

1.) DATE: 3/26/19	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: Prefix: HUM Number: 235 Title: Disability Studies Credits: 3	
CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: .	
4.) COMMUNITY COLLEGE INITIATOR: KEITH ANDERSON PHONE: 480-654-7300 EMAIL: keith.anderson@mesacc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <u>Core Areas:</u> Humanities, Arts and Design (HU) <u>Awareness Areas:</u> Select awareness area...	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective Current General Studies designation(s): N/A Requested Effective date: 2019 Fall Course Equivalency Guide Is this a multi-section course? Yes Is it governed by a common syllabus? Yes	
Chair/Director: RODNEY FREEMAN, HUMANITIES IC CHAIR Chair/Director Signature:	

AGSC Action: Date action taken:

Approved Disapproved

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</p>	<p>Disability Studies considers how conceptualizations of disability as informed by social, religious, and philosophical practices manifest in artistic production and representation. Texts to be analyzed in terms of their forms and contents come from performance and studio arts, architecture, landscape, literature, and film. Definitions and responses to disability depend on whether it is constructed according to moral, medical, or social models (as explained in two required textbooks for the course). See the accompanying syllabus for details on the organization and methodology of this instruction.</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>Texts to be discussed, analyzed, and evaluated in terms of their forms and contents come from performance and studio arts, architecture,</p>

ASU - [HU] CRITERIA			
			landscape, literature, and film produced in multiple countries and cultures and occurring over hundreds of years. Definitions and responses to disability have undergone historical development according to moral, medical, or social models. Works are considered from Antiquity to Modern Art, using Eco's On Ugliness as an organizing text. See the accompanying syllabus for details on the organization and methodology of this instruction to see how this criterion is met.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	See the comments above and the accompanying syllabus to see how this criterion is met.
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	4a. The development of human thought is demonstrated through the changes in the moral, medical, and social models for disability. The influence of various world religions is also considered. See the comments in the above section,

ASU - [HU] CRITERIA			
			especially those concerning religious and cultural influences, and the accompanying syllabus to see how this criterion is met.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</p>	<p>The course looks at evolving notions of beauty and aesthetics, the practice of studying it, and what role disability can play in expanding and transforming our ideas of what qualify. See the comments in the above sections and the accompanying syllabus to see how this criterion is met.</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>Two of the primary textbooks for the class are titled On Ugliness and Disability Aesthetics. Both of these pertain to aesthetics. See the comments in the above sections and the accompanying syllabus to see how this criterion is met.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<p>d. Concerns the analysis of literature and the development of literary traditions.</p>	
		<p>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</p>	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	

ASU - [HU] CRITERIA		
	<ul style="list-style-type: none">• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
	<ul style="list-style-type: none">• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
HUM	235	Disability Studies	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values, the development of philosophies, religions, ethics, or belief systems, and/or aesthetic experience.	The following course objectives are relevant to these criteria: 1. Define the moral, medical, and social models in Disability Studies. 2. Describe formal and contextual methods for finding meaning in artistic expressions, in general, and in representations of disability, in particular. 4. Apply a theoretical lens to the critical analysis of a body of artistic work. 5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. 6. Research theories and representations of disability from antiquity to the present. 7. Identify exclusionary and exploitative practices in representations of disability. 8. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. 9. Critically analyze representations of disability in modern and contemporary art. 10. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and practices. 14. Explain "disability aesthetics." 15. Explain sites of hegemony, oppression, and resistance in the disability rights movement. 16. Summarize learning about the representation of disability as gained from taking the course.	Readings that especially pertain to these criteria are those written and/or edited by: Lennard Davis, Tobin Siebers, and Henri-Jacques Stiker. Their works provide the theoretical bases to the study of values, philosophies, religious beliefs, and aesthetic experiences for the interpretation of artifacts of culture and works of art in visual, literary, and performative forms. Leading a class discussion and analysis of a film on the representation of disability assesses a student's fulfillment of these criteria, as do the Formal and Contextual Critical Analysis of [an artistic] Representation[/Rendering] of Disability and the Portfolio Assessment, pertaining to Definitions and Manifestations of the Moral, Medical, and Social Models in Disability Studies.

<p>2. Considers the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>The following course objectives are relevant to these criteria: 2. Describe formal and contextual methods for finding meaning in artistic expressions, in general, and in representations of disability, in particular. 4. Apply a theoretical lens to the critical analysis of a body of artistic work. 5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. 6. Research theories and representations of disability from antiquity to the present. 7. Identify exclusionary and exploitative practices in representations of disability. 8. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. 9. Critically analyze representations of disability in modern and contemporary art. 10. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and practices. 14. Explain "disability aesthetics." 16. Summarize learning about the representation of disability as gained from taking the course.</p>	<p>Readings that especially pertain to these criteria are the essays, religious texts, works of fiction and poetry, films and documentaries, musical compositions, and Umberto Eco's <i>On Ugliness</i> found in the syllabus. Leading a class discussion and analysis of a film on the representation of disability, as does the Formal and Contextual Critical Analysis of [an artistic] Representation [/Rendering] of Disability, assess the student's fulfillment of these criteria.</p>
<p>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</p>	<p>The following course objectives are relevant to these criteria: 2. Describe formal and contextual methods for finding meaning in artistic expressions, in general, and in representations of disability, in particular. 4. Apply a theoretical lens to the critical analysis of a body of artistic work. 5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. 6. Research theories and representations of disability from antiquity to the present. 7. Identify exclusionary and exploitative practices in representations of disability. 8. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. 9. Critically analyze representations of disability in modern and contemporary art. 10. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and</p>	<p>Readings that especially pertain to these criteria are those written and/or edited by: Lennard Davis, Tobin Siebers, and Henri-Jacques Stiker. Their ideas and observations are applied to the essays, religious texts, works of fiction and poetry, films and documentaries, musical compositions, and Umberto Eco's <i>On Ugliness</i> found in the syllabus. Stiker's work traces the historical development of the cultural attitudes, practices, and beliefs that have informed artistic representation. Eco's book considers representations of disfigurement and disproportion through movements in art organized chronologically. Leading a class discussion and analysis of a film on the representation of disability assesses a student's fulfillment of these criteria, as do the Formal and Contextual Critical Analysis of [an artistic] Representation [/Rendering] of Disability and the Portfolio Assessment, which examines Definitions and Manifestations of the Moral, Medical, and Social Models in Disability Studies.</p>

	<p>practices. 14. Explain "disability aesthetics." 16. Summarize learning about the representation of disability as gained from taking the course.</p>	
<p>4a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p>	<p>The following course objectives are relevant to these criteria: 1. Define the moral, medical, and social models in Disability Studies. 2. Describe formal and contextual methods for finding meaning in artistic expressions, in general, and in representations of disability, in particular. 4. Apply a theoretical lens to the critical analysis of a body of artistic work. 5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. 6. Research theories and representations of disability from antiquity to the present. 7. Identify exclusionary and exploitative practices in representations of disability. 8. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. 9. Critically analyze representations of disability in modern and contemporary art. 10. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and practices. 11. Showcase the accomplishments, contributions, and leadership of persons with disabilities. 12. Evaluate the Americans with Disabilities Act. 13. Cite improvements in disability rights, advocacy, accessibility, legislation, general attitudes, social practices, universal design, and international law. 14. Explain "disability aesthetics." 15. Explain sites of hegemony, oppression, and resistance in the disability rights movement. 16. Summarize learning about the representation of disability as gained from taking the course.</p>	<p>Lennard Davis, Tobin Siebers, and Henri-Jacques Stiker organize disparate threads of human thought into coherent theory. Writers and artists whose works illustrate the development of human thought include: Renu Addlakha, Francis Bacon, Fiona Kumari Campbell, James I. Charlton, William Hay, John Hockenberry, Nicole Markotic, Julie Avril Minich, Michel de Montaigne, Kristina L. Richardson, Martha L. Rose, Karl Rosenkrantz, Sainte Augustine, Sara Scalenghe, William of Auvergne, and Raymond Williams, among others. As above, leading a class discussion and analysis of a film on the representation of disability, writing a Formal and Contextual Critical Analysis of [an artistic] Representation [/Rendering] of Disability, and the final Portfolio pertaining to Definitions and Manifestations of the Moral, Medical, and Social Models in Disability Studies all assess a student's fulfillment of these criteria.</p>



Disability Studies

Course: HUM235	Lecture 3.0 Credit(s) 3.0 Period(s) 3.0 Load
First Term: 2018 Spring	Course Type: Academic
Final Term: Current	Load Formula: S- Standard

Description: Considers representations of disability as artifacts of Western and non-Western cultures against changing backdrops in knowledge, ideas, beliefs, values, and practices. Works to build awareness, understanding, and empathy in regards to diverse forms of humanity and to de-stigmatize disease, illness, and impairment.

Requisites: Prerequisites: A grade of C or better in ENG101 and (RDG100 or RDG111 or RDG112 or RDG113 or eligibility for CRE101 as indicated by appropriate reading placement test score).

MCCCD Official Course Competencies

1. Define the moral, medical, and social models in Disability Studies. (I)
2. Describe formal and contextual methods for finding meaning in artistic expressions, in general, and in representations of disability, in particular. (I, II)
3. Use appropriate terminology for critiquing respective forms of artistic expression. (II, III, IV, V, VI)
4. Apply a theoretical lens to the critical analysis of a body of artistic work. (I, II, III)
5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. (II, III, IV, V, VI)
6. Research theories and representations of disability from antiquity to the present. (III, IV, VI)
7. Identify exclusionary and exploitative practices in representations of disability. (I)
8. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. (I, IV, V, VI)
9. Critically analyze representations of disability in modern and contemporary art. (III)
10. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and practices. (III)
11. Showcase the accomplishments, contributions, and leadership of persons with disabilities. (IV, VII)
12. Evaluate the Americans with Disabilities Act. (V, VI)
13. Cite improvements in disability rights, advocacy, accessibility, legislation, general attitudes, social practices, universal design, and international law. (V, VI, IX)
14. Explain "disability aesthetics." (VI)
15. Explain sites of hegemony, oppression, and resistance in the disability rights movement. (VIII)
16. Summarize learning about the representation of disability as gained from taking the course. (I-IX)

MCCCD Official Course Outline

- I. Defining, Theorizing, and Representing Disability
 - A. Metaphysical Constructions and Representations of Disability: The Moral Model
 - B. Scientific Constructions and Representations of Disability: The Medical Model
 - C. Cultural Constructions and Representations of Disability: The Social Model
- II. Forms of Critical Analysis in the Study of Art
 - A. Formal
 - B. Contextual
- III. Comparative Representations of Disability in Religion
 - A. Nature Religions: Sacred Stories and Texts
 - B. Ethical and Monotheistic Religions: Sacred Stories and Texts
- IV. Representations of Disability by Culture, Civilization, and Aesthetic

- A. Antiquity
- B. Byzantine and Medieval Europe
- C. Renaissance, Baroque, Rococo, Romanticism, and Impressionism
- D. Modernity
 - 1. Expressionism
 - 2. Cubism
 - 3. Dadaism
 - 4. Surrealism
 - 5. Abstract Expressionism
 - 6. Pop Art
- E. Post-Modernism
 - 1. Body Art
 - 2. Steam Punk
 - 3. Vandalism
- V. Representation and Power/Hegemony in Art
 - A. Residual Voices
 - B. Dominant Voices
 - C. Emergent Voices
- VI. Survey of Representations of Disability by Medium
 - A. Studio Arts
 - B. Performance Arts
 - C. Literature
 - D. Film
 - E. Digital Arts
 - F. Popular Culture
- VII. Celebrating the Contributions of People with Disabilities
 - A. Business Leaders and Politicians
 - B. Scientists, Inventors, and Entrepreneurs
 - C. Performance and Studio Artists
 - D. Writers, Directors, and Activists
- VIII. Topics for Further Discussion and Research
 - A. Ableism in disability memes and other forms of media
 - B. Consumer Advocacy
 - C. Universal Design
- IX. Disability Rights as a Global Movement
 - A. United Nations Convention on the Rights of People with Disabilities
 - B. International Disabilities Rights Organizations and Laws

MCCCD Governing Board Approval Date: **June 27, 2017**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

MESA COMMUNITY COLLEGE—RED MOUNTAIN CAMPUS FALL SEMESTER 2019

Course Name and Section Number:

Course: HUM235: Disability Studies TTR 11:00a.m.-12:15 p.m. RDM S280

Instructor Name and Academic Credentials:

Keith Anderson

- Ph.D., Comparative Cultural and Literary Studies, The University of Arizona
- M.F.A., Creative Writing, The University of Alabama
- B.A., Government, Oberlin College

If you want to hear a little of my personal story and reasons for teaching, you may find my bio by clicking [here](#).

Instructor Office Hours and Contact Information:

My office is located in Saguaro 265 on the MCC--Red Mountain Campus. Please feel welcome to drop by anytime during my regular office hours, but bear in mind that students who make an appointment always have priority over drop-ins.

My office hours for the Fall 2019 Semester are as follows:

- Mondays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment;
- Tuesdays: 2:00 p.m. – 4:00 p.m., face-to-face in Saguaro 265, and, by appointment, from 5:45 p.m. – 6:45 p.m. in the Acacia Village Instructional Support Office;
- Wednesdays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment;
- Thursdays: 2:00 p.m. – 4:00 p.m., face-to-face in Saguaro 265, or via online chat, and, by appointment, from 5:45 p.m. – 6:45 p.m. in the Acacia Village Instructional Support Office; and
- Fridays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment.

My office number is (480) 654-7300. The best way to reach me outside of my office hours is by way of the Canvas (course) email account. This correspondence gets forwarded to the inbox for my College email account (keith.anderson@mesacc.edu), which I try to check daily.

IMPORTANT: Please do **not** try to reach me through my Maricopa (student) email account (KEILT67631@maricopa.edu), as I rarely check that one, unless I am enrolled in a class myself for professional development.

IMPORTANT: Please do **not, not, not, not, not** mistakenly try to reach me through my Maricopa (student) email account (KEILT67631@maricopa.edu), as I rarely check that one, unless I happen to be enrolled in a class myself for professional development.

Maricopa County Community College District Official Course Description

Considers representations of disability as artifacts of Western and non-Western cultures against changing backdrops in knowledge, ideas, beliefs, values, and practices. Works to build awareness, understanding, and empathy in regards to diverse forms of humanity and to de-stigmatize disease, illness, and impairment.

Requisites: Prerequisites: A grade of C or better in ENG101 and (RDG100 or RDG111 or RDG112 or RDG113 or eligibility for CRE101 as indicated by appropriate reading placement test score).

MCCCD Governing Board Approval Date: June 27, 2017

Maricopa County Community College District Official Course Competencies

1. Define the moral, medical, and social models in Disability Studies. (I) [Criterion 1] [Criterion 4a]
2. Describe formal and contextual methods for finding meaning in artistic expressions, in general, and in representations of disability, in particular. (I, II) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
3. Use appropriate terminology for critiquing respective forms of artistic expression. (II, III, IV, V, VI)
4. Apply a theoretical lens to the critical analysis of a body of artistic work. (I, II, III) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. (II, III, IV, V, VI) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
6. Research theories and representations of disability from antiquity to the present. (III, IV, VI) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
7. Identify exclusionary and exploitative practices in representations of disability. (I) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
8. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. (I, IV, V, VI) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
9. Critically analyze representations of disability in modern and contemporary art. (III) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
10. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and practices. (III) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
11. Showcase the accomplishments, contributions, and leadership of persons with disabilities. (IV, VII) [Criterion 4a]
12. Evaluate the Americans with Disabilities Act. (V, VI) [Criterion 4a]

13. Cite improvements in disability rights, advocacy, accessibility, legislation, general attitudes, social practices, universal design, and international law. (V, VI, IX) [Criterion 4a]
14. Explain "disability aesthetics." (VI) [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]
15. Explain sites of hegemony, oppression, and resistance in the disability rights movement. (VIII) [Criterion 1] [Criterion 4a]
16. Summarize learning about the representation of disability as gained from taking the course. (I-IX) [Criterion 2] [Criterion 3]

Course Outline

- I. Defining, Theorizing, and Representing Disability
 - A. Metaphysical Constructions and Representations of Disability: Moral Model
 - B. Scientific Constructions and Representations of Disability: Medical Model
 - C. Cultural Constructions and Representations of Disability: Social Model
- II. Forms of Critical Analysis in the Study of Art
 - A. Formal
 - B. Contextual
- III. Comparative Representations of Disability in Religion
 - A. Nature Religions: Sacred Stories and Texts
 - B. Ethical and Monotheistic Religions: Sacred Stories and Texts
- IV. Representations of Disability by Culture, Civilization, and Aesthetic
 - A. Antiquity
 - B. Byzantine and Medieval Europe
 - C. Renaissance, Baroque, Rococo, Romanticism, and Impressionism
 - D. Modernity
 1. Expressionism
 2. Cubism
 3. Dadaism
 4. Surrealism
 5. Abstract Expressionism
 6. Pop Art
 - E. Post-Modernism
 1. Body Art
 2. Steam Punk
 3. Vandalism
- V. Representation and Power/Hegemony in Art
 - A. Residual Voices
 - B. Dominant Voices
 - C. Emergent Voices
- VI. Survey of Representations of Disability by Medium
 - A. Studio Arts
 - B. Performance Arts
 - C. Literature
 - D. Film
 - E. Digital Arts
 - F. Popular Culture

VII. Celebrating the Contributions of People with Disabilities

- A. Business Leaders and Politicians
- B. Scientists, Inventors, and Entrepreneurs
- C. Performance and Studio Artists
- D. Writers, Directors, and Activists

VIII. Topics for Further Discussion and Research

- A. Ableism in disability memes and other forms of media
- B. Consumer Advocacy
- C. Universal Design

IX. Disability Rights as a Global Movement

- A. United Nations Convention on the Rights of People with Disabilities
- B. International Disabilities Rights Organizations and Laws

Welcome Statement and Elaboration on This Course's Content, Organization, Requirements, and Purposes:

If you are a student in Allied Health, welcome. This course will help you gain insight and empathy regarding the experience of disability and thereby better serve the clientele you will encounter on a daily basis in your profession. All of us, though, at some point or another in our lives will experience disability firsthand, probably first as a caretaker of a relative, and second ourselves. "Perfect" health is a very ephemeral condition. When measured over the entire lifespan, it is not, contrary to popular belief, the norm. It is the exception. This course prepares you for an eventuality, so that you can focus on making whatever adjustments will help you achieve and maintain personal agency, independence, and dignity in all stages of life and development.

The teaching and learning are designed in such a way that you get to consider in a sustained manner the long discourse between the art communities and the rest of society at various points in history. In this course, the conceptual lens through which this dialogue will be analyzed is disability. The methodology can be summarized in three questions.

- How does society interface with disability?
- How does art interface with cultural attitudes, values, beliefs, and practices?
- How does the representation of disability in art interface with aesthetics—the ways in which we define, interpret, expand or limit, and evaluate beauty and what it means to be human?

Our understanding of and response to diversity, particularly as it manifests in regards to disability, has changed across cultures and over time in tandem with humanity's knowledge, technology, social structure, and institutions. The French cultural critic Henri-Jacques Stiker conveniently distills our collective approaches for processing disability into three paradigms: (1) the moral model, in which disability is considered mostly a manifestation of or punishment for wickedness; (2) the medical model, in which disability is considered a defect that can be treated or cured through "progress" in medicine and technology and intervention by experts; and (3) the social model, in which disability is defined as much by external factors as internal ones; disability according to

his last formula is seen as a function of the social and physical environment, not the individual. Disability, in other words, can be eliminated by making such adjustments to the environment as to render it “accessible.”

What role, meanwhile, does imaginative work play in this ongoing dialogue? It is an expression of desire. It can be restless or complacent. It can either reflect or shape human understanding. The literary critic Raymond Williams offers in *Marxism and Literature* a second paradigm for describing the relationship between art and society as “dominant, residual, or emergent.” In regards to the attitudes, values, beliefs, and practices of cultures, it can (1) reflect prevailing and contemporary ones; (2) invoke past ones, often in a tone that is wistful and nostalgic, or (3) envision new ways of doing and being. More often than not, the work is dialogic. It exhibits elements that contradict or undermine one role or another. What light does the first model shed on the second?

Finally, how do the two models above by Stiker and Williams correspond to expansive and contracting definitions of beauty and what it means to be human? How do these domains of inclusion and exclusion inform what is represented in art and how? Tobin Siebers offers in *Disability Aesthetics* a third model that guides us in this critique. He interrogates such conventions in representation as symmetry, proportion, balance, harmony, and order as measures of beauty. At the same time, he deconstructs images of disability as representations of injury, neglect, abandon, abnormality, irrationality, contagion, misfortune, decay, and decadence. Why, for instance, do we consider *Venus de Milo* the epitome of feminine beauty but refuse to take in the fact that she is missing body parts? Why did leaders of the Third Reich vehemently reject Modern Art as “degenerate,” on the one hand, and yet, on the other, take readily to the “idealized” forms of the body so celebrated in Neoclassicism? Siebers suggests totalitarian systems of thought and regimes tend to enforce a “normative” state and to be less tolerant in general of deviation. The Nazi aesthetic found perhaps its greatest champion in architect Paul Schultze-Naumburg, who in 1931 went on a speaking tour in which he juxtaposed photographs of people with physical deformities from Germany’s mental asylums with works of Modern Art. In so doing, he claimed to establish a link between disability and art. In drawing on such material.

Disability aesthetics refuses to recognize the representation of the healthy body—and its definition of harmony, integrity, and beauty—as the sole determination of the aesthetic. Rather, disability aesthetics embraces beauty that seems by traditional standards to be broken, and yet it is not less beautiful, but more so, as a result (*Disability Aesthetics*, 3).

Umberto Eco has compiled in his book *On Ugliness* a plethora of examples from two-dimensional art for discussion, analysis, synthesis, and evaluation. These will be viewed, discussed, and critiqued throughout the semester as “textbook” examples. Non-Western works and cultural critics supplement the books on disability studies that still pertain overwhelmingly to art from Europe and North American. The semester culminates with a study in which students, using research techniques modeled by Jay Timothy Dolmage in *Academic Ableism: Disability and Higher Education*, identify and assess real or potential issues of accessibility and ableism in some setting they frequent, including higher education.

The various assessments correspond to increasingly high orders of thinking on Bloom's taxonomy. Two students a week are each assigned to do a presentation in which they define and explain a "keyword" from Disability Studies. This activity helps the class build a common vocabulary and set of concepts to be used in class discussions. to define and explain. Each student submits bi-weekly online quizzes that ask him or her to identify and apply these concepts in case studies. Again, the purpose is to enhance class comprehension and participation. Students do an online presentation on a noteworthy person with a disability to build a community of learners who recognize and recall the individual and collective contributions of a minority population that might otherwise go unnoticed. Leading the discussion of a film serves as practice for the critical analysis of the portrayal of disability and of where the work stands in relation to residual, dominant, and emergent attitudes, values, beliefs, and practices. The formal and contextual critical analysis of a representation of disability provides students to engage this topic in a more sustained and comprehensive manner. In the portfolio students will explore in depth the models described in Stiker's historical study of disability, and the documented research paper allows for the application, analysis, synthesis, and evaluation of research methods in disability studies to a contemporary social setting.

Required Textbooks:

Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for Disability Studies*. Davis, Lennard, ed. *The Disability Studies Reader*, 5th Edition. [Criterion 2] [Criterion 3]

[Criterion 4a]

Dolmage, Jay Timothy. *Academic Ableism: Disability and Higher Education (Corporealities: Discourses of Disability)* Ann Arbor: The University of Michigan Press, 2017.

Eco, Umberto, ed. Alistair McEwen, translator. *On Ugliness*. New York: Rizzoli, 2007.

[Criterion 2] [Criterion 3]

Schumm, Darla and Michael Stoltzfus, eds. *Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives*.

Siebers, Tobin Anthony. *Disability Aesthetics (Corporealities: Discourses of Disability)*.

Ann Arbor: The University of Michigan Press, 2010. [Criterion 1] [Criterion 3]

[Criterion 4a]

Stiker, Henri-Jacques. *A History of Disability (Corporealities: Discourses of Disability)*.

Paris: Éditions Dunod, 1997. English Translation : Ann Arbor : The University of Michigan, 1999. [Criterion 1] [Criterion 3] [Criterion 4a]

Online Reading Packet:

Addlakha, Renu, Stuart Blume, Patrick Devlieger, Osamu Nagase, and Myriam Winance, eds. *Disability and Society: A Reader*. Chapter XII: "Societal Responses to Women with Disabilities in India"; Chapter XVI: "Engaging with the Disability-Rights Movement: The Experience of Community-Based Rehabilitation in Southern Africa";

- and Chapter IXX: "The Disability Rights Movement in Japan: Past Present and Future." [Criterion 4a]
- Addlakha, Renu, ed. *Disability Studies in India: Global Discourses, Local Realities*. Chapter I: "Historicising Disability in India: Questions of Subject and Method" by Shilpaa Anand; and Chapter III: "Tracking Disability through the United Nations" by N. Sundaresan. [Criterion 4a]
- Bacon, Francis. Essay: "Of Deformity." [Criterion 4a]
- Bartlett, Jennifer, Sheila Black, and Michael Northen. *Beauty Is a Verb: The New Poetry of Disability*. Poems by Jim Ferris, Kenny Fries, Laura Hershey, Peter Koppers, Jillian Weisse, and Kathi Wolfe. [Criterion 2]
- Campbell, Fiona Kumari. *Contours of Ableism: The Production of Disability and Aledness*. Chapter I: "The Project of Ableism"; and Chapter II: "Internalised Ableism: The Tyranny Within." [Criterion 4a]
- Carver, Raymond. *Where I'm Calling From: Selected Stories*. "Cathedral." [Criterion 2]
- Charlton, James I. *Nothing about Us without Us*. Chapter II: "The Dimensions of Disability Oppression: An Overview"; and Chapter IV: "Culture(s) and Belief Systems." [Criterion 4a]
- Cortázar, Julio. *Blow-Up: and Other Stories*. "Letter to a Young Lady in Paris." [Criterion 2]
- Davis, Lennard, ed. *The Disability Studies Reader*, 4th Edition. Chapter XIV: "Enabling Disability: Rewriting Kinship, Reimagining Citizenship"; Chapter XXXI: "The Enfreakment of Photography"; and Chapter XXXX: "Beauty and Variations." [Criterion 2]
- Davis, Lennard. *Enforcing Normalcy: Disability, Deafness and the Body*. Chapter II: "Constructing Normalcy"; and Chapter VI: "Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso." [Criterion 2]
- García Márquez, Gabriel. *Collected Stories*. "A Very Old Man with Enormous Wings." [Criterion 2]
- The Haditha/Qu'ran*. Excerpts. [Criterion 2]
- Hay, William. *Disability: An Essay* (1754). [Criterion 4a]
- Hockenberry, John. *Moving Violations: War Zones, Wheelchairs, and Declarations of Independence*. 7: "Fear of Bees"; 19: and 25: "Charles Peter Slagle." [Criterion 4a]
- Homer. *The Odyssey*. Excerpts. [Criterion 2]
- Hugo, Victor. *The Hunchback of Notre Dame*. Excerpts. [Criterion 2]
- Kafka, Franz. *Metamorphosis*. [Criterion 2]
- Kesey, Ken. *One Flew over the Cuckoo's Nest*. Pages 34-41. [Criterion 2]
- The Mahabharata*. Excerpts. [Criterion 2]
- Magill, Ann. *The Monster's Rhapsody: Disability, Culture, and Identity: Poems*. Excerpts. [Criterion 2]
- Markotic, Nicole. *Disability in Film and Literature*. Chapter III: "Icarus, Gods and the 'Lesson' of Disability." [Criterion 4a]
- Minich, Julie Avril. *Accessible Citizenship: Disability, Nation, and the Cultural Politics of Greater Mexico*. "Introduction: Accessibility and Nationalism." [Criterion 4a]
- Montaigne, Michel de. *The Complete Essays*. Book III: 11: "On the Lame"; 12: "On Physiognomy"; and 31: "On the Cannibals." [Criterion 4a]
- O'Connor, Flannery. *The Complete Stories*. "Good Country People"; "The Lame Shall Enter First"; and "The Life You Save May Be Your Own." [Criterion 2]

Old and New Testaments. Excerpts. [Criterion 2]

Owen, Wilfred. Selected poems from *The Collected Poems of Wilfred Owen*. (eBook available through MCCCD) [Criterion 2]

Perkins Gilman, Charlotte. *The Charlotte Perkins Gilman Reader*. "The Yellow Wallpaper." [Criterion 2]

Richardson, Kristina L. *Difference and Disability in the Medieval Islamic World: Blighted Bodies*. "Introduction"; Chapter I: "'Ahat' in Islamic Thought." [Criterion 4a]

Rose, Martha L. *The Staff of Oedipus: Transforming Disability in Ancient Greece*. Chapter I: "The Landscape of Disability." [Criterion 4a]

Rosenkrantz, Karl. *Aesthetic of Ugliness*. Excerpts. [Criterion 4a]

Sabatello, Maya and Marianne Schulze, eds. *Human Rights and Disability Advocacy*. Chapter I: "A Short History of the International Disability Rights Movement" by Maya Sabatello; Chapter X: "Indigenous People with Disabilities: The Missing Link" by Huhana Hickey; and Chapter XIV: "The Role of National Human Rights Institutions" by Andrew Byrnes.

Sainte Augustine. *On Order (De Ordine)*, Part IV. "The Ugly Being Contributes to Order." [Criterion 4a]

Sassoon, Siegfried. *The War Poems*. Excerpts. [Criterion 2]

Scalenghe, Sara. *Disability in the Ottoman Arab World, 1500-1800*. "Introduction: Disability and Its Histories in the Arab World." [Criterion 4a]

Shelley, Mary. *Frankenstein*. Excerpts. [Criterion 2]

Stanford, Frank. *What about This: Collected Poems of Frank Stanford*. "The Boy Who Shot Weathercocks" and "The Light the Dead See." [Criterion 2]

Stiker, Henri-Jacques. *A History of Disability*. "Introduction." [Criterion 4a]

The Upanishads. Excerpts. [Criterion 2]

William of Auvergne. *Treatise on Good and Evil*. Excerpts. [Criterion 4a]

Williams, Raymond. *Marxism and Literature*. Part II: 6. "Hegemony"; 7. "Traditions, Institutions, and Formations"; 8. "Dominant, Residual, and Emergent." [Criterion 4a]

Assigned Films

Alive Day Memories: Home from Iraq

CinemAbility: The Art of Inclusion [Criterion 3]

The Diving Bell and the Butterfly: A Memoir of Life in Death by Jean-Dominique Bauby (France) [Criterion 2]

Dodes'ka-den (Japan) [Criterion 2]

Edward Scissorhands [Criterion 2]

The Elephant Man [Criterion 2]

Freaks [Criterion 2]

Frida (Mexico) [Criterion 2]

The House Is Black (Iran) [Criterion 2]

The Intouchables (France) [Criterion 2]

Invitation to a Dance [Criterion 3]

The Girl Who Sold the Sun (La Petite vendeuse de soleil) (Senegal) [Criterion 2]

Leap of Faith [Criterion 2]

Margarita, with a Straw (India) [Criterion 2]

Murderball

Oasis (Korea) [Criterion 2]

Push Girls (Reality Television Show): Episodes 5, 6, and 7

V for Vendetta [Criterion 2]

Vital Signs: Crip Culture Talks Back [Criterion 3]

What's Eating Gilbert Grape? [Criterion 2]

Miscellaneous Other Resources:

Americans with Disabilities Act of 1990:

<https://www.eeoc.gov/eeoc/history/35th/1990s/ada.html>

United Nations General Assembly Resolution: "Convention on the Rights of Persons with Disabilities." [https://documents-dds-](https://documents-dds-ny.un.org/doc/UNDOC/GEN/N06/500/79/PDF/N0650079.pdf?OpenElement)

[ny.un.org/doc/UNDOC/GEN/N06/500/79/PDF/N0650079.pdf?OpenElement](https://documents-dds-ny.un.org/doc/UNDOC/GEN/N06/500/79/PDF/N0650079.pdf?OpenElement)

Disability Studies Quarterly <http://dsq-sds.org/>

Modern Disability: Disability Awareness with Author/Speaker Gary Karp.

<http://moderndisability.com/>

New York Times series: "Disability: Essays, art and opinion exploring the lives of people living with disabilities." <https://www.nytimes.com/column/disability>

TED and TEDx talks on Disability and Related Topics.

Other Learning Materials:

- A personal computer (If you don't have one at home, MCC has ample ones available in either the computer laboratory or library.)
- Internet Access/MCC email account
- Hand-outs, worksheets, films, hyperlinks
- A collegiate dictionary and companion thesaurus

Canvas: Learning Management System

MCC and other Maricopa Colleges use Canvas, an online learning management system. Whether your class is face-to-face, hybrid, or entirely online, you should access your course materials in Canvas.

- [How to Access Canvas](#)
- <https://learn.maricopa.edu/>

Student Email

You will need a student email account so that your instructor can communicate with you regarding course work and performance in this class. This is available to all MCC students at no charge. Contact your instructor through your Maricopa email or through Canvas. Emails from accounts other than Maricopa (Yahoo, msn, Hotmail) will go into spam and will delete immediately. For instructions, go to: [Setting Up Your Maricopa Email](#)

Submitting Assignments

All of the work for class will be submitted in Canvas. Always pay attention to the instructions and class discussions for prompts and guidelines about how to complete your work.

Backup Assignments

Always, always, always, **retain a copy of everything that you submit**. When working on your computer, save your work frequently and keep it on an external storage device such as a USB drive, CDRW (rewritable CD), or the Cloud in case your hard drive freezes up or gets infected by a virus. Copy and paste the instructions to assignments to your word processed document and then, once finished, upload your work to the Canvas. This precaution keeps you from losing work if, for any reason, the online server goes down.

Late or Missing Assignments

Please note in the section of the syllabus below entitled "Calendar" the times and dates by which assignments are due. Late work will receive a lowered grade. If you are unable, for any reason, to complete your work according to schedule, it is *your* responsibility to contact me *immediately* and explain why. At my discretion, I may authorize an adjustment in your due dates, though a late penalty of a reduced amount may still be applied.

Exam Procedures

There is no proctored examination for this course. Work will be submitted online in Canvas, unless specified as an in-class activity. The final examination consists of a portfolio review and a documented research paper submitted on Canvas.

Grading Scale

900 - 1000 points	=	A (90% - 100%)
800 - 899 points	=	B (80% - 89%)
700 - 799 points	=	C (70% - 79%)
600 - 699 points	=	D (60% - 69%)
0 - 599 points	=	F (0% - 59%)

Total points possible: 1000 points

Graded Items with Corresponding Point Values

1. Online Quizzes: Point Value: 25 Points Each (200 Points Total)	Total Number of Online Quizzes: 8	Percentage of Final Grade: 20%
2. Classroom Presentation on Assigned Keyword for Disability Studies: Point Value: 50 Points Each (100 Points Total)	Total Number: 2	Percentage of Final Grade: 10%
3. Online Presentation on Persons of Note with Disability: Point Value: 50 Points	Total Number of Online Presentations on Persons of Note: 1	Percentage of Final Grade: 05%
4. Film Discussion Leader(s): Point Value: 50 Points [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]	Total Number of Guided and Graded Classroom Discussions on Films: 1	Percentage of Final Grade: 05%
5. Formal and Contextual Critical Analysis of a Representation of Disability: Point Value: 200 Points [Criterion 1] [Criterion 2] [Criterion 3] [Criterion 4a]	Total Number of Critical Analyses: 1	Percentage of Final Grade: 20%
6. Portfolio Assessment: Definitions and Manifestations of the Moral, Medical, and Social Models in Disability Studies Point Value: 200 Points [Criterion 1] [Criterion 3] [Criterion 4a]	Total Number of Portfolio Assessments: 1	Percentage of Final Grade: 20%
7. Primary and Secondary Documented Research Paper: Assessment of Disability Inclusivity on a Primary, Secondary, or Higher Education Campus: Point Value: 200 Points [Criterion 4a]	Total Number of Research Papers: 1	Percentage of Final Grade: 20%

TOTAL POINTS POSSIBLE:

1000

CALENDAR OF DUE DATES FOR ASSIGNMENTS AND ASSESSMENTS (BOLD-FACED)

All assignments are due by the beginning of class on the date specified.

Date Topic

Source Material

08/27	Presentations on Assigned Keywords for Disability Studies: Keyword(s): Ability, Disability, History, and Normal.	Davis, Lennard, ed. <i>The Disability Studies Reader</i> , 5 th Edition. Chapter I: "Introduction: Disability, Normality, and Power." Siebers, Tobin. <i>Disability Aesthetics</i> . "Introducing Disability Aesthetics." TED and TEDx talks on Disability and Related Topics.
08/29		Stiker, Henri-Jacques. <i>A History of Disability</i> . "Introduction." Addlakha, Renu, ed. <i>Disability Studies in India: Global Discourses, Local Realities</i> . Chapter I: "Historicising Disability in India: Questions of Subject and Method" by Shilpaa Anand. <u>PowerPoint Presentation</u> : Gods and Monsters: Surviving Representations from Pre-literate Cultures and Antiquity (Sphinxes, Centaurs, Gorgons, Tricksters, and Such). <i>On Ugliness</i> : Images from "Chapter IV: Monsters and Portents."
09/03	Presentations on Assigned Keywords for Disability Studies: Keyword(s): Aesthetics and the Moral Model.	Davis, Lennard. <i>Enforcing Normalcy: Disability, Deafness and the Body</i> , 5 th Edition. Chapter II: "Constructing Normalcy." Homer. <i>The Odyssey</i> . Excerpts Markotic, Nicole. <i>Disability in Film and Literature</i> . Chapter III: "Icarus, Gods and the 'Lesson' of Disability." Rose, Martha L. <i>The Staff of Oedipus: Transforming Disability in Ancient Greece</i> . Chapter I: "The Landscape of Disability." The Myth of Hephaestus. Film Discussion: <i>Invitation to Dance</i> .
09/05		Davis, Lennard, ed. <i>The Disability Studies Reader</i> , 5 th Edition. Chapter XXX: "Sculpting Body Ideals: Alison Lapper Pregnant and the Public Display of Disability." Davis, Lennard. <i>Enforcing Normalcy: Disability, Deafness and the Body</i> , 5 th Edition. Chapter VI: "Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso." Siebers, Tobin. <i>Disability Aesthetics</i> . "The Aesthetics of Human Disqualification."

		<p><u>PowerPoint Presentation</u>: The Dialectics of Representation: Apollonian and Dionysian; Classical and Hellenistic. <i>On Ugliness</i>: Images from “Chapter I: Ugliness in the Classical World.”</p>
09/10	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Ethics and Human.</p>	<p><i>The Haditha/Qu’ran</i>. Excerpts. Scalenghe, Sara. <i>Disability in the Ottoman Arab World, 1500-1800</i>. “Introduction: Disability and Its Histories in the Arab World.” Richardson, Kristina L. <i>Difference and Disability in the Medieval Islamic World: Blighted Bodies</i>. “Introduction”; Chapter I: “‘Ahat’ in Islamic Thought.”</p> <p>Film Discussion: <i>The House Is Black</i></p> <p>Online Quiz 1</p>
09/12		<p><i>The Mahabharata</i>. Excerpts. <i>Old and New Testaments</i>. Excerpts. <i>The Upanishads</i>. Excerpts. Schumm, Darla and Michael Stoltzfus, eds. <i>Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives</i>. Chapter IX: “Disability, Agency, and Engagement: Three Wisdom Traditions’ Call to Be Radically Available.”</p> <p><u>PowerPoint Presentation</u>: Metaphysical Constructions and Representations of Disability in the Major World Religions: The Moral Model. <i>On Ugliness</i>: Images from “Chapter III: The Apocalypse, Hell, and the Devil” and “Chapter VIII: Witchcraft, Satanism, Sadism.”</p>
09/17	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Deformity and Illness.</p>	<p>Bacon, Francis. Essay: “Of Deformity.” Hay, William. <i>Disability: An Essay</i> (1754). Montaigne, Michel de. <i>The Complete Essays</i>. Book III: 11: “On the Lame”; 12: “On Physiognomy”; and 31: “On the Cannibals.” Rosenkrantz, Karl. <i>Aesthetic of Ugliness</i>. Excerpts. Siebers, Tobin. <i>Disability Aesthetics</i>. “Words Stare like a Glass Eye: Disability in Literary and Visual Studies.” Sainte Augustine. <i>On Order (De Ordine)</i>, Part IV. “The Ugly Being Contributes to Order.” William of Auvergne. <i>Treatise on Good and Evil</i>. Excerpts.</p>

		Film Discussion: <i>Leap of Faith</i>
09/19		Bartlett, Jennifer, Sheila Black, and Michael Northen. <i>Beauty Is a Verb: The New Poetry of Disability</i> . Poems by Jim Ferris, Kenny Fries, Laura Hershey, Peter Kupperts, Jillian Weisse, and Kathi Wolfe (Selected Poems). Davis, Lennard, ed. <i>The Disability Studies Reader</i> , 5 th Edition. Chapter III: "Heaven's Special Child': The Making of Poster Children." TED and TEDx talks on Disability and Related Topics.
09/24	Presentations on Assigned Keywords for Disability Studies: Keyword(s): Access, Dependency, Fat, and Freak.	Bartlett, Jennifer, Sheila Black, and Michael Northen. <i>Beauty Is a Verb: The New Poetry of Disability</i> . Poems by Jim Ferris, Kenny Fries, Laura Hershey, Peter Kupperts, Jillian Weisse, and Kathi Wolfe (Selected Poems). Davis, Lennard, ed. <i>The Disability Studies Reader</i> , 4 th Edition. Chapter XIV: "Enabling Disability: Rewriting Kinship, Reimagining Citizenship." Film Discussion: <i>What's Eating Gilbert Grape?</i> Online Quiz 2
09/26		Campbell, Fiona Kumari. <i>Contours of Ableism: The Production of Disability and Abledness</i> . Chapter I: "The Project of Ableism." Chapter II: "Internalised Ableism: The Tyranny Within." TED and TEDx talks on Disability and Related Topics. <u>PowerPoint Presentation:</u> Ableism in Disability Memes and Other Forms of Media
10/01	Presentations on Assigned Keywords for Disability Studies: Keyword(s): Genetics, Stigma, and Vulnerability.	Davis, Lennard, ed. <i>The Disability Studies Reader</i> , 5 th Edition. Chapter II: "Disability and the Justification of Inequality in American History." Williams, Raymond. <i>Marxism and Literature</i> . Part II: 6. "Hegemony"; 7. "Traditions, Institutions, and Formations"; 8. "Dominant, Residual, and Emergent." Film Discussion: <i>Freaks</i>
10/03		Bartlett, Jennifer, Sheila Black, and Michael Northen. <i>Beauty Is a Verb: The New Poetry of Disability</i> . Poems by Jim Ferris, Kenny Fries, Laura Hershey,

		<p>Peter Koppers, Jillian Weisse, and Kathi Wolfe (Selected Poems).</p> <p>Davis, Lennard, ed. <i>The Disability Studies Reader</i>, 5th Edition. Chapter X: "Stigma: An Enigma Demystified."</p> <p>TED and TEDx talks on Disability and Related Topics.</p> <p><u>PowerPoint Presentation</u>: Scientific Constructions and Representations of Disability: The Medical Model.</p> <p><i>On Ugliness</i>: Images from "Chapter IX: Physica curiosa."</p>
10/08	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Eugenics, Institutions, Medicalization, and the Medical Model.</p>	<p>Davis, Lennard, ed. <i>The Disability Studies Reader</i>, 4th Edition. Chapter XXXI: "The Enfreakment of Photography."</p> <p>Shelley, Mary. <i>Frankenstein</i>. Excerpts.</p> <p>Film Discussion: <i>The Elephant Man</i></p> <p>Online Quiz 3</p>
10/10		<p>Hockenberry, John. <i>Moving Violations: War Zones, Wheelchairs, and Declarations of Independence</i>. 7: "Fear of Bees"; 19: and 25: "Charles Peter Slagle."</p> <p><u>PowerPoint Presentation</u>: Disability Contained: Institutionalization in Art and Architecture</p>
10/15	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Cognition, Madness, The Social Model, Sex, and Sexuality.</p>	<p>Davis, Lennard, ed. <i>The Disability Studies Reader</i>, 5th Edition. Chapter VIII: "'The Institution Yet to Come': Analyzing Incarceration through a Disability Lens."</p> <p>Kesey, Ken. <i>One Flew over the Cuckoo's Nest</i>. Pages 34-41</p> <p>Perkins Gilman, Charlotte. <i>The Charlotte Perkins Gilman Reader</i>. "The Yellow Wallpaper."</p> <p>Film Discussion: <i>Oasis</i></p>
10/17		<p>Carver, Raymond. <i>Where I'm Calling From: Selected Stories</i>. "Cathedral."</p> <p>Davis, Lennard, ed. <i>The Disability Studies Reader</i>, 5th Edition. Chapter XIII: "The Social Model of Disability."</p> <p>Americans with Disabilities Act of 1990.</p> <p>Website: <i>Modern Disability: Disability Awareness with Author/Speaker Gary Karp</i>.</p>

		<p><u>PowerPoint Presentation</u>: Cultural Constructions and Representations of Disability: The Social Model. <i>On Ugliness</i>: Images from “Chapter XII: Iron Towers and Ivory Towers” (1. Industrial Ugliness; 2. Decadentism and the Licentiousness of the Ugly)</p>
10/22	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Activism, Crip, (Universal) Design, “Disability” Aesthetics, Hegemony, Oppression, Resistance, and Rights.</p>	<p>Charlton, James I. <i>Nothing about Us without Us</i>. Chapter II: “The Dimensions of Disability Oppression: An Overview”; and Chapter IV: “Culture(s) and Belief Systems.”</p> <p>Film Discussion: <i>Vital Signs: Crip Culture Talks Back</i></p> <p>Online Quiz 4</p>
10/24		<p>Davis, Lennard, ed. <i>The Disability Studies Reader</i>, 4th Edition. “Beauty and Variations.”</p> <p>Film Discussion: <i>Margarita, with a Straw</i>.</p>
10/29	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Accident, Medicalization, Narrative, Prosthetics, Rehabilitation, and Work.</p>	<p>Owen, Wilfred. Selected poems from <i>The Collected Poems of Wilfred Owen</i>. (<u>eBook available through MCCCCD</u>)</p> <p>Sassoon, Siegfried. <i>The War Poems</i>. Excerpts.</p> <p>Siebers, Tobin. <i>Disability Aesthetics</i>. “Trauma Art: Injury and Wounding in the Media Age.”</p> <p>Film Discussion: <i>Alive Day Memories: Home from Iraq</i></p> <p>Online Quiz 5</p>
10/31		<p>Davis, Lennard, ed. <i>The Disability Studies Reader</i>, 5th Edition. Chapter XIV: “Narrative Prosthesis.”</p> <p>O’Connor, Flannery. <i>The Complete Stories</i>. “Good Country People”; “The Lambe Shall Enter First”; and “The Life You Save May Be Your Own.”</p> <p>Siebers, Tobin. <i>Disability Aesthetics</i>. “Conclusion: Disability in the Mirror of Art.”</p> <p><u>PowerPoint Presentation</u>: Disability in Music and in Modern and Contemporary Art. <i>On Ugliness</i>: Images from “Chapter XIII: The Avante-Garde and the Triumph of Ugliness.”</p>

11/05	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Representation and Vulnerability.</p>	<p>Cortázar, Julio. <i>Blow-Up: and Other Stories</i>. "Letter to a Young Lady in Paris." Hugo, Victor. <i>The Hunchback of Notre Dame</i>. Excerpts.</p> <p>Film Discussion: <i>The Diving Bell and the Butterfly</i> and <i>The Intouchables</i></p> <p>Online Quiz 6</p>
11/07		<p>Kafka, Franz. <i>Metamorphosis</i>. TED and TEDx talks on Disability and Related Topics. <u>PowerPoint Presentation:</u> Disability in Popular Culture. <i>On Ugliness:</i> Images from "Chapter XIV: The Ugliness of Others, Kitsch, and Camp" and "Chapter XV: Ugliness Today."</p>
11/12	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Identity and Performance.</p>	<p>Stanford, Frank. <i>What about This: Collected Poems of Frank Stanford</i>. "The Boy Who Shot Weathercocks." Magill, Ann. <i>The Monster's Rhapsody: Disability, Culture, and Identity: Poems</i>. Excerpts.</p> <p>Film Discussion: <i>Murderball</i> and <i>V for Vendetta</i></p>
11/14		<p>Bartlett, Jennifer, Sheila Black, and Michael Northen. <i>Beauty Is a Verb: The New Poetry of Disability</i>. Poems by Jim Ferris, Kenny Fries, Laura Hershey, Peter Kupperts, Jillian Weisse, and Kathi Wolfe (Selected Poems). García Márquez, Gabriel. <i>Collected Stories</i>. "A Very Old Man with Enormous Wings." TED and TEDx talks on Disability and Related Topics.</p> <p>Online Presentation on Persons of Note with Disability.</p>
11/19	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Accommodation, Family, and Gender.</p>	<p>Bartlett, Jennifer, Sheila Black, and Michael Northen. <i>Beauty Is a Verb: The New Poetry of Disability</i>. Poems by Jim Ferris, Kenny Fries, Laura Hershey, Peter Kupperts, Jillian Weisse, and Kathi Wolfe (Selected Poems).</p> <p>Film Discussion: <i>Dodes'ka-den</i></p> <p>Online Quiz 7</p>

11/21	THANKSGIVING HOLIDAY	
11/26		<p>Addlakha, Renu, Stuart Blume, Patrick Devlieger, Osamu Nagase, and Myriam Winance, eds. <i>Disability and Society: A Reader</i>. Chapter XII: "Societal Responses to Women with Disabilities in India"; Chapter XVI: "Engaging with the Disability-Rights Movement: The Experience of Community-Based Rehabilitation in Southern Africa"; and Chapter IXX: "The Disability Rights Movement in Japan: Past Present and Future."</p> <p><u>PowerPoint Presentation</u>: Disability in "Primitive" Societies and Colonized Cultures. <i>On Ugliness</i>: Images from "Chapter VI: The Ugliness of Woman from Antiquity to the Baroque Period" and "Chapter X: Romanticism and the Redemption of Ugliness."</p>
11/28	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Invisibility, Modernity, and Technology.</p>	<p>Addlakha, Renu, ed. <i>Disability Studies in India: Global Discourses, Local Realities</i>. Chapter III: "Tracking Disability through the United Nations" by N. Sundaresan.</p> <p>Sabatello, Maya and Marianne Schulze, eds. <i>Human Rights and Disability Advocacy</i>. Chapter I: "A Short History of the International Disability Rights Movement" by Maya Sabatello; by Huhana Hickey; and Chapter XIV: "The Role of National Human Rights Institutions" by Andrew Byrnes.</p> <p>United Nations General Assembly Resolution: "Convention on the Rights of Persons with Disabilities."</p> <p>Film Discussion: <i>The Girl Who Sold the Sun (La Petite vendeuse de soleil)</i></p>
12/03		<p>Sabatello, Maya and Marianne Schulze, eds. <i>Human Rights and Disability Advocacy</i>. Chapter X: "Indigenous People with Disabilities: The Missing Link" by Huhana Hickey.</p> <p>Schumm, Darla and Michael Stoltzfus, eds. <i>Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives</i>. Chapter VII: "Heath and Disability Care in Native American and Alaska Native Communities"; and Chapter X: "Native American Concepts Involving Human Difference."</p>

		<p><u>PowerPoint Presentation</u>: Comparative Construction and Representations of Disability: Nature vs. Ethical and Monotheistic Religions. <i>On Ugliness</i>: Images from “Chapter V: The Ugly, the Comic, and the Obscene.”</p>
12/05	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Diversity and Space.</p>	<p>Schumm, Darla and Michael Stoltzfus, eds. <i>Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives</i>. Chapter III: “Since Feathers Have Grown on My Body: Madness, Art, and Healing in Celtic Reconstructionist Spirituality”; and Chapter IV: “Disabled Rites? Ritual and Disability in Wicca.”</p> <p>Film Discussion: <i>Push Girls</i>: Episodes 5, 6, 7</p> <p>Online Quiz 8</p>
12/10		<p>Schumm, Darla and Michael Stoltzfus, eds. <i>Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives</i>. Chapter II: “Whatever the Sacrifice: Illness and Authority in the Baha’i Faith”; and Chapter VI: “Beyond Models: Some Tentative Daoist Contributions to Disability Studies.”</p> <p><u>PowerPoint Presentation</u>: Construction and Representations of Disability in Post-Modernism</p> <p>Film Discussion: <i>Frida</i></p>
12/12	<p>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Citizenship and Trauma.</p>	<p>Minich, Julie Avril. <i>Accessible Citizenship: Disability, Nation, and the Cultural Politics of Greater Mexico</i>. “Introduction: Accessibility and Nationalism.”</p> <p>Stanford, Frank. <i>What about This: Collected Poems of Frank Stanford</i>. “The Light the Dead See.”</p> <p>Film Discussion: <i>CinemAbility: The Art of Inclusion</i></p> <p>Formal and Contextual Critical Analysis of a Representation of Disability</p>
12/17	<p>WEEK OF FINAL EXAMINATIONS Portfolio Assessment and Submission of Research Paper</p>	

Keywords for Disability Studies

Ability, Access, Accident, Accommodation, Activism, Aesthetics, Citizenship, Cognition, Crip, Deformity, Dependency, Design, Disability (and Disability Etiquette), Diversity, Ethics, Eugenics, Family, Fat, Freak, Gender, Genetics, Hegemony, History, Human, Identity, Illness, Institutions, Madness, Medicalization, Medical Model, Moral Model, Modernity, Narrative, Normal, Oppression, Performance, Prosthetics, Rehabilitation, Representation, Resistance, Rights, Sex, Sexuality, Social Model, Space, Stigma, Technology, Trauma, Vulnerability, and Work.

Persons of Note with Disabilities

Ludwig van Beethoven, Ralph Braun, Sudha Chandran, Cher, Chuck Close, Henry Darger, Thomas Edison, Emil Ferris, Rosemarie Garland-Thomson, Jenni Gold, Francisco José de Goya y Lucientes, Antonio Gramsci, Michael Graves, Tanni Grey-Thompson, Stephen Hawking, John Hockenberry, Homer, Frida Kahlo, Gary Karp, Hellen Keller, Paul Klee, Kevin Kling, Riva Lehrer, Marlee Matlin, Lenin Moreno, Aimee Mullins, John Nash, Lord Horatio Nelson, Tig Notaro, Itzhak Perlman, Alexander Pope, Rembrandt Harmenszoon van Rijn, Franklin Delano Roosevelt, Alan Turing, Vincent van Gogh, and Stella Young, among others.

A Short List of Films Pertaining to Disability for Independent Study

Avatar, Beyond Silence, Born on the Fourth of July, Edward Scissorhands, Forrest Gump, Freaks, Frida, The House of Black, The Hunchback of Notre Dame, Inside Moves, The Intouchables, Live Flesh, The Mighty, Million Dollar Baby, My Left Foot, Rearview Window, Rory O'Shea Was Here, The Sea Inside, The Sessions, Temple Grandin, The Theory of Everything, To Kill a Mockingbird, What's Eating Gilbert Grape?, Women on the Verge of a Nervous Breakdown, and You Are Not You.

Recommended Reading for Further Research/Teacher Resources

Addlakha, Renu. *Deconstructing Mental Illness: An Ethnography of Psychiatry, Women and the Family.*

Addlakha, Renu, Stuart Blume, Patrick Devlieger, Osamu Nagase, and Myriam Winance, eds. *Disability and Society: A Reader.* Preface: "Disability and Rehabilitation in Europe and North America; Disability and Rehabilitation in Asia" by Wachara Riewpaiboon and Stuart Blume; Chapter I: Inclusion/Exclusion: An Analysis of Historical and Cultural Meanings" by Jean-Francois Ravaud and Henri-Jacques Stiker; Chapter VIII: "Self-Mortification and the Stigma of Leprosy in Northern India" by Ronald Barrett; Chapter XI: "Adaptation to Deafness in a Balinese Community" by John T. Hinnant; Chapter XII: "Societal Responses to Women with Disabilities in India" by Meenu Bhambani; and Chapter XV: "Motorcycles for the Disabled: Mobility, Modernity, and the Transformation of Experience in Urban China" by Matthew Kohrman.

Addlakha, Renu, ed. *Disability Studies in India: Global Discourses, Local Realities.*

Chapter I: "Historicising Disability in India: Questions of Subject and Method" by Shilpaa Anand; Chapter II: "Disability Rights and the Emergence of Disability Studies" by Jagdish Chander; Chapter V: "Burden of Caring: Families of the Disabled in

Urban India” by Upali Chakravarti; Chapter IX: “Body Politics and Disabled Femininity: Perspectives of Adolescent Girls from Delhi” by Renu Addlakha; Chapter XII: “Body/Text: Art Project on Deafness and Communication” by Jose Abad Lorente; Chapter XIII: “Blind with Camera: Photographs by the Visually Impaired” by Partho Bhowmick; and Chapter XVII: “Participation, Inclusion and the Law: Moving beyond Rhetoric” by Jeeta Ghosh.

Avalos, Hector, Sarah J. Melcher, and Jeremy Schipper. *This Abled Body: Rethinking Disabilities in Biblical Studies*. Chapter I: “The Origins of the Disabled Body: Disability in Ancient Mesopotamia” by Neal H. Walls; Chapter II: “Deformity and Disability in Greece and Rome” by Nicole Kelley; Chapter IX: “‘Living among the Tombs’: Society, Mental Illness, and Self-Destruction in *Mark 5:1-20*” by Holly Joan Toensing; Chapter X: “‘For Whenever I Am Weak, Then I Am Strong’: Disability in Paul’s *Epistles*” by Martin Abl. ([eBook available through MCCCDD](#))

Baker, Naomi. *Plain Ugly: The Unattractive Body in Early Modern Culture*. Chapter I: “Theorising Ugliness”; Chapter II: “‘Charactered in My Brow’: Deciphering Ugly Faces”; Chapter III: “Opening the Silenus: Gendering the Ugly Subject”; and Chapter IV: “‘Sight of Her Is a Vomit’: Abject Bodies and Burton’s *The Anatomy of Melancholy*.”

Barnes, Elizabeth. *The Minority Body: A Theory of Disability*. Chapter I: “Constructing Disability”; and Chapter V: “Causing Disability.”

Ben-Moshe, Liat, Chris Chapman, and Allison C. Carey. *Disability Incarcerated: Imprisonment and Disability in the United States and Canada*. Chapter I: “Reconsidering Confinement: Interlocking Locations and Logics of Incarceration” by Chris Chapman, Allison C. Carey, and Liat Ben-Moshe; Chapter II: “Five Centuries’ Material Reforms and Ethical Reformulations of Social Elimination” by Chris Chapman; Chapter V: “Crippin’ Jim Crow: Disability, Dis-Location, and the School-to-Prison Pipeline” by Nirmala Erelles; Chapter VIII: “The New Asylums: Madness and Mass Incarceration in the Neoliberal Era” by Michael Rembis; Chapter IX: “It Can’t Be Fixed Because It’s Not Broken: Racism and Disability in the Prison Industrial Complex” by Syrus Ware, Joan Roscoe, and Giselle Dias; and Chapter X: “Chemical Constraint: Experiences of Psychiatric Coercion, Restraint, and Detention as Carceratory Techniques” by Erick Fahris and Katie Aultrecht.

Berube, Michael. *The Secret Life of Stories: From Don Quixote to Harry Potter, How Understanding Intellectual Disability Transforms the Way We Read*.

Betcher, Sharon V. *Spirit and the Politics of Disablement*. Chapter IX: “Never Quite Herself Again: Frida Kahlo’s Doctrine of Creation”; and Chapter X: “Wisdom to Make the World Go On.”

Brueggemann, Brenda Jo. *Arts and Humanities: Disability: Key Issues and Future Directions*. Chapter I: “Introduction, Background, and History” by Elizabeth Brewer, Brenda Jo Brueggemann, Nicholas Hetrick, and Melanie Yergeau; Chapter II: “Current Issues, Controversies, and Solutions” by Brenda Jo Brueggemann, Nicholas Hetrick, Melanie Yergeau, and Elizabeth Brewer; Chapter III: “Chronology of Critical Events” by Nicholas Hetrick, Melanie Yergeau, Elizabeth Brewer, and Brenda Jo Brueggemann; Chapter IV: “Biographies of Key Contributors in the Field” by Melanie Yergeau, Elizabeth Brewer, Brenda Jo Brueggemann, and Nicholas Hetrick; Chapter V: “Annotated Data, Statistics, Tables, and Graphs” by Elizabeth Brewer,

Brenda Jo Brueggermann, and Melanie Yergeau; Chapter VI: "Annotated List of Organizations and Associations" by Brenda Jo Brueggermann, with Elizabeth Brewer, Nicholas Hetrick, and Melanie Yergeau; and Chapter VII: "Selected Print and Electronic Resources" by Brenda Jo Brueggermann, with Elizabeth Brewer, Nicholas Hetrick, and Melanie Yergeau.

Charlton, James I. *Nothing about Us without Us*. Chapter III: "Political Economy and the World System"; and Chapter V: "Consciousness and Alienation."

Chivers, Sally and Nicole Markotic, eds. *The Problem Body: Projecting Disability on Film*. "A Man, with the Same Feelings': Disability, Humanity, and Heterosexual Apparatus in *Breaking the Waves*, *Born on the Fourth of July*, *Breathing Lessons*, and *Oasis*" by Eunjung Kim; "Neoliberal Risks: *Million Dollar Baby*, *Murderball*, and Anti-National Sexual Positions" by Robert McRuer; and "Body Genres: An Anatomy of Disability in Film" by Sharon L. Snyder and David T. Mitchell.

Couser, G. Thomas. *Signifying Bodies: Disability in Contemporary Life Writing*. 2: "Paradigms Cost: Disability and Cultural Representation"; and 7: "Disability as Metaphor: What's Wrong with *Lying*."

Crutchfield, Susan and Marcy Epstein, eds. *Points of Contact: Disability, Art, and Culture*. "Letters to Helen" by Georgina Kleege; "The Beauty and the Freak" by Rosemarie Garland-Thomson; "Talking about *Talking Back*: Afterthoughts on the Making of the Disability Documentary *Vital Signs: Crip Culture Talks Back*" by David T. Mitchell and Sharon L. Snyder; "Relatively Disabled" by F.D. Reeve.

Davidson, Michael. *Concerto for the Left Hand: Disability and the Defamiliar Body*. "Introduction: Concerto for the Left Hand"; and 7: "Universal Design: The Work of Disability in an Age of Globalization." ([eBook available through MCCCDD](#))

Davis, Lennard, ed. *The Disability Studies Reader*, 5th Edition. Part I: Historical Perspectives. "Chapter I: Disability, Normality, and Power" by Lennard Davis; Chapter III: "'Heaven's Special Child': The Making of Poster Children" by Paul K. Longmore; Chapter IV: "Disabled upon Arrival: The Rhetorical Construction of Disability and Race on Ellis Island" by Jay Dolmage. Part II: The Politics of Disability. Chapter V: "Disability Rights and Selective Abortion" by Marsha Saxton; Chapter VII: "A Mad Fight: Psychiatry and Disability Activism" by Bradley Lewis; Chapter VIII: "'The Institution Yet to Come': Analyzing Incarceration through a Disability Lens" by Liat Ben-Moshe. Part III: Stigma and Illness. Chapter IX: Selections from *Stigma* by Irving Goffman; Chapter X: "Stigma: An Enigma Demystified" by Lerita M. Coleman-Brown; Chapter XI: "Unhealthy Disabled: Treating Chronic Illnesses as Disability" by Susan Wendell. Part IV: Theorizing Disability. Chapter XII: "What's So Critical about Critical Disability Studies?" by Helen Meekosha and Russell Shuttleworth; Chapter XIII: "The Social Model of Disability" by Tom Shakespeare; Chapter XIV: "Narrative Prosthesis" by David Mitchell and Sharon Snyder; Chapter XV: "Aesthetic Nervousness" by Ato Quayson; Chapter XVIII: "Aesthetic Blindness: Symbolism, Realism, and Reality" by David Bolt; Chapter XIX: "Life with Dead Metaphors: Impairment Rhetoric in Social Justice Practices" by Tanya Titchosky; Chapter XXI: "Centering Justice on Dependency and Recovering Freedom" by Eva Feder Kittay. Part V: Identities and Intersectionalities. Chapter XII: "Disability and the Theory of Complex Embodiment: For Identity Politics in a New Register" by Tobin Siebers; Chapter XXIII: "Defining Mental Disability" by Margaret Price; Chapter XVII: "Compulsory Able-Bodiedness and

- Queer/Disabled Existence” by Robert McRuer. Part VI: Disability and Culture. Chapter XXX: “Sculpting Body Ideals: *Alison Lapper Pregnant* and the Public Display of Disability” by Ann Millett-Gallant. Part VII: Fiction, Memoir, and Poetry. Chapter XXXVII: “I Am Not One of The...’ and “Cripple Lullaby” by Cheryl Marie Wade; and Chapter XXXX: “Biohack Manifesto” by Jillian Weise.
- Davis, Lennard J. *The End of Normal: Identity in a Biocultural Era*. Chapter I: “The End of Normal”; Chapter III: “Disability in the Media”; or, “Why Don’t Disabled Actors Play Disabled Roles”; Chapter VI: “Diagnosis: A Biocultural Critique of Certainty”; Chapter X: “Biocultural Knowledge.”
- Davis, Lennard. *Enforcing Normalcy: Disability, Deafness and the Body*. Chapter II: “Constructing Normalcy”; and Chapter VI: “Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso.”
- Eco, Umberto, ed. *History of Beauty*.
- Eco, Umberto, ed. *On Ugliness*.
- Eiesland, Nancy L. *The Disabled God: Toward a Liberatory Theology of Disability*. Chapter Three: “The Body Politics: New Bodies: Veterans and Children with Disabilities; Managed Bodies: Vocational and Medical Rehabilitation; Political Bodies: The Growth of a Civil Rights Movement; Bodies in Society: Sociological Paradigms of Disability”; and “Toward a Liberatory Theology: Empowering Frameworks.”
- Erevelles, Nirmala. *Disability and Difference in Global Contexts: Enabling a Transformative Body Politic*. “Introduction: Bodies That Do Not Matter.”
- Foucault, Michel. *Abnormal: Lectures at the College de France, 1974-1975*. Excerpts from: 2: 15 January 1975; 3: 22 January 1975; 5: 5 February 1975; 7: 10 February 1975; 8: 26 February 1975; 10: 12 March 1975; 11: 19 March 1975.
- Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. “Introduction”; “Preface”; Chapter I: “Stultifera Navis”; Chapter II: “The Great Confinement”; Chapter III: “The Insane”; Chapter IV: “Passion and Delirium”; Chapter V: “Aspects of Madness”; Chapter VI: “Doctors and Patients”; Chapter IX: “The Birth of the Asylum”; and “Conclusion.”
- Fraser, Benjamin. *Cultures of Representation: Disability in World Cinema Contexts*. “Introduction: Disability Studies, World Cinema and the Cognitive Code of Reality” by Benjamin Fraser; “Beyond Forgiveness: Lee Chang-dong’s *Oasis* (2002) and the Mobilisation of Disability Discourses in the Korean New Wave” by Pasad Petrovic; “The Other Body: Psychiatric Disability and Pedro Almodovar (1988-2011)”;
- “Through the Disability Lens: Revisiting Ousmane Sembene’s *Xala* (1975) and *Camp de Thiaroye* (1988)”;
- “Homes Wretched and Wrecked: Disability as Social Disease in Kurosawa’s *Dodes’da-den* (1970)” by James A. Wren; and “Leprosy and the Dialectical Body in Forugh Farrokhzad’s *The House Is Black* (1964)” by Rosa Holman.
- Fries, Kenny. *The History of My Shoes and the Evolution of Darwin’s Theory*. “Bodies of Water”; “Darwin at Home”; and “I.D. Shoes”
- Fuentes, Carlos, ed. *The Diary of Frida Kahlo: An Intimate Self-Portrait*.
- Garland-Thomson, Rosemarie. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. “Disability, Identity, and Representation: An Introduction.”

- Garland, Robert. *The Eye of the Beholder: Deformity and Disability in the Graeco-Roman World*.
- Garland-Thomson, Rosemarie, ed. *Freakery: Cultural Spectacles of the Extraordinary Body*. "Introduction: From Wonder to Error—A Genealogy of Freak Discourse in Modernity" by Rosemarie Garland-Thomson; "'One of Us': Tod Browning's *Freaks*" by Joan Hawkins; and "The Dime Museum Freak Show Reconfigured as Talk Show" by Andrea Stulman Bennett.
- Haller, Beth A., Ph.D. *Representing Disability in an Ableist World: Essays on Mass Media*. 2: "Researching Media Images of Disability"; 7: "Pity as Oppression in the Jerry Lewis Telethon"; 9: "Media Advocacy and Films: The 'Million Dollar Baby' Effect"; 10: "Advertising Boldly Moves Disability Images Forward."
- Herrera, Hayden. *Frida: A Biography of Frida Kahlo*.
- Ingstad, Benedicte and Susan Reynolds Whyte. *Disability in Local and Global Worlds*. "Genomics, Laissez-Faire Eugenics, and Disability" by Margaret Lock; and "Subjected Bodies: Paraplegia, Rehabilitation, and the Politics of Movement" by Martin Sullivan.
- Jarrell, Donna and Ira Sukrungruang. *What Are You Looking At? The First Fat Fiction Anthology*. "Full Figure" by Allison Joseph; "The Fat Man in History" by Peter Carey; "Ballerina" by Sharon Solwitz; and "Fat" by Raymond Carver.
- Kafer, Alison. *Feminist, Queer, Crip*. Chapter IV: "A Future for Whom? Passing on Billboard Liberation"; Chapter V: "The Cyborg and the Crip: Critical Encounters"; and Chapter VI: "Bodies of Nature: The Environmental Politics of Disability."
- Karna, G.N. *Disability Studies in India: Retrospects and Prospects*. Chapter I: "Understanding Disability"; Chapter II: "Disability and Public Policy in Cross-Cultural Perspective"; Chapter III: "Magnitude of the Problem"; Chapter IV: "Disability and Human Rights"; Chapter V: "Disability and Citizenship"; Chapter VI: "Disability Rights Movement: Emergence and Growth"; and Chapter VII: "Disability Studies in India: Issues and Challenges."
- Kristiansen, Simo Vehmas and Tom Shakespeare. *Arguing about Disability: Philosophical Perspectives*. Part I: Metaphysics. Chapter I: "Social Justice and Disability: Competing Interpretations of the Medical and Social Models"; Chapter II: "Definitions of Disability: Ethical and Other Values"; Chapter III: "The Ontology of Disability and Impairment: A Discussion of the Natural and Social Features"; Chapter IV: "Disability and the Thinking Body." Part II: Political Philosophy. Chapter V: "Personhood and the Social Inclusion of People with Disabilities: A Recognition-Theoretical Approach."
- Kuppers, Petra. *Disability and Contemporary Performance*. "Performance and Disability: An Introduction"; Chapter II: "Freaks, Stages, and Medical Theaters"; and Chapter III: "Deconstructing Images: Performing Disability."
- Linton, Simi. *Claiming Disability: Knowledge and Identity*. Chapter II: "Reassigning Meaning"; Chapter V: "Enter Disability Studies"; and Chapter VI: "Disability Studies/Not Disability Studies."
- Longmore, Paul K. *Why I Burned My Book and Other Essays on Disability*. Chapter I: "Disability Watch"; Chapter II: "The Life of Randolph Bourne and the Need for a History of Disabled People"; Chapter VI: "Film Reviews"; Chapter VII: "Screening Stereotypes: Images of Disabled People in Television and Motion Pictures"; Chapter X:

- “Medical Decision Making and People with Disabilities: A Clash of Cultures”; and Chapter XI: “The Second Phase: From Disability Rights to Disability Culture.”
- Longmore, Paul K. and Lauri Umansky. *The New Disability History: American Perspectives*. Chapter I: “Disability and the Justification of Inequality in American History” by Douglas C. Bayton; Chapter X: “Helen Keller and the Politics of Civic Fitness” by Kim Nielsen; Chapter XIII: “Seeing the Disabled: Visual Rhetorics of Disability in Popular Photography” by Rosemarie Garland Thomson; and Chapter XIV: “American Disability Policy in the Twentieth Century” by Richard K. Scotch.
- Markotic, Nicole. *Disability in Film and Literature*. Chapter IV: “Freaks, Misfits and Other Citizens”; Chapter V: “20th-Century Fables: Fiction, Disease, and—oh, yeah—Disability”; and Chapter IX: “Play the Facts and the Truth: Disability in Documentary Film.”
- McRuer, Robert. *Crip Theory: Cultural Signs of Queerness and Disability*. “Introduction: Compulsory Able-Bodiedness and Queer/Disabled Existence”; and Chapter II: “Capitalism and Disabled Identity: Sharon Kowalski, Interdependency, and Queer Domesticity.”
- Minich, Julie Avril. *Accessible Citizenship: Disability, Nation, and the Cultural Politics of Greater Mexico*. Chapter III: “‘So Much Life in the Still Waters’: Alex Espinoza and the Ideology of Ability in the U.S.-Mexico Borderlands.”
- Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Chapter I: “Representation and Its Discontents: The Uneasy Home of Disability in Literature and Film”; Chapter III: “Montaigne’s ‘Infinities of Forms’ and Nietzsche’s ‘Higher Men’”; and Chapter VI: “Modernist Freaks and Post-modern Geeks: Literary Contortions of the Disabled Body.”
- Murphy, Robert F. *The Body Silent: The Different World of the Disabled*. Chapter IV: “The Damaged Self”; Chapter V: “Encounters”; Chapter VI: “The Struggle for Autonomy”; and Chapter VIII: “Love and Dependency.”
- Nielsen, Kim E. *A Disability History of the United States*. Chapter I: “The Spirit Chooses the Body It Will Occupy: Indigenous North America, Pre-1492”; Chapter IV: “The Deviant and the Dependent: Creating Citizens, 1776-1865”; and Chapter V: “I Am Disabled, and Must Go at Something Else besides Hard Labor: The Institutionalization of Disability, 1865-1890.”
- Nietzsche, Friedrich. Excerpts from *Twilight of the Idols*.
- O’Brien, Ruth, ed. *Voices from the Edge: Narratives about the Americans with Disabilities Act*. Chapter II: “Eye of the Beholder” by Joan Aleshire; and Chapter IX: “Public Transit” by John Hockenberry. ([eBook available through MCCCCD](#))
- Quayson, Ato. *Aesthetic Nervousness: Disability and the Crisis of Representation*. Chapter I: “Introduction: Aesthetic Nervousness”; and Chapter II: “A Typology of Disability Representation.” ([eBook available through MCCCCD](#))
- Richardson, Kristina L. *Difference and Disability in the Medieval Islamic World: Blighted Bodies*. “Introduction”; Chapter I: ‘*Ahat* in Islamic Thought; Chapter III: “Recollecting and Reconfiguring Afflicted Literary Bodies”; Chapter IV: “Transgressive Bodies, Transgressive Hadith”; and Chapter V: “Public Insults and Undoing Shame: Censoring the Blighted Body.”
- Richardson, Niall. *Transgressive Bodies: Representations in Film and Popular Culture*. Part IV: Disabled Bodies.

- Rose, Martha L. *The Staff of Oedipus: Transforming Disability in Ancient Greece*. Chapter II: "Killing Defective Babies"; Chapter III: "Demosthenes' Stutter: Overcoming Impairment"; Chapter IV: "Croesus's Other Son: Deafness in a Culture of Communication"; Chapter V: "Degrees of Sight and Blindness"; and "Conclusion: Ability and Disability in Lysias."
- Sabatello, Maya and Marianne Schulze, eds. *Human Rights and Disability Advocacy*. Chapter I: "A Short History of the International Disability Rights Movement" by Maya Sabatello; Chapter X: "Indigenous People with Disabilities: The Missing Link" by Huhana Hickey; and Chapter XIV: "The Role of National Human Rights Institutions" by Andrew Byrnes.
- Scalenghe, Sara. *Disability in the Ottoman Arab World, 1500-1800*. "Introduction: Disability and Its Histories in the Arab World"; Chapter I: "Deafness and Muteness"; Chapter II: "Blindness" and Chapter III: "Impairments of the Mind."
- Siebers, Tobin. *Disability Aesthetics*. Chapter II: "The Aesthetics of Human Disqualification"; Chapter IV: "Disability and Art Vandalism"; and Chapter V: "Trauma Art: Injury and Wounding in the Media Age."
- Siebers, Tobin. *Disability Theory*. Chapter VII: "A Sexual Culture for Disabled People"; and Chapter VIII: "Sex, Shame, and Disability Identity."
- Snyder, Sharon L. and David T. Mitchell. *Cultural Locations of Disability*. Chapter One: "Masquerades of Impairment: Charity as a Confidence Game"; Chapter Two: "Subnormal Nation: The Making of a U.S. Disability Minority"; and Chapter Three: "The Eugenic Atlantic: Disability and the Making of an International Science."
- Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. Part I: "Illness as Metaphor"; and Part II: "AIDS and Its Metaphors."
- Stiker, Henri-Jacques. *A History of Disability: Corporealities: Discourses of Disability*. Chapter II: "The Bible and Disability: The Cult of God"; Chapter III: "Western Antiquity: The Fear of the Gods"; Chapter IV: "The System(s) of Charity"; Chapter V: "The Classical Centuries: The Chill"; and Chapter VI: "The Birth of Rehabilitation."
- Tremain, Shelley, ed. *Foucault and the Government of Disability*. "Foucault, Governmentality, and Critical Disability Theory: An Introduction" by Shelley Tremain; "Subjected Bodies: Paraplegia, Rehabilitation, and the Politics of Movement" by Martin Sullivan; "What Can a Foucauldian Analysis Contribute to Disability Theory?" by Bill Hughes; "Supported Living and the Production of Individuals" by Chris Drinkwater; "Real and Ideal Spaces of Disability in American Stadiums and Arenas" by Carolyn Anne Anderson; and "Inclusion as an Ethical Project" by Julie Allan. (eBook available through MCCC)
- Wood, Caitlin, ed. *Critiques*. "Disability in an Ableist World" by Lydia Brown; "What Should You Call Me? I Get to Decide: Why I Never Identify with Person-First Language" by Emily Ladau; "Brain Injury, Meet Disability Culture" by Cheryl Green; "The Visual and Political Implications of Using Frida Kahlo and Her Artwork to Represent Disability" by Stefanie Snider; "Reflection toward Practice: Some Questions on Disability Justice" by Mia Mingus; "Beauty in Exile" by Riva Lehrer; "Disability Should Not Equal Poverty" by Danine Spencer; "What Bodies Do: Meditations on Crip Hatred, Elder Hatred, and the Vulnerable Body" by Rachel Cohen-Rottenberg; and "Krip Power through It: Disability Scholarship and Activism Helped Me Resign and Rebuild" by Bethany Stevens.

Books in Disability Studies on Reserve in the MCC—Red Mountain Library:

Disability: A Life Course Approach
Disability Studies Reader, 4th Ed.
Disability Studies Reader, 3rd Ed.
Disability Studies Reader, 2nd Ed.
Disability Theory
The Fat Studies Reader
The Ugly Laws: Disability in Public
Disability and Difference in Global Contexts: Enabling a Transformative Body Politic
Encyclopedia of Disability
Understanding Disability: Inclusion, Access, Diversity, and Civil Rights

Books (Hard Copies) in Disability Studies Available for Check-Out in the MCCC Library System:

Accessible Housing: Quality, Disability, and Design
The Cinema of Isolation: A History of Physical Disability in the Movies
Extraordinary Measures: Disability in Music
Disability: The Social, Political, and Ethical Debate
Human Rights and Disability Advocacy
A Practical Reader in Universal Design for Learning

eBooks in Disability Studies Available for Check-Out in the MCCC Library System:

Aesthetic Nervousness: Disability and the Crisis of Representation
Backlash against the ADA: Reinterpreting Disability Rights
Concerto for the Left Hand: Disability and the Defamiliar Body
Corporealities: Discourses of Disability: Bodies in Commotion: Disability and Performance
Critical Disability Studies Reader: Essays in Philosophy, Politics, Policy, and Law
Disabled Education: A Critical Analysis of the Individuals with Disabilities Education Act
Disability across the Developmental Life Span: For the Rehabilitation Counselor
Disability Hate Crimes: Does Anyone Really Hate Disabled People?
Disability Histories
Disability, Human Rights, and the Limits of Humanitarianism
The Disability Pendulum: The First Decade of the Americans with Disabilities Act
Disability, Self, and Society
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Foucault and the Government of Disability
Geographies of Disability
Handbook of Disability Studies
Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema
Interdisciplinary Disability Studies: Disability, Human Rights, and the Limits of Humanitarianism

Making Computers Accessible: Disability Rights and Digital Technology
Picturing Disability: Beggar, Freak, Citizen, & Other Photographic Rhetoric
The Psychological and Social Impact on Illness and Disability
The Question of Access: Disability, Space, and Meaning
Reading Embodied Citizenship: Disability, Narrative, and the Body Politic
Rights of Inclusion: Law and Identity in the Life Stories of Americans with Disabilities
Signifying Bodies: Disability in Contemporary Life Writing
The Silvering Screen: Old Age and Disability in Cinema
The Staff of Oedipus: Transforming Disability in Ancient Greece
Studies in Rhetoric/Communication: Rhetorical Touch: Disability, Identification, Haptics
This Abled Body: Rethinking Disabilities in Biblical Studies
This Ability: An International Legal Analysis of Disability Discrimination
Unruly Bodies: Life Writing by Women with Disabilities
Voices from the Edge: Narratives about the Americans with Disabilities Act

Attendance Policy

Failure to come to class for three consecutive classes will result in your being withdrawn with a "W" (withdrawn passing). After the half-way point, you will be withdrawn and assigned an "F" for your final grade. The latter scenario will adversely affect your cumulative grade point average. Extenuating circumstances may warrant an exception, but effective communication is key. Don't just disappear. Keep lines of communication open.

Tardiness

A pattern of tardy arrivals is disruptive and will negatively impact your attendance and participation grade.

Financial Aid

If you are receiving financial aid of any kind, it is your responsibility to protect your eligibility to receive financial aid by meeting the requirements of this class. Know that more than two withdrawals per academic year may make you ineligible for more aid until the classes are made up.

Classroom Civility / Netiquette

MCCCD prohibits "any conduct which is harmful, obstructive, disruptive to, or interferes with the educational process..." Students, in other words, should conduct themselves in a way that engenders mutual respect and enhances learning. All communication in this course must be respectful. Rude and insulting language will not be tolerated and may form the grounds for dismissal. The same principles apply, whether the activity is taking place in a virtual or actual environment. Consult the peer review guide for appropriate feedback.

Always be cautious with irony, humor, and satire when communicating. Joking and teasing are easily misunderstood. The opportunity for failure is compounded in online

exchanges. In such cases the :-) (or smiley) helps in that it substitutes for facial cues online and helps better convey your intended tone. As a rule, remove yourself from any situation in which you are experiencing anger. Give yourself some time and space to address the causes of your discomfort in an appropriate manner. Don't commit your thoughts to print when you are feeling out of sorts. Avoiding writing in ALL CAPITALS, as this connotes shouting electronically. Above all, be polite and dialogue in a friendly manner.

You are additionally expected to behave in a responsible and cooperative manner. Part of becoming a better student is learning to appreciate the ideas and critiques of others.

In this class we need to come together as a community of learners in which ideas are shared and we learn by doing and explaining, not just by watching.

Plagiarism Warning

Your work should be original and, if done collaboratively, must represent your fair share of the workload. Any student whose work violates these principles will be subject to the MCCC Academic Misconduct Policy (cheating, plagiarism). Copying phrases, sentences, paragraphs, or entire essays verbatim from the Internet or any other source *without attribution* (citations) constitutes plagiarism. Such behavior will result in a grade of zero on the assignment with no opportunity to resubmit work and may, depending on the severity of the transgression, result in a failing grade for the entire course. Please familiarize yourself with the sanctions against academic misconduct, which encompasses plagiarism, outlined in your student handbook. Be advised that your work may be submitted on a random basis to a plagiarism search engine to check for originality.

Further Guidelines for Academic Success

For every hour you spend in class, you should spend at least two (2) hours studying the material and completing your assignments.

Be aware that Rome was not built in a day. Quality work requires time, discipline, courage, dedication, and determination. This is no less the case in cooking or athletics than academics. Pace yourself. Find an environment that is conducive to learning and focusing. Plan ahead. Always allot yourself plenty of time in which to finish. Assume that whatever you do will invariably take twice as long as you anticipate.

Just because we are all in the same course, do not assume our familiarity with the material about which you are writing. (Some of your classmates, for instance, will not have viewed the same film.) Always err on the side of excess when it comes to providing background information and context and explaining specialized terminology. Support your observations or claims with ample evidence and examples. Impress your audience with authority gained by way of scholarship and, when appropriate, personal experience.

Here's to hoping, as a result of your having taken this class, that you don't end up feeling in regards to Arts and the Humanities what Beetle Bailey did in regards to his day.

Keep Your Records Up to Date

Please alert the Registrar of any changes in your address or phone number.

Statement of Student Responsibilities

It is your responsibility to understand the policies listed in this syllabus as these are the guidelines that your instructor will follow for grading, attendance, etc. It is also your responsibility to read and understand the college policies included in the [MCC Student Handbook](#) as they may apply to you in the case of an incomplete grade, withdraw for failure to attend, etc.

Institutional Learning Outcomes: MCC'S 4 Cs

Our goal at MCC is to excel in teaching and learning. We are here to empower individuals to succeed in their local and global community. As part of this commitment, Institutional Student Learning Outcomes (iSLOs) have been created with the goal of embedding educational experiences in all MCC courses. ISLOs are skills and knowledge students attain through courses and experiences. Students who complete a degree, program or certificate will know they leave MCC with these skills or knowledge. MCC's iSLOs are known as MCC's 4Cs. They are Critical Thinking, Communication, Civic Engagement, and Cultural and Global Engagement. The iSLO embedded into this course are Critical Thinking, Communication, and Cultural and Global Engagement. Visit the [Student Learning Outcomes](#) web page for more information.

Tuition Charges and Refunds

MCC will charge tuition and fees when a student is dropped from classes after the 100% refund period (whether through the purge process for non-payment or instructor removal for failure to attend). Dates for 100% refund vary based on the class start date. Look under "Refund Policy" in the [Online Policy Manual](#) to determine refund dates.

Early Alert Referral System (EARS)

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears> or locate the "Early Alert" selection at the "MyMCC" link from MCC's home page.

I will require anyone receiving either a D or F on a writing assignment to see a tutor, either online or in person. Drop-in tutoring is available in the [Learning Enhancement Center](#).

F-1 Students

If you are an F-1 student, I'm so glad that you're in my class! You bring diversity and a world perspective to the classroom, and that helps me to fulfill one of MCC's student outcomes: Cultural and Global Engagement. Please know that you must adhere to the attendance policy that is set for this class and is listed in this syllabus. If you are withdrawn by me for the class for non-attendance, I will not place you back into the class. If you earn a W or Y (for non-attendance) and this brings you below the required 12 credits that you need to maintain your F-1 status in the USA, I will not change your grade to an F. You are given the grade that you earn. If you fall out of status, you can go through a process called "F-1 Reinstatement" with the International Education (IE) Office located in Building 36N. IE regularly sends you messages to your MCC email regarding immigration matters. Be sure to check it regularly! They also check attendance reports for all F-1 students on a weekly basis. You are here in the USA to be a student on your F-1 full time study visa, and we'll help you to maintain that status.

College-Wide Online Class Student Survey

Near the end of this course, you may receive an invitation to complete a course survey via Canvas and your MCC email. Your constructive feedback plays an important role in shaping the quality education at MCC. All responses are completely confidential, and your name is not stored with your answers in any way. In addition, instructors will not see results from the survey until after final grades are submitted. Your participation is greatly appreciated. The course survey is only given in some MCC courses, so you may not receive a survey in all courses.

Disability Statement

Students with documented disabilities who would like to discuss possible accommodations should contact the MCC Disabilities Resources and Services Office at 480-461-7447 or email drsfrontdesk@mesacc.edu.

To ensure equal access, all required course materials provided in web links are expected to meet [AA Standard of Compliance with the Web Content Accessibility Guidelines \(WCAG\) 2.0](#). All internal and external course links should be evaluated by the [WAVE Web Accessibility Evaluation Tool](#). Course materials are expected to be in compliance, or an alternative option provided upon the student's request.

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Information for Pregnant or Parenting Students: If you are a pregnant or parenting student you are protected under Title IX regarding classroom accommodations. Please request your accommodations through the MCC Disabilities Resources and Services Office at [480-461-7447](tel:480-461-7447) or email drsfrontdesk@mesacc.edu.

Instructor Caveat

The instructor reserves the right to make changes to the course calendar and policies as needed. Students will be notified in class or via the course email if this should occur.

Additional Learning Resources and Corresponding Contact Information

<u>Bookstore</u> : Order online at: efollett.com bookstore network and have books shipped to your home. If you prefer to visit, a branch of the MCC bookstore is located on the Red Mountain campus.	
Cashier's Office:	480-461-7400
<u>Computer Lab Helpdesk</u> : Information about the MCC computer labs, located at both the Main and the Red Mountain campuses. The computer labs are open to registered students and have a variety of software available. Computer courses can also be taken from your home or office if you have the appropriate hardware and software.	(480) 461-7217
<u>Counseling</u> : Counseling for personal concerns that are interfering with your academic success, scholarship information, career planning, job hunting skills, and information or referrals to community services.	(480) 461-7588
<u>Disability Services</u> : Enlarged text, audio books, note taker, sign language interpreter, classroom accommodations, tape recordings, assistive listening device, tutoring, extended test time, exam proctoring. Each request is handled on an individual basis.	(480) 461-7447
<u>Financial Aid</u> : Grants and scholarships are available to assist eligible students with college expenses. To be eligible for federal financial aid, students must meet application criteria and select a program of study. Applying for financial aid will take at least eight weeks, so begin early!	(480) 461-7441
<u>Honors</u> : Includes the President's Honor Roll, Phi Theta Kappa, and Honors Program classes with award stipends for eligible students.	(480) 461-7583 or (480) 461-7067
<u>Library Services</u> : Library Books, videos, online databases of magazine and newspaper articles, online encyclopedias, image collections, e-	(480) 654-7740

books, reference assistance (phone, in-person, or e-mail). Course media materials will be sent automatically from Library Services when tuition is paid in full.	
<p><u>Records and Registration</u>: Assistance regarding general college information; registration and records information; tuition and fee payment information; transcript requests; pre-requisite approvals; basic course selection; waivers.</p> <p>Ask for an advisor for assistance with: your educational goals and objectives; transcript evaluation; advisement issues; and program and admissions information.</p>	(480) 461-7659
<p><u>Technology Support Helpdesk</u>: Available to help you work through any technological barriers that may come up regarding computer use or access to online course materials.</p>	(480) 461-7217
<p><u>Learning Enhancement Center</u>: Tutors help MCC students prepare for tests, learn new concepts, improve study techniques, and answer questions about assignments.</p>	(480) 461-7678

HUM235 Syllabus and Course Policies Acknowledgment and Agreement

Now that you have read this syllabus in its entirety, submit the **Syllabus Acknowledgment Online Quiz** as an indication of your understanding what you need to do to succeed in this course. You will not be allowed to proceed in the course until you have done so.

To wit, you are stating the following:

- I understand that I need access to appropriate technologies for this course, including a computer, printer, internet. I understand how to access Canvas (learning management system) and it is my responsibility to check Canvas on a regular basis.
- I understand the attendance policy for this course, and I am aware of what constitutes “excused” absences under MCC policy.
- I understand that this class meets X times per week and I am expected to be in class for the full time.
- I understand the policy for late work and make-up tests.
- I acknowledge the consequences for academic misconduct and/or dishonesty in this course.
- I understand that I will be expected to be a contributing and participating member of class each day and that I must show all work when completing my assignments.
- I understand the policies regarding cell phone (or other device) usage in class.

You further agree that:

- You are a dedicated learner and will take responsibility for my success in this course.
- You will spend an average of 3 hours per week outside of class completing my assignments and reviewing the course material.
- You will come to class prepared and treat my instructor and classmates with respect.
- You have received a syllabus and agree to abide by the course policies set forth.

Fin

KEYWORDS

FOR DISABILITY STUDIES



EDITED BY

Rachel Adams, Benjamin Reiss, and David Serlin

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“No mere inventory, *Keywords for Disability Studies* is an invaluable conceptual mapping of the field. With entries that combine succinctness with clarity, the volume as a whole effectively synthesizes ongoing

debates and evolving ideas to make this a most welcome addition to the field of disability studies.”

—Ato Quayson, author of *Aesthetic Nervousness: Disability and the Crisis of Representation*

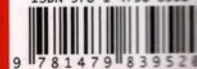


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AMERICAN STUDIES

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THE DISABILITY STUDIES READER

EDITED BY
LENNARD J. DAVIS

FIFTH EDITION

ROUTLEDGE

A photograph of a white seagull with black wings and a yellow beak, standing on a weathered wooden post. The background is a clear blue sky and a blue body of water. The seagull is facing right.

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LENNARD J. DAVIS

This essay lays out how normality came to hold powerful sway over the way we think about the mind and body. Calling on scholars and students to rethink the disabled body so as to open up alternative readings of culture and power, Davis signals the critical approach to this Reader in general while discussing historical and social perspectives in particular.

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LIAT BEN-MOSHE

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ERVING GOFFMAN

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The fifth edition of Lennard Davis' *The Disability Studies Reader* adds a range of new essays on topics from disability and work to disability and sexual abuse. It remains the gold standard to teach your introductory course on disability studies or as the perfect supplement to a medical humanities course to provide materials on disability and culture.

Sander L. Gilman, Distinguished Professor of the Liberal Arts and Sciences; Professor of Psychiatry, Emory University, USA

What is disability? What is disability studies? The first edition of *The Disability Studies Reader* played a foundational role in leading beginning students and advanced scholars to these questions. The newest edition of this canonical anthology, the best one yet, offers an ideal selection of texts through which to explore how both the field and the concept of disability itself are being reconsidered, resisted, extended and reclaimed.

Susan Schweik, Professor of English, University of California, Berkeley, USA

Disability experiences are diverse, nuanced and deeply political. As scholars, advocates and policy-makers, we need to think more and better—and this volume is the best place to start.

Tom Shakespeare, Professor of Disability Research, University of East Anglia, UK

The Disability Studies Reader remains the indispensable volume for all scholars and students working in the interdisciplinary field of disability studies. The new edition continues a solid tradition of providing readers with foundational essays in the field, even as it opens out onto the most exciting new work centering disability and social justice, insisting on the centrality of race to a critical disability studies, or locating disability in a global context.

Robert McRuer, Professor of English, George Washington University, USA; author of *Crip Theory: Cultural Signs of Queerness and Disability*


The Disability Studies Reader provides critical information for scholars of the field. The thoughtful essays in this text explore the ways in which disability intersects with law, technology, medicine, education, and the world of media. Lennard Davis guides readers through our disability history with fascinating insights and surprising information. This is an excellent book through which to understand disability in today's increasingly interdependent world.

Haben Girma, Global Accessibility Leader

The fifth edition of *The Disability Studies Reader* addresses the post-identity theoretical landscape by emphasizing questions of interdependency and independence, the human-animal relationship, and issues around the construction or materiality of gender, the body, and sexuality. Selections explore the underlying biases of medical and scientific experiments and explode the binary of the sound and the diseased mind. The collection addresses physical disabilities, but as always investigates issues around pain, mental disability, and invisible disabilities as well. Featuring a new generation of scholars who are dealing with the most current issues, the fifth edition continues the *Reader's* tradition of remaining timely, urgent, and critical.

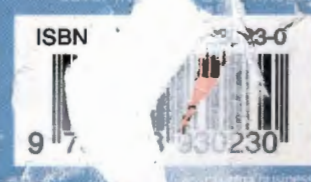
Lennard J. Davis is Distinguished Professor of Liberal Arts and Sciences at the University of Illinois at Chicago in the Departments of Disability and Human Development, English, and Medical Education. He is the author of, among other works, *Enforcing Normalcy: Disability, Deafness, and the Body*; *Bending Over Backwards: Disability, Dismodernism, and Other Difficult Positions*; *My Sense of Silence: Memoirs of a Childhood with Deafness*; *Obsession: A History*, for which he received a Guggenheim Fellowship, and *The End of Normal: Identity in a Biocultural Era*.

DISABILITY STUDIES

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Jay
Timothy
Dolmage

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DISABILITY AND HIGHER EDUCATION

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ACADEMIC ABLEISM brings together disability studies and institutional critique to recognize the ways that disability is composed in and by higher education, and rewrites the spaces, times, and economies of disability in higher education to place disability front and center. For too long, argues Jay Timothy Dolmage, disability has been constructed as the antithesis of higher education, often positioned as a distraction, a drain, a problem to be solved. The ethic of higher education encourages students and teachers alike to accentuate ability, valorize perfection, and stigmatize anything that hints at intellectual, mental, or physical weakness, even as we gesture toward the value of diversity and innovation. Examining everything from campus accommodation processes, to architecture, to popular films about college life, Dolmage argues that disability is central to higher education, and that building more inclusive schools allows better education for all.

“Academic Ableism is a landmark book for higher education. Using disability as the frame, it is the first and only of its kind to take on structural ableism in the academy.”

— Brenda Brueggemann, University of Connecticut

“For those new to the field of Disability Studies, Dolmage provides clear, authoritative definitions of terms and the opportunity to analyze, critically, what students know best and need tools to think about, their own spaces and roles. For those who are old hats, this book is game-changing.”

— Susan Schweik, University of California, Berkeley

Jay Timothy Dolmage is Associate Professor of English at the University of Waterloo.

Image: *Untitled* (Spiral Staircase), 2007, Hirschhorn Museum. Courtesy of the artist, Peter Coffin.

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ON UGLINESS

EDITED BY
UMBERTO
ECO



RIZZOLI
NEW YORK

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Praise for hardcover edition of *On Ugliess*

“Selecting stark visual images of gore, deformity, moral turpitude and malice, and quotations from sources ranging from Plato to radical feminists, Eco unfurls a taxonomy of ugliness. As gross-out contests go, it’s both absorbing and highbrow.”

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—*V Magazine*

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DISABILITY AND RELIGIOUS DIVERSITY

**CROSS-CULTURAL AND
INTERRELIGIOUS PERSPECTIVES**



**EDITED BY DARLA SCHUMM
AND MICHAEL STOLTZFUS**



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"As much as scholarship on religion and disability focuses on the diversity of human bodies and experiences, it must also be attentive to the wide variety of religious traditions that form and inform us. This work is an important step in recognizing and affirming the religious diversity of our global community, and as such is long overdue."

—Deborah Creamer, Associate Dean for Academic Affairs,
Ilf School of Theology

"This text skillfully captures the moments of intersection between religion and disability and shares the resulting disconnect or synergy in an honest and compelling way. Narratives and inquiry combine to inform and encourage rich discussion and debate about the inclusion of people with disabilities, or lack thereof, in diverse religious traditions."

—Kimberly Tanner, Director, Access Office,
Valdosta State University

This edited collection critically examines how diverse religions of the world represent and respond to disability and/or chronic illness. Contributors incorporate literature and theoretical analysis from the field of disability studies, resulting in a comparative text that reflects multicultural, interdisciplinary, and interreligious attitudes and perspectives. The book is appealing to a broad readership including members of the disabled community; scholars and students from the disciplines of religious studies, disability studies, and cultural studies; social service and healthcare professionals; and religious practitioners from distinctive traditions. Multiple contributors approach their writing from the perspective of living with some form of disability or chronic illness.

Darla Schumm is an associate professor of Religion at Hollins University.

Michael Stoltzfus is a professor of Philosophy and Religious Studies at Valdosta State University.

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DISABILITY



AESTHETICS

Tobin Siebers

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Disability Aesthetics ambitiously redefines both ‘disability’ and ‘aesthetics,’ showing us that disability is central not only to modern art but also to the way we apprehend (and interact with) bodies and buildings. Along the way, Tobin Siebers revisits the beautiful and the sublime, ‘degenerate’ art and ‘disqualified’ bodies, culture wars and condemned neighborhoods, the art of Marc Quinn and the fiction of Junot Díaz—and much, much more. *Disability Aesthetics* is a stunning achievement, a must-read for anyone interested in how to understand the world we half create and half perceive.”

—MICHAEL BÉRUBÉ, Paterno Family Professor in Literature,
Pennsylvania State University

“Rich with examples of the disabled body in both historical and modern art, Tobin Siebers’s new book explores how disability problematizes commonly accepted ideas about aesthetics and beauty. For Siebers, disability is not a pejorative condition as much as it is a form of embodied difference. He is as comfortable discussing the Venus de Milo as he is discussing Andy Warhol. *Disability Aesthetics* is a prescient and much-needed contribution to visual and critical studies.”

—JOSEPH GRIGELY, Professor of Visual & Critical Studies,
The School of the Art Institute of Chicago

Disability Aesthetics is the first attempt to theorize the representation of disability in modern art and visual culture. It claims that the modern in art is perceived as disability, and that disability is evolving into an aesthetic value in itself. It argues that the essential arguments at the heart of the American culture wars in the late twentieth century involved the rejection of disability both by targeting certain artworks as “sick” and by characterizing these artworks as representative of a sick culture. The book also tracks the seminal role of National Socialism in perceiving the powerful connection between modern art and disability. It probes a variety of central aesthetic questions, producing a new understanding of art vandalism, an argument about the centrality of wounded bodies to global communication, and a systematic reading of the use put to aesthetics to justify the oppression of disabled people. In this richly illustrated and accessibly written book, Tobin Siebers masterfully demonstrates the crucial roles that the disabled mind and disabled body have played in the evolution of modern aesthetics, unveiling disability as a unique resource discovered by modern art and then embraced by it as a defining concept.

TOBIN SIEBERS is V. L. Parrington Collegiate Professor of English Language and Literature and Art and Design at the University of Michigan. His many books include *Disability Theory* and *The Subject and Other Subjects: On Ethical, Aesthetic, and Political Identity*.

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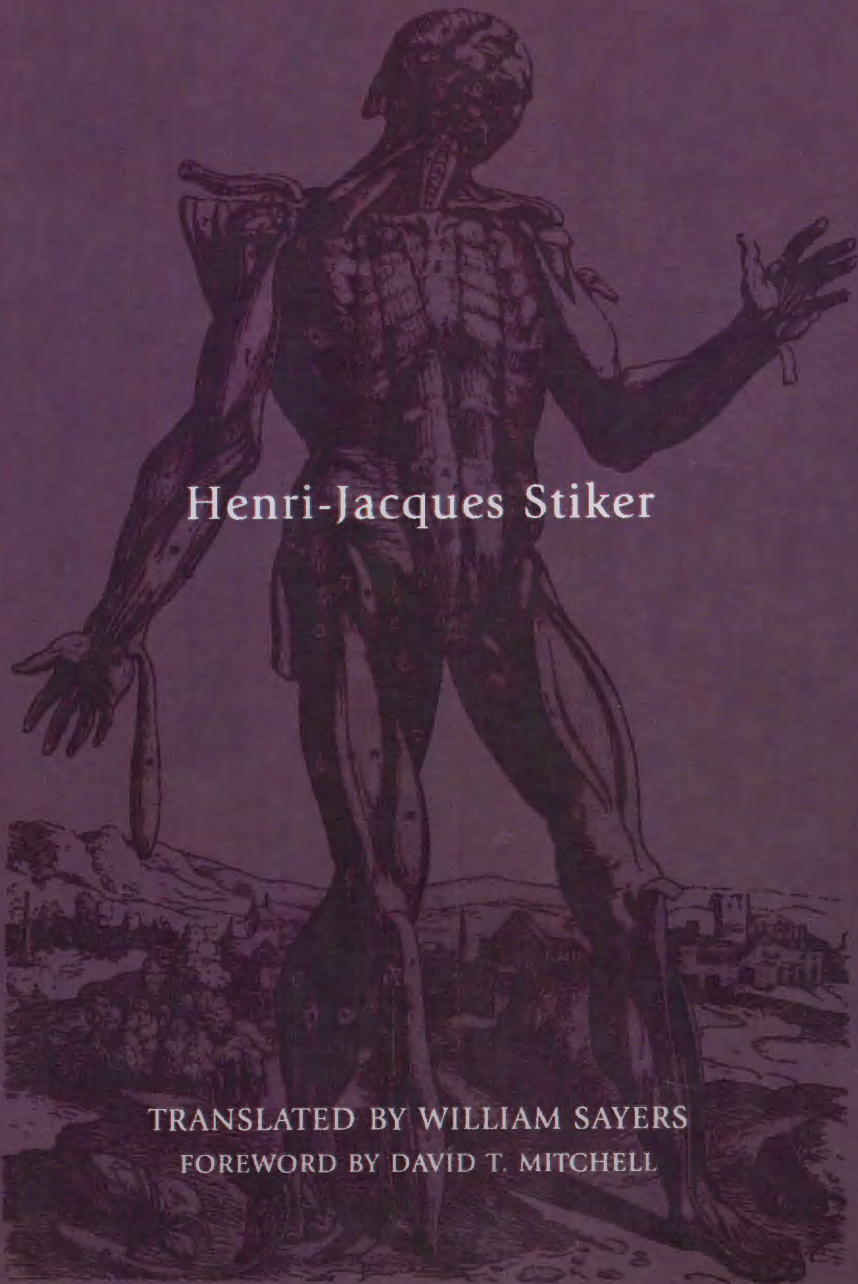
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A History of DISABILITY

Henri-Jacques Stiker

TRANSLATED BY WILLIAM SAYERS
FOREWORD BY DAVID T. MITCHELL

MICHIGAN



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Henri-Jacques Stiker's reflection on the exclusion of disabled bodies, the product of vast anthropological, historical, and social research, is a rigorous and passionate meditation. It ranges from the Oedipus myth through the Bible, the Gospels, Islam, mysticism, philosophy, and biology, all the way to current legislation. . . . Stiker leads us to see people with disabilities as ourselves—not as machines but as explorers of the impossible. —JULIA KRISTEVA

Should be read by everyone interested in any aspect of Disability Studies. The brilliant conceptualization of disability makes this an indispensable tool.

—DISABILITY STUDIES QUARTERLY

French historian Henri-Jacques Stiker is the first to attempt to provide a framework for analyzing disability across the ages. Originally published as *Corps infirmes et sociétés*, his book traces the history of Western cultural responses to disability from ancient times to the present. Stiker examines a fundamental issue in contemporary Western discourse on disability: the cultural assumption that equality/sameness/similarity is ideal, an assumption that exposes society's basic intolerance of diversity and individualism.

Stiker's sweep is broad. From a rereading and reinterpretation of the Oedipus myth to commentary on current legislation regarding disability, he proposes an analytical history that demonstrates how societies reveal themselves through their attitudes towards disability, at times in unexpected ways. The book will be of interest to scholars of disability, historians, social scientists, cultural anthropologists, and those who are intrigued by the role that culture plays in the development of language and thought surrounding disability.

Henri-Jacques Stiker is Director of Research and member of the Laboratory History and Civilization of Western Societies at the University of Paris VII.

Illustration from *De Humani Corporis Fabrica* by Andreas Vesalius, 1543.

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