Oregon State University
School of Arts and Communication

Course Name: Gender, Sexuality and the Photographic Image
Course Number: ART 432/532, QS 432/532, WGSS 432/532

<table>
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<tr>
<th>Instructor:</th>
<th>Lorenzo Triburgo</th>
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<tr>
<td>Email:</td>
<td><a href="mailto:triburgl@onid.oregonstate.edu">triburgl@onid.oregonstate.edu</a></td>
</tr>
<tr>
<td>Office</td>
<td>Fairbanks 209</td>
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NOTE: This course is supported on Canvas. If necessary, I will communicate to you via your Canvas email address outside of class hours. You are required to check this email account regularly for notices.

Course Credits: This lecture and discussion course meets 2 hours and 40 minutes per week for 3 credits.

Course prerequisite: Junior, Senior Standing

COURSE DESCRIPTION
A creative and discussion based course focusing on ways in which photography engages with issues of gender and sexuality and its potential to confront social norms. An introduction to key concepts and examination of critical correlations in Women, Gender and Sexuality Studies, and Photography Theory. Students will create written and photographic responses to artworks, texts, media-generated imagery and personal experience.

REQUIRED TEXTS/LEARNING RESOURCES
Articles found on Canvas and given out during class. You will be required to print-out all of the PDF’s for class discussions.

Required Readings:


**COURSE CONTENT**

Gender, Sexuality and the Photographic Image is an upper division course in photographic analysis employing feminist, postmodern, and art criticisms of photography. There is an emphasis on critical theory related to gender and sexuality in order to analyze photographic images and decipher their intentional and subliminal meanings.

In this course students will address gender and sexuality in relation to social institutions, such as family, education, and religion, by analyzing photographic images that comprise United States visual culture. Positing a symbiotic relationship between photography and social structures of power, students will review and research images that foster normative ideas of gender and sexuality, and fine art photographers (throughout the western history of the medium) whose work confronts and disrupts hegemonic representations.

In conjunction with research students will create digital photographs, with any tool available to them, to generate creative expressions of critical ideologies such as gender as a social construct and heteronormativity. Employing theories from cultural critics such as Roland Barthes Laura Mulvey and Jack Halberstam, students will analyze fine art and media-generated imagery as well as their own photographs and the work of their peers.

**ART/WGSS/QS 432/532 Gender, Sexuality and the Photographic Image** fulfills the Difference, Power, and Discrimination (DPD) requirement in the Baccalaureate Core. The DPD requirement engages students in the intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. The unequal distribution of social, economic, and political power in the United States and in other countries is sustained through a variety of individual beliefs and institutional practices. These beliefs and practices have tended to obscure the origins and operations of social
discrimination such that this unequal power distribution is often viewed as the natural order. Examination of DPD course material will enhance meaningful democratic participation in our diverse university community and our increasingly multicultural U.S. society.

BACC CORE LEARNING OUTCOMES FOR DIFFERENCE, POWER AND DISCRIMINATION
Please see "Evaluation of Student Performance" for assessment of the following learning outcomes:

- Explain how difference is socially constructed.
- Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social and political institutions, result in discrimination.
- Analyze ways in which the interactions of social categories, such as race, ethnicity, social class, gender, religion, sexual orientation, disability, and age, are related to difference, power and discrimination in the United States.

Additional MEASURABLE STUDENT LEARNING OUTCOMES (ART/WGSS/QS 432)
In addition to the learning outcomes above, upon completion of this course students will be able to:

- Explain the “hierarchy of sex” as socially constructed and the social institutions in place to reinforce this hierarchy as naturally occurring.
- Explain relationships between the social construction of gender and sexuality and the interpretation of meanings in photographs.
- Describe how perceived differences have been represented in historical and contemporary photographic images and how these representations support and sustain the discrimination.
- Create conceptual photographs and visual analysis in relation to Queer Studies’ and Women, Gender and Sexuality Studies’ key concepts.
- Explain various relationships between photographic images and dominant social ideologies.
- Explain diverse cultural contexts through which photographs are produced and critiqued.
- Discuss the function of photographs generated from a variety of frameworks including fine art, advertising, documentary and personal record.
- Deploy visual and textual sources in order to write prose and give an oral presentation about a photographic artist in relation to gender and sexuality.
- Analyze photographs in relation to photographic theory and describe images using language from the discipline (deciphering signs and symbols, function).
- Identify dominant ideologies of gender and sexuality within social institutions in relation to personal experience.
- Identify photographic art that addresses systems of power, specifically in relation to gender and sexuality.
- Examine power relationships between author and subject in relation to...
MEASURABLE STUDENT LEARNING OUTCOMES (ART/WGSS/QS 532)

In addition to the learning outcomes above, upon completion of this course students will be able to:

- **Analyze** relationships between the social construction of gender and sexuality and the interpretation of meanings in photographs
- **Synthesize** theories regarding photographic images, dominant social ideologies and art criticism
- **Relate** visual and textual sources in order to write prose and give an oral presentation about a *photographic movement* in relation to gender and sexuality
- **Employ** feminist visual theories in written prose and oral presentation
- **Apply** feminist postmodern criticism, especially in relation to photography, to creative projects and academic research
- **Judge** the potential for photography to effectively address systems of power, specifically in relation to gender and sexuality

EVALUATION OF STUDENT PERFORMANCE

Information will be given on the assumption that some students have little or no background in photography and some have no background in Queer Studies and Women, Gender and Sexuality Studies. Students are expected to read books and revisit concepts and lecture content outside of class to thoroughly grasp course concepts.

Instruction will be given through a combination of slide lectures, projects, films, discussions and critiques.

ART/WGSS/QS 432 -

- **PROJECTS 20%**: There will be one photographic project and presentation worth 20% of your grade. Creative work will be evaluated on three criteria: concept and content (the idea), craft (attention to detail), and relationship to concepts developed in class - including but not limited to photography’s role in the social construction of difference, unequal distribution of power and the resulting discrimination.
- **QUIZ 10%** - There will be one in-class Quiz worth 10% of your grade
- **FINAL EXAM 20%**: There is one in-class exam worth 20% of your grade.
- **VISUAL RESEARCH 40%**: Four blog posts worth 10% each. The blog posts will address difference, power and discrimination in the U.S. in relation to systems of contemporary and historical visual culture.
- **CLASS PARTICIPATION/ATTENDANCE 10%**: To get the full 10 points for participation, students are expected attend all sessions, ask questions, read and research photographers or theories outside of class, contribute to class discussions and have their articles printed along with summary sheets. In addition: students who are consistently late or who miss classes will be downgraded. Please review the Attendance and Participation Rubric.
ART/WGSS/QS 532 -
Students in the 500 level of this course are required to conduct additional research per assignment.

PROJECTS 20%: There will be one photographic project and presentation worth 20% of your grade. Creative work will be evaluated on three criteria: concept and content (the idea), craft (attention to detail), and relationship to concepts developed in class - including but not limited to photography’s role in the social construction of difference, unequal distribution of power and the resulting discrimination.

- QUIZ 10% - There will be one in-class Quiz worth 10% of your grade
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- VISUAL RESEARCH 40%: Four blog posts worth 10% each. The blog posts will address difference, power and discrimination in the U.S. in relation to systems of contemporary and historical visual culture.
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GRADING STRUCTURE

A 95-100
A- 90-94
Excellent work demonstrating exceptional level of originality of thought and imagination. Written papers are submitted with an excellent command of English and the writing suggests originality and critical thinking. Projects put together with care and attention.

B+ 87-89,
B 83-86
B- 80-82
Good work answering all the course requirements. Shows a strong grasp of key concepts and an understanding of using visual language. Projects suggest individuality of thought and are submitted with care and attention. Written assignments are submitted with a high standard of English skills and the content suggests originality and critical thinking.

C+ 77-79
C 73-76
C- 70-72
Average work. Follows the assignment instructions, but the project is merely fair in terms of visual literacy. Little evidence of originality in either the written or the visual assignments.

D+ 67-69
D 63-66
D- 60-62
Poor. The work is uninspired. The work shows little grasp of the technical skills or visual literacy/language. Assignments are submitted with little attention to detail. Written projects suggest a lack of research.

F Less than 60
Assignment not handed in or is plagiarized – project receives a zero. Student not present more than 6 times.

I Incomplete
Incompletes will only be considered if the student has attended more than 50% of the course and provides a written request outlining how and when the student plans to fulfill the course requirements. The reason for missing classes must be justifiable.

LATE WORK and MAKE-UP
Any project or paper handed in late will automatically be downgraded one full letter-grade. A project is considered late if you miss the beginning of class (i.e. 10 minutes late) as this impacts the group discussion. Late projects will be downgraded by an additional one-half letter grade for every additional week they are late. If you are sick please provide a doctor's note in order to get a deadline extension. It is your responsibility to make-up missed lectures. Please exchange contact information with someone in class (if you are comfortable doing so) in order to get notes for any missed classes.

Email Policy
I will respond to all emails as soon as I can. If necessary, I will communicate to you via your ONID email address outside of class hours. Check this email – and please READ long emails.

REQUIRED EQUIPMENT
● A digital camera of any kind, including cell phone. Capability to upload your photos to the internet and edit as necessary. NOTE: If you do not own your own camera, you can check one out at the Student Media Services in Valley Library.

● A memory card suitable for your camera, or alternate way of downloading images taken for class.

CLASSROOM BEHAVIOR
The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained.

The nature of investigations into photographic practices will lead to
discussions of topics where we will have a difference of opinion. This is expected. Differences of viewpoint or concerns should be expressed in terms which are supportive of the learning process, creating an environment in which students and faculty may learn to reason with clarity and compassion, to share of themselves without losing their identities, and to develop and understanding of the community in which they live.

Student conduct which disrupts the learning process shall not be tolerated and may lead to disciplinary action and/or removal from class. Please turn off your cell phones and do not surf the internet during class.

Policies

Statement Regarding Students with Disabilities
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Complete information regarding the university policy on student conduct can be found here:
http://studentlife.oregonstate.edu/studentconduct/offenses-0

Academic or Scholarly Dishonesty:
a) Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student's own efforts or the efforts of another.
b) It includes:

(i) CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. … All work for this class must be created during the term. No prior work is accepted.

(ii) FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

(iii) ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device.

(iv) TAMPERING - altering or interfering with evaluation instruments or
documents.

(v) PLAGIARISM - representing the words or ideas of another person or presenting someone else's words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

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*COURSE OUTLINE*

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<tr>
<th>Week 01</th>
<th>Class 1</th>
<th>Class 2</th>
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<tbody>
<tr>
<td>1/05 - 1/09</td>
<td>-Review Syllabus -Lecture: Key Concepts in Gender and Sexuality Studies</td>
<td>Discuss texts Blog Entry Tutorial</td>
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<tr>
<th>Week 02</th>
<th>Class 1</th>
<th>Class 2</th>
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<tbody>
<tr>
<td>1/12 - 1/16</td>
<td>Lecture: Key Concepts in Photography Theory</td>
<td><strong>BLOG ENTRY 1 DUE</strong> Discuss text</td>
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<tr>
<th>Week 03</th>
<th>Class 1</th>
<th>Class 2</th>
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<tr>
<td>1/19 - 1/23</td>
<td>-Review Blog 1 Entries -Lecture: Gender and Sexuality in Advertising Media (Photography)</td>
<td>Discuss text</td>
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<tr>
<th>Week 04</th>
<th>Class 1</th>
<th>Class 2</th>
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<tr>
<td>1/26 - 1/30</td>
<td>Lecture: The Male Gaze and Postmodern Feminism in Photography</td>
<td><strong>BLOG ENTRY 2 DUE</strong> Discuss Text</td>
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<tr>
<th>Week 05</th>
<th>Class 1</th>
<th>Class 2</th>
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<tr>
<td>2/02 - 2/06</td>
<td>-Review Blog 2 Entries -Lecture: Authorship and Power: Documentary Photography in Queer and Trans Communities</td>
<td>Discuss Text</td>
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<p>| Week 06 | Class 1 | Class 2 |</p>
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<th>Date</th>
<th>Topic</th>
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<tr>
<td>2/09 - 2/13</td>
<td>Lecture: Black Queer Masculinity in 1980’s United States</td>
<td>BLOG ENTRY 3 DUE Discuss Text</td>
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<td><strong>Week 07</strong></td>
<td><strong>Class 1</strong></td>
<td><strong>Class 2</strong></td>
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<td>2/16 - 2/20</td>
<td>-Review Blog 3 Entries</td>
<td>QUIZ</td>
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<td>-Lecture: Masquerade, Gender as Performance</td>
<td>Discuss Text</td>
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<td><strong>Week 08</strong></td>
<td><strong>Class 1</strong></td>
<td><strong>Class 2</strong></td>
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<td>2/23 - 2/27</td>
<td>Lecture: Contemporary Explorations of Identity and Sexuality</td>
<td>BLOG ENTRY 4 DUE</td>
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<td>-Discuss Blog Entries</td>
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<td><strong>Week 09</strong></td>
<td><strong>Class 1</strong></td>
<td><strong>Class 2</strong></td>
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<td>3/02 - 3/06</td>
<td>Class Presentations + Discussion</td>
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<td><strong>Week 10</strong></td>
<td><strong>Class 1</strong></td>
<td><strong>Class 2</strong></td>
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<td>3/09 - 3/13</td>
<td>Class Presentations + Discussion</td>
<td>Review for Final</td>
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*Notes on Course Outline*

- Additional and/or different readings and assignments may be issued as relevant to the weekly course material.
- All images and writing turned in for this course must be newly created images for the purpose of the assignments.
- All due dates are subject to change.