



PhotoVoice (shared by Patton O. Garriott and Julia Roncoroni; adapted from Iris Young's "Five Faces of Oppression" in *Readings for Diversity and Social Justice*)

The purpose of this activity is to connect theories of social class privilege and oppression to lived experience. Learning objectives include increased awareness of how: (a) structural forces shape classism at the micro-level, (b) members of the class experience classism, and (c) classism manifests in class members' community. To frame the activity, students should first read:

Young, I. M. (2013). Five faces of oppression. In M. Adams, W. J. Blumenfeld, R. Castañeda, H. W. Hackman, M. L. Peters, & X Zúñiga (Eds.), *Readings for diversity and social justice* (pp. 35-49). New York: NY: Routledge.

Students are instructed to produce a 3-minute photo-voice presentation (i.e., a series of pictures that tell a story or convey a message) that addresses social class privilege and/or oppression in their community. The students' photo-voice presentation applies the theoretical framework presented in Young's "Five Faces of Oppression" to frame discussion of the photos. The snowballing technique can be used to facilitate photo sharing in class. Students begin discussing their photos in pairs, then groups of three, and so on until the entire class is engaged in discussion of their photos. Discussion questions that may be used to guide the discussion include:

1. What inspired you to take this picture?
2. What is being communicated about classism in this picture?
3. How does the photo connect to Young's description of the five faces of oppression?
4. How does the picture demonstrate complicity with or resistance to hegemonic expressions of classism?

As snowballing progresses, students share new insights and points of convergence across their discussions.

Students then submit their photo-voice presentations to the class via email or a course-based repository (e.g., Canvas, Blackboard). Students view other students' photo voice presentations and write a reflection paper in which they respond to the following prompts:

1. If the presentations address experiences with which you are familiar, to what extent are these congruent with or contradicted by your own experience?
2. What voices are represented in the presentations? What voices are excluded?
3. What experiences are omitted from the presentations that strike you as important?
4. What connections do you make between the presentations and professional practice?