

cannot work toward eradicating racism. I have a responsibility around ending this because I would have to fight off someone who I did anti-racist work with. I have a responsibility of behavior. • You cannot work toward ending racism without taking some responsibility around your own behavior.



# The Rape Documentary Study Guide

**Unveiling the Silence: The *NO!* Rape Documentary Study Guide**  
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## **Unveiling the Silence: *NO!* The Rape Documentary Study Guide is dedicated to:**

*Every woman and girl victim/survivor who privately or publicly said "No" to rape and/or any other form of sexual assault.*

*Every woman and girl victim/survivor who did not know that they had the right to privately or publicly say "No" to rape and/or any other form of sexual assault.*

### ***It is also dedicated to:***

Leah Makeda  
Iyana Marie Ali  
Nathalia Smith  
Pilar Jefferson  
Yasmeen Brownlee  
Jerlast Foster  
Aaliyah Hunter  
Niyala Brownlee  
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Ife Bryant-Davis  
Soleil Xavier  
Sky Sierra Lyric Raye  
Desta Davis-Cherry  
Ella Carmen Cohen-Ritchie  
Avey Dai Thwaites-Simmons  
Sophia Bartoli-Wright  
Jasmine Mané  
Ryan Olivia Dotson

*And all girls born and yet to be born may they never experience the horror of incest, rape, or ANY other form of sexual violence on their journeys called life.*

# Purpose of Guide

**A tool for educators and workshop facilitators** – This study guide may be used within a workshop, class session, or semester-long course. You may decide to screen the documentary film in its entirety or use segments integrated into a broader course addressing race, gender, and sexuality. Viewing the film in segments allows for discussion related to themed sections. You may choose to work through the study guide chapter by chapter, or use it as a jumping off point for student-led exercises or longer activities.

**A tool for everyone** – Our hope is that this study guide will be used as a companion to the film *NO!* by all individuals who are taking action in their communities to educate themselves and each other about rape and sexual assault. The film will get conversations going in your communities and on your campuses. You might host a screening of the film as a one-time event in your dorm, classroom, church, mosque, rape crisis center, shelter, correctional facility, living room, or in a community space, and facilitate a group discussion immediately following the screening or in the days following.

## *This guide includes:*

- Summaries of the different chapters of the film
- Excerpts from the transcribed testimonies of rape survivors and quotes from the film to spark discussion
- Myths and facts about rape and sexual assault so participants in discussions have the relevant information regarding the truth about sexual violence and its impact
- A glossary of terms useful for talking about sexual assault in the African-American community
- Discussion questions about the subject of sexual assault to promote positive and informative conversations for participants
- Worksheets and handouts for participants to reflect on what they think they know about rape and sexual violence in their communities

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# Producer/Director's Statement

## Aishah Shahidah Simmons

**"...and when we speak *WE ARE AFRAID* our words will not be heard nor welcomed but when we are silent, *WE ARE STILL AFRAID* So it is *BETTER TO SPEAK* remembering *WE were never meant to survive.*"**

—Audre Lorde<sup>1</sup>

I am an African-American<sup>2</sup> feminist lesbian cultural worker who for fifteen years primarily used the camera lens, as a producer, writer, and director, to make central some of the many things that have been and are on the periphery—the lives of African-American lesbian and heterosexual women.

I believe that using the camera lens to bring progressive ideas, images, perspectives, and voices from the margins to the center is a form of social change. In 1992, I chose film/video as my tool to make progressive social change irresistible because we live in an age where people are inundated with images—the majority of which are both directly and indirectly manufactured by a handful of global corporations. Very unfortunately, the overwhelming majority of these images either completely ignore the majority of the world's human inhabitants or they reinforce negative stereotypes of the majority of the world's human inhabitants.

Since the early nineties, and largely as a result of the late Black feminist author and screenwriter Toni Cade Bambara's<sup>3</sup> guidance and tutelage, I have had a deep and profound appreciation for and understanding of the critical need to shed light on controversial and ignored subjects within African-American communities, without reinforcing stereotypes. My goal with my work is to visually engage audiences while educating them and encouraging them to work toward eradicating all forms of oppression, which include but are not limited to: racism, sexism, homophobia, xenophobia, colonialism, and imperialism, in all of their violent manifestations.



Aishah Shahidah Simmons; photo by Barbara Kigozi

<sup>1</sup> Audre Lorde was an award-winning and prolific, self-defined Black lesbian feminist mother warrior poet. Among her numerous awards, she was named the New York State Poet from 1991-1993. She published ten volumes of poetry and five volumes of prose before her untimely death in 1992.

<sup>2</sup> For the purpose of this study guide, the words Black and African-American are used interchangeably to describe the descendants of enslaved Africans who were brought over, against their will and in chains, to the Americas, and landed on the mass of land now known as the United States of America.

<sup>3</sup> Toni Cade Bambara was an award-winning Black feminist writer, filmmaker and cultural worker. During her lifetime, she edited two anthologies, two short story collections, and a novel. As a screenwriter she worked on several award-winning documentaries. After her untimely death in 1995, Toni Morrison published two pieces of Bambara's writings, which were a collection of fiction, essays, and conversations; and a novel.

I am a Black woman who is a survivor of incest and rape.

*I was the young Black woman who in 1989, at 19 years old, six weeks shy of my 20th birthday, broke the rules of the university where I attended by agreeing to sneak out after hours to meet the man who would become my rapist... I was the Black woman who after breaking the university enforced rules started to have second thoughts but was afraid to articulate them and was afraid to turn around because my friends were covering for me... I was the Black woman who paid for the hotel room where I was raped... I was the Black woman who said, "I don't want to do this. Please stop." I didn't "violently" fight back. I didn't scream or yell to the top of my lungs because I was afraid. I didn't want to make a "scene." I told myself it was my fault because I willingly left the dorm, ignored school policy, and even paid for the hotel room... I am one of countless, nameless, and voiceless women, who experientially learned that the (often unchallenged) punishment for women who use poor judgment with men is rape and other forms of sexual violence.*

Rape and other forms of sexual violence are some of the most underreported crimes in the United States because most victims believe that the atrocities committed against them are private or personal matters. I know too many Diasporic African women who are incest and rape survivors. And yet, in spite of this reality, there is an "uncanny silence surrounding the trauma of Black rape."<sup>4</sup> In 1994, this deafening silence led me on an eleven-year international grassroots journey to produce, write, and direct *NO! The Rape Documentary*, a feature length documentary which unveils the realities of rape, other forms of sexual violence, and healing in African-American communities.

It should be noted that while *NO!* is the first documentary of its kind, it is a part of a long tradition of protest by Black women educators, writers, activists, artists, poets, filmmakers, cultural workers, and organizations, including but not limited to: the narratives of enslaved African women, Sojourner Truth, Harriet Tubman, Ida B. Wells-Barnett, Amy Jacques Garvey, Zora Neale Hurston, Rhoda Bell Temple-Robinson-Hudson-Douglas, Beah Richards, Louise Patterson, Rebecca White-Simmons-Chapman, Jesse Neal Hudson, Mattie Simmons Brown, Ella Baker, Toni Morrison, Maya Angelou, Fannie Lou Hamer, Nina Simone, Toni Cade Bambara, Ruby Dee, Gwendolyn Zoharah Simmons, Elaine Brown, Ruby Doris Smith Robinson, Diane Nash, Shirley Chisholm, Florence Kennedy, Johnnetta Betsch Cole, the National Black Feminist Organization, the Combahee River Collective, Alice Walker, Sonia Sanchez, Audre Lorde, Loretta J. Ross, Nkenge Toure, Angela Y. Davis, Ntozake Shange, Elsa Barkley Brown, Michelle Wallace, Barbara Smith, Beverly Guy-Sheftall, Sweet Honey In The Rock, Pearl Cleage, bell hooks, Julie Dash, Michelle Parkerson, Ayoka Chenzira, Zeinabu irene Davis, the National Black Women's Health Project, and African-American Women In Defense of Ourselves... Their scholarship, activism, films, and cultural work broke the ground and paved the way for *NO!* to exist today.



Barbara Smith and Aishah; photo by Joan Brannon

In *NO!* Black women's voices and experiences are integral—not on the sidelines, not on the periphery but in the center of the work—without any excuses or apologies. I believe this directorial decision is a revolutionary act because to paraphrase Toni Cade Bambara, none of us are aurally or visually-trained to prioritize, much less make central, Black women's lives. That

<sup>4</sup> Charlotte Pierce-Baker, *Surviving the Silence: Black Women's Stories of Rape* (Norton, 2000).



was the challenge that Julie Dash<sup>5</sup> faced with her cinematic masterpiece *Daughters of the Dust* because that breathtaking film required viewers to visually experience Black women's lives at the turn of the twentieth century.

Within an intraracial Black context, *NO!* addresses the classist notion that rape, sexual assault, and other forms of gender-based violence are only perpetrated by the hands of working class Black men who live in the "hood" or in the "ghetto." The majority of the victim-survivor testimonies featured in *NO!* challenge the classist stereotype that Black men with academic degrees, high profiles, or who are on the frontlines fighting for racial liberation are incapable of being sexist, misogynistic, and/or predatory.



Charlotte Pierce-Baker, Joan Brannon, Gail Lloyd and Aishah; photo by Wadia L. Gardiner

*"He was the highest ranking Black professional at the University."*

*"I never expected that I would have to fight off someone in the movement, a leader in the movement... He was one of our heroes."*

*"It involved someone who was an avowed pro-feminist man who I did anti-racist work with."*

There are no White experts in *NO!* and that is very conscious decision. While I believe that White women and men have said and continue to articulate some important things about rape and sexual assault in the Black community, my vision and my goal for *NO!* is for Black women and men to address rape, other forms of sexual violence, and healing in our non-monolithic community. I want all viewers to see Black women as victim-survivors of rape and other forms of sexual violence while simultaneously seeing them as activists, scholars, theologians, cultural workers, and agents for social change.

Equally as important, I want viewers to see Black men as staunch advocates against rape and sexual violence. Many of the featured men in *NO!* have a demonstrated track record of being on the frontlines of the anti-violence against women movement.

*"My personal mission statement is to prevent rape. Men can stop rape just like that if we all just started conforming to a certain type of behavior."*

*"You cannot work toward eradicating oppression of people of color and continue to oppress your sisters. That's the point."*

*"I realized that men needed to take some responsibility around ending this because after all we're the ones committing the acts."*

<sup>5</sup> Julie Dash is an award-winning, critically acclaimed African-American woman filmmaker who has been producing, writing, and directing films and videos since 1973. She was the first African-American woman to have a full length general theatrical release with the debut of *Daughters of the Dust* in 1992. In December 2004, The Library of Congress placed *Daughters of the Dust* in the National Film Registry to join 400 American films preserved as National Treasures.

Frequently during question and answer sessions following screenings of *NO!* I am asked if I am concerned that the film will perpetuate the racist stereotype of the Black male rapist. My first response is that the racist stereotype is that of Black men raping White women, not Black women. We usually don't flip the metaphorical racial coin, as Salamishah Tillet does in her award-winning essay "Fragmented Silhouettes." The other side of that racist stereotype is the Black woman "whore" who is incapable of being raped because she's always wanting, willing, and able to have sex. More often than not when we are thinking about victims-survivors of sexual assault we don't think about, much less visualize women of color who have been sexually assaulted. As you will read in this study guide, the overwhelming majority of rapes are intraracial. However, when it comes to interracial rape, according to FBI Statistics, White men rape Black women at a higher rate than Black men rape White women. Whether it's intraracial or interracial rape or other forms of sexual assault, Black women, when compared to White women, get less justice.



*Johnnetta Betsch Cole and Aishah; photo by Joan Brannon*

After a screening of *NO!* at a predominantly White university, a young White woman viewer said to me, "Wow, thank you for your documentary. Prior to seeing *NO!* I didn't know that Black women could get raped."

It's an experience such as this that constantly underscores the utmost importance that when White women and men (and/or predominantly White organizations and institutions) organize events and discussions about ending rape and sexual assault, the voices, experiences, perspectives, and cultural work of Diasporic African, Latina, Indigenous/Native American, Asian, Arab, and Pacific Islander women, who are victim-survivors and/or activists in the violence against women movement, are consulted and included.

From an 8 minute work-in-progress to a completed feature length documentary, *NO!* has been screened extensively to racially and ethnically diverse audiences internationally. These screenings and discussions have ranged from as small as two people to as large as 500 people. To date, there hasn't been one screening, on either side of the Atlantic Ocean, when at least one girl or woman, or sometimes a man, from across the racial, national origin, ethnicity, religion, language, culture, sexual orientation, and class spectrum, has not disclosed to me personally or the entire *NO!* viewing audience that *NO!* created the space for them to share that they have been raped or experienced some form of sexual violence. Based on these experiences, I believe *NO!* has the power to challenge, if not transform, people's thinking about heterosexual rape and sexual assault. It is my affirmation that *NO!* will continue to be used as one of the many resources in the global movement to end all forms of sexual violence.

# Synopsis of *NO!*

*NO!* is the first documentary of its kind!

Produced and directed over a period of eleven years, seven of which were full-time by Aishah Shahidah Simmons, *NO!* unveils the realities of rape, other forms of sexual violence, and healing in African-American communities, through intimate testimonies from Black women victim-survivors, commentaries from acclaimed African-American scholars and community leaders, impactful archival footage, spirited music, transformational dance, and performance poetry. *NO!* also examines how rape is used as a weapon of homophobia.

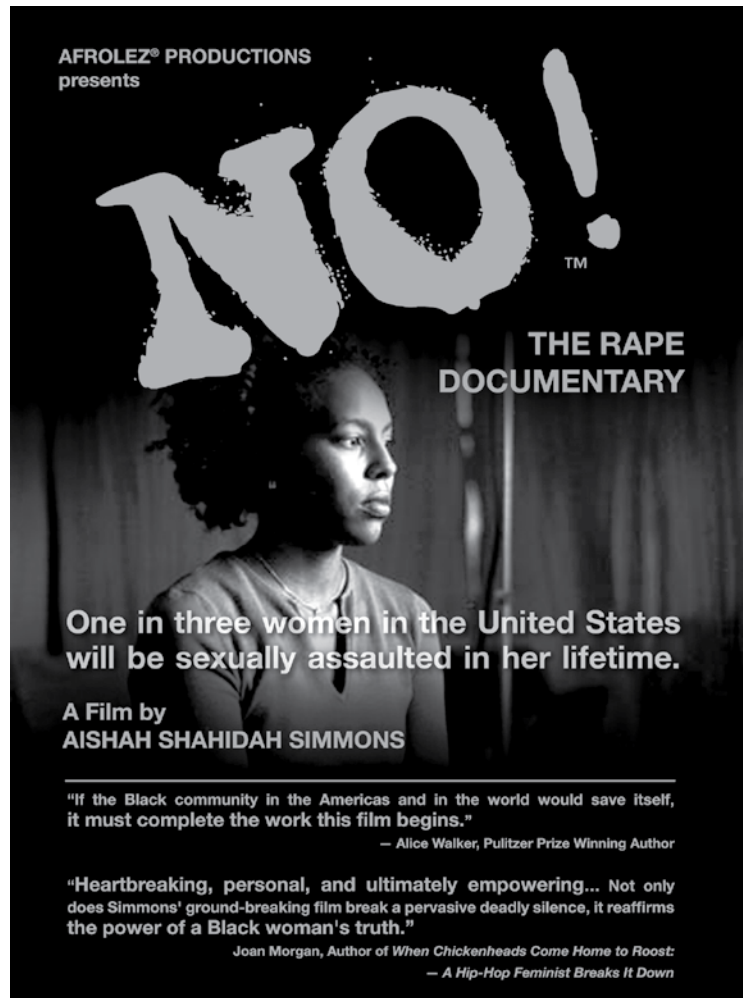
For ninety-four minutes, *NO!* gives viewers the opportunity to experience the international reality of rape and other forms of sexual violence through the testimonies, scholarship, activism, spirituality, and cultural work of African-Americans.

What does it look like to visually make central that which has been placed on the margins and on the periphery? Moving from the enslavement of African people in the United States through the present day, *NO!* travels from rage, trauma, and emotional and physical pain to meditation, action, and healing. It is a journey through the experiences of the featured Black women survivors of rape and sexual assault, who range in age, geographic location, and sexual orientation, and transform themselves from victims to survivors to educators to activists to healers. *NO!* writes African-American women back into African-American history, recognizing and responding to the rape and sexual assault of Black women and girls.

Based on an understanding that heterosexual violence against women will end when all men make ending this international atrocity a priority in their lives, the commentary and performance of five Black male activists and cultural workers are placed alongside the African-American women's voices. While *NO!* explores how the collective silence about acts of sexual assault adversely affects African-Americans, it also encourages dialogue to bring about healing and reconciliation between all men and women.

Since its official release in 2006, *NO!* has been screened and used internationally as an educational organizing tool with racially and ethnically diverse audiences at community centers, colleges/universities, high schools, juvenile correctional facilities, rape crisis centers, battered women's shelters, conferences, and film festivals throughout the United States, and in Italy, Spain, Rwanda, South Africa, Hungary, Jordan, Peru, Nepal, Congo, Uzbekistan, Burkina Faso, Kenya, France, and Mexico.

*NO!* received both a juried award and an audience choice award at the 2006 San Diego Women Film Festival. The National Sexual Violence Resource Center—the comprehensive center for information, research, and emerging policy on sexual violence intervention and prevention in the United States—designated screenings of *NO!* in community settings as the Featured Event of its 2007 National Sexual Assault Awareness Month campaign.



# DVD Chapter Selections

1) Introduction & Devastation of Date Rape	
• Introduction	00:00:00:00
• Desire of film: "A sense of community founded on justice, not silence."	00:01:51:01
• Men stopping violence against women	00:02:32:04
• Survivor's Story: Salamishah Tillet — Date rape, Silence is not consent	00:02:59:11
• Negotiating sexual consent	00:06:05:28
2) Weapon of History: Slavery, Freedom, Sexploitation	
• Slavery as a sexual economy	00:07:20:20
• Lynching & Migration: race, sex and violence	00:11:26:20
3) Survivors Silenced	
• Survivor's Story: Rev. Reanae McNeal — "Break-up" battery, Stand by your (Black) Man	00:15:38:18
• Silence will not save our communities	00:20:04:09
4) Civil Rights and Wrongs	
• Sexual harassment & assault in Civil Rights & Black Power Movements	00:23:33:12
• Survivor's Story: Gwendolyn Zoharah Simmons — Battle within SNCC	00:26:52:24
• Feminism and anti-racism	00:33:31:20
• Lesbian women in solidarity, "Gay-baiting" in the Movement	00:37:50:16
• Survivor's Story: Queen — Rape threats as gay bashing	00:38:24:11
• Black women writers: center stage on violence	00:40:33:03
5) Raping the Next Generation	
• Lifelong impact	00:43:12:17
• Survivor's Story: Rosetta Williams — Uninformed consent	00:43:27:09
• Sex education helps prevent sexual violation	00:47:33:23
• Watchful eye on family ties	00:49:04:01
6) Holding Men Accountable — Campus, Clergy and Community	
• Survivor's Story: Janelle White — Men challenging men	00:50:25:04
• Men Stopping Violence	00:56:17:11
• Survivor's Story: Aaronette M. White — Power without accountability	00:56:44:19
• Failures of leadership: Mike Tyson conviction	00:59:04:16
• Media, Music & Misogyny	01:06:23:16
7) Unequal Justice Under Law	
• Unequal rates of conviction	01:08:57:17
• Survivor's Story: Audree Irons — Hands of a stranger	01:09:28:01
• Inadequate justice for women of color survivors	01:12:03:21
8) Healing, Faith, & Hope	
• Reaching out for help, Sharing in confidence, Healing journeys	01:12:50:03
• Alternative justice and community accountability	01:20:31:00
• Outro, Dedication, Credits	01:25:25:00

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# Creating a Safe Space Discussion

The sobering occurrence of rape reminds us that in our society all of us are impacted by violence against women. It is unlikely that participants in a class, workshop, or viewing of the film *NO!* will not know someone who has been affected by sexual violence.

In preparation for a screening of *NO!* and before discussions on the topic of sexual assault in the Black community, please remind participants of the following:

- It is possible that the content of the film and comments by interviewees may trigger emotional feelings or memories of experiences of one's own sexual trauma or that of someone close to you.
- It is difficult to discuss the topic of rape and sexual assault because it is deemed personal as well as shameful to do so in our society. Laughter among discussion participants, which is interpreted as disrespectful when discussing such serious subjects, may reflect discomfort with the topic.
- It is important that participants are committed to creating a safe space for open and honest discussion with each other. To keep the conversation open, participants will need to commit to a level of confidentiality and should not repeat personal information outside of the discussion.
- In leading a group discussion, whether it is in a semester-long course, or an 8-hour workshop, you will likely find that discussions about rape and sexual assault will be more fruitful and open if you provide participants with the opportunity to get to know each other over time before launching into discussion. Allow students time to get to know each other beforehand, over a several week period if possible.
- For workshops or one-time meetings, conducting an ice breaker activity will help you build trust with the group and lead the participants to an honest and frank discussion.

# Glossary

**Accountability** is a readiness to have one's actions judged by others. When appropriate, it also means being able to accept responsibility for unjust actions and misjudgments, and recognizing the need to change in the light of improved understanding gained from others.

**Acquaintance Rape** is a sex crime committed by someone who knows the victim. It could be a friend, lover, classmate, relative, or co-worker. As a sex crime, acquaintance rape includes forced, manipulated, or coerced sexual contact.

**Art Therapy** is the therapeutic use of art-making, within a professional relationship, by people who experience illness, trauma, or challenges in living, and by people who seek personal development.

**Black Feminism** is a movement that argues that sexism and racism are inextricable from one another. Black Feminism has its origins in the late nineteenth-century, and has three underlying tenets: that Black men have often asserted their "rights to be men" by restricting these same rights for Black women; that Black male leaders often consider it inappropriate for Black women to play a leading role in fighting for Black freedom and justice; and that the mainstream feminism in the United States, from the suffragists to pro-choice advocates, define feminism by excluding the needs and rights of women of color and poor women.

**Consent** means explicit words or actions that show a voluntary agreement to engage in mutually agreed-upon sexual activity.

**Date Rape** is a form of acquaintance rape, when someone is raped by someone they have dated or are dating. As a sex crime, date rape includes forced, manipulated, or coerced sexual contact.

**Homophobia** is the irrational fear of, aversion to, and discrimination against lesbians, gay men, and bisexual men and women.

**Incest** is the sexual abuse of a child by a relative or other person in a position of trust and authority over the child. A child molested by a stranger can run home for help and comfort; a victim of incest cannot. Incest has been cited as the most common form of child abuse. Studies conclude that 43% of the children who are abused are abused by family members, 33% are abused by someone they know,

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and the remaining 24% are sexually abused by strangers. Other research indicates that over 10 million Americans have been victims of incest.

**Interracial Rape** is a sexual assault in which the victim and the offender are from *different* racial and ethnic backgrounds.

**Intraracial Rape** is a sexual assault in which the victim and the offender are of the *same* race.

**Intersectionality** is a theory that posits different layers of oppression within a society, such as racism, sexism, homophobia, classism, as related phenomena. Because these forms of oppression invariably overlap and often intersect, the theory of intersectionality aims to reveal multiple identities, and to expose the different types of discrimination and disadvantage that occur as a consequence of the combination of identities.

**Patriarchy** is a family, community, society, and nation based on a system in which men govern and have authority over women and children. While patriarchy refers to gender and sexual inequality that privileges men over women, it maintains male authority through individual, collective, legal, and institutional behaviors.

**Perpetrator** is a person who has committed a crime against another person. We use the terms "perpetrator," "offender," and "assailant" interchangeably throughout this guide.

**Rape** is a crime in which forced, manipulated, or coerced sexual intercourse takes place.

**Rape Culture** describes a society in which sexual violence is common and in which prevailing attitudes, norms, practices, and media messages justify, excuse, or encourage sexually-based crimes. Many feminists argue that in a rape culture, acts of "harmless" sexism are oftentimes engaged to validate and perpetuate misogynistic practices; for example, sexist jokes and stereotypes may be used to promote disrespect for women and disregard for their safety, which ultimately makes their being sexual abused seem acceptable and normal.

**Rape Survivor** is a woman, man, or child who has experienced sexual assault. However, whether it takes months or years, many rape victims attempt to reorganize their life and create the world that they once knew. Even though rape produces a sense of distrust, insecurity,

blame, isolation, and shame, many victims seek psychological help in order to deal with the short term and long term impact of their assault. As such, with professional help and an extensive network of supportive friends and family members, many victims of sexual violence begin to see themselves as "survivors" and learn to integrate the trauma into their concept of self.

**Rape Trauma Syndrome/Post Traumatic Stress Disorder (PTSD)** is a psychiatric disorder that can occur following the experience or witnessing of life-threatening events such as military combat, natural disasters, terrorist incidents, serious accidents, or violent personal assaults like rape. People who suffer from Rape Trauma Syndrome, which is a form of PTSD, often relive the experience through nightmares and flashbacks, have difficulty sleeping, and feel detached or estranged. These symptoms can be severe and last long enough to significantly impair the person's daily life.

**Rape Victim** is a woman, man, or child who has been raped and oftentimes experiences the immediate symptoms of heightened anxiety, self-blame, denial, frequent flashbacks, nightmares, fear for physical safety, emotional turmoil, and in severe cases psychological breakdowns and attempted suicide.

**Sexual Economy** as used by law professor Adrienne Davis, describes the relationship between sex, law, profit, and power during slavery. More specifically, sexual economy refers to the physical, legal, and economic control that slave masters had over enslaved Black women and the financial capital they derived from their reproductive and sexual relationships.

**Sexual Violence** refers to unwanted or coercive sexual behavior which ranges from sexually bullying to rape. The terms rape, sexual assault, and sexual abuse can be used interchangeably and refer to coercive, forced sexual contact.

**Stranger Rape** is non-consensual, or forced sex, by a person who is a complete stranger to the victim.

**Victim-Blaming** is holding the victims of sexually-based crimes responsible for their having been assaulted. In many instances of acquaintance rape, the victims are said to have "asked for it" and encouraged their rape because they were flirting, wearing sexually provocative clothing, or intoxicated.

# Key Myths and Facts

## MYTHS

Black women can't be raped.

"Rape is a rare occurrence. It will never happen to me."

Women often lie about getting raped to get back at someone.

Many women say "no" when they mean "yes."

A woman could prevent herself from getting raped if she really wanted.

Rape is an act of sex and passion; for example, a sexually frustrated man sees an attractive woman and can't control himself.

## FACTS

Even though African-American women make up 7% of the population in the United States, they constitute 18.8% of reported intimate violence victims.<sup>6</sup>

There is a sexual assault once every 2.5 minutes in the United States.<sup>7</sup> Between 1-in-4 and 1-in-6 women will be the victim of a sexual assault or rape in their lifetime.<sup>8</sup>

According to FBI statistics, only 2% of reported rapes are false; the same rate as with other felonies.

If a woman says "no," that "no" must be respected.

In 85% of rapes, the perpetrator was the first to use physical force.<sup>9</sup>

The vast majority of rapes are planned. The rapists are motivated by power, anger, and control, not sexual gratification.

6 Patricia Tjaden and Nancy Thoennes, "Prevalence, Incidence and Consequences of Violence Against Women Survey," National Institute of Justice. [www.ncjrs.gov/pdffiles1/nij/183781.pdf](http://www.ncjrs.gov/pdffiles1/nij/183781.pdf)

7 The calculation that "every two and a half minutes, somewhere in America, someone is sexually assaulted" is based on 2004-2005 National Crime Victimization Survey from the Bureau of Justice Statistics, U.S. Department of Justice. The calculation was done by the Rape And Incest National Network (RAINN). [www.rainn.org/statistics/index.html](http://www.rainn.org/statistics/index.html)

8 Bonnie Fisher, Francis Cullen, and Michael Turner, "The Sexual Victimization of College Women," National Institute of Justice. [www.ncjrs.gov/pdffiles1/nij/182369.pdf](http://www.ncjrs.gov/pdffiles1/nij/182369.pdf)

9 "Criminal Victimization in the United States, 2005," National Institute of Justice.

## MYTHS

A rapist is more likely to be a crazed masked stranger who jumps out of the bushes than a good looking college student.

Rape is the victim's fault if she slept around, drank alcohol, or invited him to her room.

Most rapes are interracial.

If a woman does not struggle or use physical force to resist, she has not been sexually assaulted.

Only young, pretty women are raped.

The majority of sexual offenders are caught, convicted, and in prison.

## FACTS

73% percent of rape victims know their assailants.<sup>10</sup>

**No one asks to be raped. Believe the victim. She might be pregnant or have contracted a sexually transmitted disease. She is probably experiencing loss of trust, confusion, self-blame, and shame and needs support.**

Most rapes are intraracial. The vast majority of rape victims, almost 90%, report being raped by a member of their same racial or ethnic group.

**If a woman is forced to have sex without her consent, she has been assaulted whether or not a struggle was involved.**

Rapists do not discriminate. Women, children, and men of every age, physical type, and demeanor are raped.

**Only a fraction of those who commit sexual assault are apprehended and convicted for their crimes.**

NO!

The Rape Documentary Study Guide

[www.NoTheRapeDocumentary.org](http://www.NoTheRapeDocumentary.org) • [contact@notherapedocumentary.org](mailto:contact@notherapedocumentary.org)

<sup>10</sup> Shannan M. Catalano, "National Crime Victimization Survey: Criminal Victimization, 2005," National Institute of Justice. [www.rainn.org/docs/statistics/ncvs\\_2005.pdf](http://www.rainn.org/docs/statistics/ncvs_2005.pdf)