Department of Visual Arts
College of Music and Fine Arts

Images of Masculinity / Questions of Desire:
From Francis Bacon to the Jerry Springer Opera

VISA-H295-033
3.00 Credit Hours
Lecturer Dr. S. Hunter
Office Hours
MT 12.00-2.00 MU 204 F
WR 12.00-2.00 SMH 120

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Cell Phone 504-710-9620
Fall 2009
Class Times W 6.20-9.00
Class Location Bobet 216

All readings will be made available on Blackboard

Bulletin Description

Drawing on queer theory and feminist narratives of gender together with literary theories of pleasure and the production of meaning, this course will seek to encourage theorized analysis of the representation of masculinity in visual culture. Tropes of masculinity, scopophilia and surveillance, the policing and disruption of identities both of the viewer and their subjects and, perhaps most elusively, questions of desire will be considered.

Examples will be drawn from a wide range of visual media dating from the 1950s to the present, from the paintings of Francis Bacon to the photographs of Wolfgang Tillmans, from Ull Edill’s dramatization of Last Exit to Brooklyn to David Soul’s theatrical work Jerry Springer the Opera.

Special Accommodations
A student with a disability that qualifies for accommodations should contact Sarah Mead Smith, Director of Disability Services at 865-2990 (Academic Resource Center, Room 405, Monroe Hall). A student wishing to receive test accommodations (eg. Extended test time) should provide the instructor with an official Accommodation Form from Disability Services in advance of the scheduled test date.
Academic Integrity
All work you do for this class is expected to be your own and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University's definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 46-47 of the 2003-5 Bulletin). If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate. L. Turbaian, A Manual for writers of Term Papers, Theses and Dissertations, 6th ed., revised by John Grossman and Alsice Bennett, Chicago Guides to Writing, Editing and Publishing (University of Chicago Press, 1996) or see the instructor.

Evacuation
Students must log on to the College Emergency web site (www.loyno.la) and the University Blackboard site (http://loyno.blackboard.com/) within 48 hours of any University Evacuation to receive further information regarding contacting course instructors for assignments, etc. Students will be required to do assigned coursework for any evacuation of more than 48 hours. Students should also monitor the University site (www.loyno.edu) for general information.

Course Objectives / Learning Outcomes
This is an experimental research led seminar. Visual, literary and theoretical materials will be provided as a starting point but it is hoped that students will contribute their own perspectives, thinking and cultural knowledges in order to enlarge the understanding of the group as a whole. This is an interdisciplinary class and as such many of the skills acquired will be theoretical, abstract and transferable. The processes of investigation, discussion, research and extrapolation will be central. Although I will occasionally lecture and will certainly offer screenings and propose texts, this is a seminar class; student led discussion will necessarily dominate.

Proposed Materials
The table below lists a number of possible “texts” (visual, cinematic, literary, theoretical) that might be used to represent the decades from the 1950s until the present. Whilst we shall certainly examine the materials from the 1950s named, later materials are subject to change according to the interests of the group.

<table>
<thead>
<tr>
<th>Visuals</th>
<th>Texts</th>
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<tr>
<td>50s</td>
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<tr>
<td>Bacon</td>
<td>Paris Post War Catalogue</td>
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<td>Love is the Devil</td>
<td>Sartre (being &amp; nothingness; saint genet)</td>
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<td>Le livre blac / cocteau</td>
<td>Notre Dame des Fleurs</td>
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<td>Last Exit to Brooklyn</td>
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<td>American Athletic Guild</td>
<td>Around the Horne (BBC)</td>
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<td>On Cruising the Archive</td>
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<td>60s</td>
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<td>Warhol</td>
<td>The Long Firm</td>
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<td>Velvet underground</td>
<td>Soho in the 60s</td>
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<td>Gilbert and George</td>
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| 70s | Gay Skins; class, masculinity & appropriation |
| tom of finland | Stonewall |
| Robert Mapplethorpe | |

| 80s | Among the Thugs |
| Flash Gordon | The Swimming pool Library |
| Richard II | Gender is Burning |
| The living end | |

| 90s+ | |
| Wolfgang Tilmans | |

| 90s+ | |
| Collier Schorr | |

**Mode of assessment**
- Reading and class participation
  50% (I mean this. We are a small seminar - which makes this both possible and necessary).
- In addition to careful reading, discussion and considered presentations, students will be required to submit research notes and a 6-8 page term paper.

**Class Policies**
- In order to achieve an “A” grade, students must:
  - attend regularly
  - be open to new ways of thinking, seeing, arguing, learning
  - read actively
  - carry out all written and oral instructions
  - ask questions of the instructor when unclear
  - engage in personal research which goes beyond the parameters of named materials
  - demonstrate informed thoughtfulness in their responses
  - articulate responses in appropriately literate language
  - submit carefully prepared written work annotated in Chicago Style at the required times
  - demonstrate lateral, creative and critical thinking
  - take responsibility for their own learning

Because this is a research seminar you will be expected to teach ME something! This is not the place for the passive acquisition of information!

**Attendance**
- There is no attendance policy for this class. It is assumed that as adults you will
manage your time appropriately and understand that in order to learn from discussion you must be present. Screenings are not optional; I have ordered rare materials and you need to watch in order to form arguments about these. If you do not attend you will not know what you are supposed to know nor will you have contributed.

THIS IS NOT PERMISSION TO SKIP CLASS; THIS IS AN INSTRUCTION TO TAKE RESPONSIBILITY FOR YOUR OWN LEARNING. STUDENTS WHO DO NOT ATTEND REGULARLY, FAIL. YOU HAVE BEEN WARNED.

Written medical evidence will be accepted in mitigation at my discretion.
Written evidence of Acts of God will be accepted in mitigation at my discretion.
Written evidence of bereavement will be accepted in mitigation at my discretion.
NO OTHER CIRCUMSTANCES WILL BE TAKEN INTO CONSIDERATION.

ALL APOLOGIES MUST BE MADE IN ADVANCE.

Reading Assignments
Reading assignments are COMPULSORY.
Bring WRITTEN QUESTIONS for discussion.
Anyone who demonstrates they have not ATTEMPTED to read the assignment will LOSE ONE GRADE PER INFRACTION.
Remember, the University requires that you will do AT LEAST four (4) hours work per week OUTSIDE THE CLASSROOM.
You are not done until you are ready to walk into class and CONTRIBUTE.

THERE WILL BE NO INCOMPLETES GIVEN IN THIS CLASS. FAILURE TO SUBMIT ON TIME WITHOUT PRIOR CONSENT OF THE INSTRUCTOR WILL RESULT IN A FAIL.