is Professor of Gender and Women's Studies at the State University of New York in Plattsburgh. She holds a Ph.D. in Conflict Analysis and Resolution from George Mason University and MA and BA degrees in Counseling and Special Education from Haifa University, Israel. Prior to joining SUNY Plattsburgh, she taught at the Evergreen State College in Olympia Washington and at American University in Washington DC. She also held semester-long distinguished scholar appointments at the University of Oregon and the University of Cincinnati. Conducting research, teaching, and writing about gender-based violence, among other issues, for twenty-six years, Sharoni is currently completing a textbook on campus sexual assault.



KIRBY DICK - DIRECTOR

Kirby Dick is an Academy Award®-nominated and two-time Emmy Award®-winning documentary film director. His feature, *THE INVISIBLE WAR*, a groundbreaking investigation into the epidemic of rape within the U.S. military, won 2014 Emmy Awards for Best Documentary and Outstanding Investigative Journalism, Long Form; a 2013 Peabody Award; and the 2012 Sundance Film Festival Audience Award. It was also nominated for an Academy Award® for Best Documentary Feature. Dick's prior film, *OUTRAGE*, an indictment of the hypocrisy of powerful, closeted politicians and the institutions that protect them, was nominated for an Emmy for Outstanding Investigative Journalism. In 2006 he directed *THIS FILM IS NOT YET RATED*, a breakthrough investigation of the highly secretive film-ratings system that compelled the MPAA to make long-overdue changes. In 2004, he directed *TWIST OF FAITH*, the story of a man confronting the trauma of his past sexual abuse by a Catholic priest, which received an Oscar® nomination for Best Documentary Feature. Dick's other films include *DERRIDA*, a complex portrait of the world-renowned French philosopher Jacques Derrida, which won the Golden Gate Award at the San Francisco Film Festival, and the internationally acclaimed *SICK: THE LIFE & DEATH OF BOB FLANAGAN*, *SUPERMASOCHIST*, which won the Special Jury Prize at the Sundance Film Festival and the Grand Prize at the Los Angeles Film Festival.



AMY ZIERING - PRODUCER

Amy Ziering is an Academy Award-nominated and two-time Emmy Award-winning documentary filmmaker. Her film *THE INVISIBLE WAR*, a groundbreaking investigation into the epidemic of rape in the U.S. military, won the Audience Award at the 2012 Sundance Film Festival, the 2012 Independent Spirit Award for Best Documentary, the 2014 Emmy Awards for Best Documentary and Outstanding Investigative Journalism, Long Form, and was nominated for an Oscar. Released by Cinedigm/Documara and broadcast on PBS, *THE INVISIBLE WAR* led Secretary of Defense Leon Panetta to announce significant policy changes, inspired Senator Kirsten Gillibrand to coauthor and push for the passage of the Military Justice Improvement Act (MJIA), and was the catalyst for the drafting and passing of 35 additional new Congressional reforms. Her previous film, *OUTRAGE*, for which she received an Emmy nomination for Outstanding Investigative Journalism, is a searing indictment of the hypocrisy of powerful, closeted politicians and the institutions that protect them. It was distributed by Magnolia Pictures and had its television premiere on HBO. Ziering also produced *THE MEMORY THIEF*, starring Mark Webber, Rachel Miner and Jerry Adler, a thought-provoking examination of the relationship between empathy, narcissism and trauma. It was a *New York Times* Critics' Pick and won several festival awards. Prior to this, she co-directed and produced *DERRIDA*, a documentary about the world-renowned French philosopher Jacques Derrida and the philosophy movement known as deconstruction. The film premiered at the Sundance Film Festival, won the Golden Gate award at the San Francisco Film Festival, was released theatrically by Zeitgeist. The first film Ziering produced was writer-director Richard Cohen's critically acclaimed documentary *TAYLOR'S CAMPAIGN*, about Ron Taylor, a homeless man who ran for a seat on the Santa Monica City Council. Ziering is the 2012 recipient of the Néstor Almendros Prize for Courage in Filmmaking, the 2013 Ridenhour Documentary Film Prize, the 2013 Gracie Award for Outstanding Producer – News/Non-Fiction, the 2013 Peabody Award, the 2014 ABA Silver Gavel Award for Television, the 2014 Media Impact Henry Hampton Award for Excellence in Film and Digital Media, and two 2014 News Emmys.

THE HUNTING GROUND

 www.TheHuntingGroundFilm.com

 [@TheHuntinGround](https://twitter.com/TheHuntinGround)

 [/TheHuntingGround](https://www.facebook.com/TheHuntingGround)

This guide was developed and written by Simona Sharoni in collaboration with Chain Camera Pictures, Ro*co Films, RADiUS-TWC and Film Sprout.

RADiUS TWC

 **film.sprout**

© 2015 Chain Camera Pictures