**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: 

**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:**

- 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:**

**Core Areas:** Humanities, Arts and Design (HU)  
**Awareness Areas:** Select awareness area...

**6.) REQUIRED DOCUMENTATION**

- Cover Form
- Course Syllabus
- Course Description
- Criteria Checklist for the area
- Table of Contents from the textbook required and list of required readings/books

**7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:**

- DEC prefix  
- 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
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 *either 1, 2 or 3* and 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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td></td>
<td>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.</td>
</tr>
</tbody>
</table>

1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td></td>
<td>Texts to be discussed, analyzed, and evaluated in terms of their forms and contents come from performance and studio arts, architecture,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>See the comments above and the accompanying syllabus to see how this criterion is met.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>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,</td>
<td></td>
</tr>
</tbody>
</table>
### ASU - [HU] CRITERIA

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>especially those concerning religious and cultural influences, and the accompanying syllabus to see how this criterion is met.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Courses devoted primarily to developing skill in the use of a language.</td>
</tr>
</tbody>
</table>

| | | Concerns aesthetic systems and values, especially in literature, arts, and design. |
| | | Emphasizes aesthetic experience and creative process in literature, arts, and design. |
| | | Concerns the analysis of literature and the development of literary traditions. |

### THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:

- Courses devoted primarily to developing skill in the use of a language.
<table>
<thead>
<tr>
<th>ASU - [HU] CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</td>
</tr>
<tr>
<td>• Courses devoted primarily to teaching skills.</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Emphasizes the study of values, the development of philosophies, religions, ethics, or belief systems, and/or aesthetic experience.</td>
<td>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 &quot;disability aesthetics.&quot; 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.</td>
<td>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.</td>
</tr>
<tr>
<td>2. Considers the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
<td>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 &quot;disability aesthetics.&quot; 16. Summarize learning about the representation of disability as gained from taking the course.</td>
<td>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 On Ugliness 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.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
<td>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 &quot;disability aesthetics.&quot; 16. Summarize learning about the representation of disability as gained from taking the course.</td>
<td>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 On Ugliness 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.</td>
</tr>
</tbody>
</table>
4a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.

<table>
<thead>
<tr>
<th>4a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</th>
<th>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 &quot;disability aesthetics.&quot; 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.</th>
</tr>
</thead>
</table>
Disability Studies

Course: HUM235  
Course Type: Academic

First Term: 2018 Spring  
Final Term: Current

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.
Course Name and Section Number:

Course: HUM235: Disability Studies TTR 11:00 a.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](mailto: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](mailto: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
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 Schulze-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. 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*. [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. [Criterion 2] [Criterion 3]


Schumm, Darla and Michael Stoltzfus, eds. *Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives*. [Criterion 1] [Criterion 3] [Criterion 4a]

Siebers, Tobin Anthony. *Disability Aesthetics (Corporealities: Discourses of Disability)*. Ann Arbor: The University of Michigan Press, 2010. [Criterion 1] [Criterion 3] [Criterion 4a]


**Online Reading Packet:**

and Chapter IXX: “The Disability Rights Movement in Japan: Past Present and Future.” [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]


Hay, William. *Disability: An Essay (1754).* [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]


Old and New Testaments. Excerpts. [Criterion 2]
Owen, Wilfred. Selected poems from The Collected Poems of Wilfred Owen. (eBook available through MCCCD) [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]
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]
The Upanishads. Excerpts. [Criterion 2]

Assigned Films

Alive Day Memories: Home from Iraq [Criterion 3]
CinemAbility: The Art of Inclusion [Criterion 2]
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 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
Miscellaneous Other Resources:


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

Modern Disability: Disability Awareness with Author/Speaker Gary Karp. http://moderndisability.com/


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**

<table>
<thead>
<tr>
<th>Points Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>900 - 1000 points</td>
<td>A (90% - 100%)</td>
</tr>
<tr>
<td>800 - 899 points</td>
<td>B (80% - 89%)</td>
</tr>
<tr>
<td>700 - 799 points</td>
<td>C (70% - 79%)</td>
</tr>
<tr>
<td>600 - 699 points</td>
<td>D (60% - 69%)</td>
</tr>
<tr>
<td>0 - 599 points</td>
<td>F (0% - 59%)</td>
</tr>
</tbody>
</table>

Total points possible: 1000 points

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

**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.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Source Material</th>
</tr>
</thead>
</table>
TED and TEDx talks on Disability and Related Topics. |
Homer. *The Odyssey*. Excerpts  
Rose, Martha L. *The Staff of Oedipus: Transforming Disability in Ancient Greece*. Chapter I: “The Landscape of Disability.”  
The Myth of Hephaestus.  
**Film Discussion**: *Invitation to Dance.* |
<table>
<thead>
<tr>
<th>Date</th>
<th>Presentations on Assigned Keywords for Disability Studies: Keyword(s)</th>
<th>readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>Event</td>
<td>Details</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
**Film Discussion: What’s Eating Gilbert Grape?**  
**Online Quiz 2**  
**TED and TEDx talks on Disability and Related Topics.** |
**PowerPoint Presentation: Ableism in Disability Memes and Other Forms of Media**  
**TED and TEDx talks on Disability and Related Topics.** |
**Film Discussion: Freaks**  
**TED and TEDx talks on Disability and Related Topics.** |
| 10/03  |                                                                 | 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 Kuppers, Jillian Weisse, and Kathi Wolfe (Selected Poems).
TED and TEDx talks on Disability and Related Topics.
**PowerPoint Presentation: Scientific Constructions and Representations of Disability: The Medical Model.**
*On Ugliness:* Images from “Chapter IX: Physica curiosa.”

<table>
<thead>
<tr>
<th>Date</th>
<th>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Eugenics, Institutions, Medicalization, and the Medical Model.</th>
<th>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Cognition, Madness, The Social Model, Sex, and Sexuality.</th>
<th>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Eugenics, Institutions, Medicalization, and the Medical Model.</th>
<th>Presentations on Assigned Keywords for Disability Studies: Keyword(s): Cognition, Madness, The Social Model, Sex, and Sexuality.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/08</td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>Oasis</em></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>Oasis</em></td>
</tr>
<tr>
<td>10/10</td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
</tr>
<tr>
<td>10/15</td>
<td><strong>Film Discussion:</strong> <em>Oasis</em></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>Oasis</em></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
</tr>
<tr>
<td>10/17</td>
<td><strong>Film Discussion:</strong> <em>Oasis</em></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
<td><strong>Film Discussion:</strong> <em>Oasis</em></td>
<td><strong>Film Discussion:</strong> <em>The Elephant Man</em> <strong>Online Quiz 3</strong></td>
</tr>
</tbody>
</table>

Shelley, Mary. *Frankenstein*. Excerpts.

**Film Discussion:** *The Elephant Man*
**Online Quiz 3**

**PowerPoint Presentation:** Disability Contained: Institutionalization in Art and Architecture

**Film Discussion:** *Oasis*
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
</table>
| 10/22 | **Presentations on Assigned Keywords for Disability Studies:** Keyword(s): Activism, Crip, (Universal) Design, “Disability” Aesthetics, Hegemony, Oppression, Resistance, and Rights. | 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.”  
**Film Discussion:** *Vital Signs: Crip Culture Talks Back*  
**Online Quiz 4**                                                                                                                                 |
**Film Discussion:** *Margarita, with a Straw.*                                                                                                                                 |
| 10/29 | **Presentations on Assigned Keywords for Disability Studies:** Keyword(s): Accident, Medicalization, Narrative, Prosthetics, Rehabilitation, and Work. | Owen, Wilfred. Selected poems from *The Collected Poems of Wilfred Owen.* (eBook available through MCCCD)  
Siebers, Tobin. *Disability Aesthetics.* “Trauma Art: Injury and Wounding in the Media Age.”  
**Film Discussion:** *Alive Day Memories: Home from Iraq*  
**Online Quiz 5**                                                                                                                                 |
Siebers, Tobin. *Disability Aesthetics.* “Conclusion: Disability in the Mirror of Art.”  
**PowerPoint Presentation:** Disability in Music and in Modern and Contemporary Art. *On Ugliness: Images from “Chapter XIII: The Avante-Garde and the Triumph of Ugliness.”* |
| Date | Presentations on Assigned Keywords for Disability Studies: Keyword(s): Representation and Vulnerability. | Cortázar, Julio. *Blow-Up: and Other Stories*. “Letter to a Young Lady in Paris.”
**Film Discussion:** *The Diving Bell and the Butterfly* and *The Intouchables*  
**Online Quiz 6** |
|---|---|---|
**PowerPoint Presentation:** Disability in Popular Culture.  
*On Ugliness*: Images from “Chapter XIV: The Ugliness of Others, Kitsch, and Camp” and “Chapter XV: Ugliness Today.”  |
**Film Discussion:** *Murderball* and *V for Vendetta* |
TED and TEDx talks on Disability and Related Topics.  
**Online Presentation on Persons of Note with Disability.** |
**Film Discussion:** *Dodes’ka-den*  
**Online Quiz 7** |
<table>
<thead>
<tr>
<th>Date</th>
<th>Event/Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/21</td>
<td><strong>THANKSGIVING HOLIDAY</strong></td>
</tr>
</tbody>
</table>
PowerPoint Presentation: Disability in “Primitive” Societies and Colonized Cultures. *On Ugliness: Images from “Chapter VI: The Ugliness of Woman from Antiquity to the Baroque Period” and “Chapter X: Romanticism and the Redemption of Ugliness.”* |
| 11/28 | **Presentations on Assigned Keywords for Disability Studies:** Keyword(s): Invisibility, Modernity, and Technology.  
**Film Discussion:** *The Girl Who Sold the Sun (La Petite vendeuse de soleil)* |
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/05</td>
<td><strong>PowerPoint Presentation:</strong> Comparative Construction and Representations of Disability: Nature vs. Ethical and Monotheistic Religions. <em>On Ugliness:</em> Images from “Chapter V: The Ugly, the Comic, and the Obscene.”  &lt;br&gt;<strong>Presentations on Assigned Keywords for Disability Studies:</strong> Keyword(s): Diversity and Space.  &lt;br&gt;<strong>Film Discussion:</strong> <em>Push Girls:</em> Episodes 5, 6, 7  &lt;br&gt;<strong>Online Quiz:</strong> 8</td>
</tr>
<tr>
<td>12/10</td>
<td>Schumm, Darla and Michael Stoltzfus, eds. <em>Disability and Religious Diversity: Cross-Cultural and Interreligious Perspectives.</em> 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.”  &lt;br&gt;<strong>PowerPoint Presentation:</strong> Construction and Representations of Disability in Post-Modernism  &lt;br&gt;<strong>Film Discussion:</strong> <em>Frida</em></td>
</tr>
<tr>
<td>12/17</td>
<td><strong>WEEK OF FINAL EXAMINATIONS</strong>  &lt;br&gt;Portfolio Assessment and Submission of Research Paper</td>
</tr>
</tbody>
</table>

**Keywords for Disability Studies**

Persons of Note with Disabilities


A Short List of Films Pertaining to Disability for Independent Study


Recommended Reading for Further Research/Teacher Resources

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 Bhaman; and Chapter XV: “Motorcycles for the Disabled: Mobility, Modernity, and the Transformation of Experience in Urban China” by Matthew Kohrman.
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 Albl. (eBook available through MCCCD)


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


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.


Garland, Robert. *The Eye of the Beholder: Deformity and Disability in the Graeco-Roman World*.


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.


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.”


Nietzsche, Friedrich. Excerpts from *Twilight of the Idols*.


Richardson, Niall. *Transgressive Bodies: Representations in Film and Popular Culture*. Part IV: Disabled Bodies.


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 MCCCD)

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 MCCCD 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 MCCCD 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
Environmental Contexts and Disability
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
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 discomfiture 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 MCCCD 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](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 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

<table>
<thead>
<tr>
<th>Resource</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bookstore:</strong> 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.</td>
<td></td>
</tr>
<tr>
<td><strong>Cashier’s Office:</strong></td>
<td>480-461-7400</td>
</tr>
<tr>
<td><strong>Computer Lab Helpdesk:</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Counseling:</strong> 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.</td>
<td>(480) 461-7588</td>
</tr>
<tr>
<td><strong>Disability Services:</strong> 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.</td>
<td>(480) 461-7447</td>
</tr>
<tr>
<td><strong>Financial Aid:</strong> 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!</td>
<td>(480) 461-7441</td>
</tr>
<tr>
<td><strong>Honors:</strong> Includes the President's Honor Roll, Phi Theta Kappa, and Honors Program classes with award stipends for eligible students.</td>
<td>(480) 461-7583 or (480) 461-7067</td>
</tr>
<tr>
<td><strong>Library Services:</strong> Library Books, videos, online databases of magazine and newspaper articles, online encyclopedias, image collections, e-</td>
<td>(480) 654-7740</td>
</tr>
</tbody>
</table>
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.

**Records and Registration:** Assistance regarding general college information; registration and records information; tuition and fee payment information; transcript requests; pre-requisite approvals; basic course selection; waivers.

Ask for an advisor for assistance with: your educational goals and objectives; transcript evaluation; advisement issues; and program and admissions information.

**Technology Support Helpdesk:** Available to help you work through any technological barriers that may come up regarding computer use or access to online course materials.

**Learning Enhancement Center:** Tutors help MCC students prepare for tests, learn new concepts, improve study techniques, and answer questions about assignments.

---

**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
Contents

Introduction Rachel Adams, Benjamin Reiss, and David Serlin 1
1 Disability Rachel Adams, Benjamin Reiss, and David Serlin 5
2 Ability Fiona Kumari Campbell 12
3 Access Bess Williamson 14
4 Accident Jill C. Anderson 17
5 Accommodation Elizabeth F. Emens 18
6 Activism Denise M. Nepveux 21
7 Aesthetics Michael Davidson 26
8 Affect Lisa Cartwright 30
9 Aging Kathleen Woodward 33
10 Blindness D. A. Caeton 34
11 Citizenship Allison Carey 37
12 Cognition Ralph James Savarese 40
13 Communication Carol Padden 43
14 Crip Victoria Ann Lewis 46
15 Deafness Douglas C. Baynton 48
16 Deformity Helen Deutsch 52
17 Dependency Eva Feder Kittay 54
18 Design Christina Cogdell 59
19 Diversity Lennard J. Davis 61
20 Education Margaret Price 64
21 Embodiment Abby Wilkerson 67
22 Ethics Rebecca Garden 70
23 Eugenics Rosemarie Garland-Thomson 74
24 Euthanasia Harold Braswell 79
25 Family Faye Ginsburg and Rayna Rapp 81
26 Fat Kathleen LeBesco 84
27 Freak Leonard Cassuto 85
28 Gender Kim Q. Hall 89
29 Genetics David Wasserman 92
30 History Susan Burch and Kim E. Nielsen 95
31 Human D. Christopher Gabbard 98
32 Identity Julia Miele Rodas 103
33 Illness G. Thomas Couser 105
34 Impairment Michael Ralph 107
35 Institutions Licia Carlson 109
36 Invisibility Susannah B. Mintz 113
37 Madness Sander L. Gilman 114
38 Medicalization Sayantani DasGupta 120
39 Minority Jeffrey A. Brune 122
40 Modernity Janet Lyon 124
41 Narrative David Mitchell and Sharon Snyder 126
42 Normal Tanya Titchkosky 130
43 Pain Martha Stoddard Holmes 133
44 Passing Ellen Samuels 135
45 Performance Petra Kuppers 137
46 Prosthetics Katherine Ott 140
47 Queer Tim Dean 143
48 Race Nirmala Erevelles 145
49 Rehabilitation Gary L. Albrecht 148
50 Representation Michael Berube 151
51 Reproduction Adrienne Asch 155
52 Rights Maya Sabatello 158
53 Senses Kathryn Linn Geurts 161
54 Sex Margrit Shildrick 164
55 Sexuality Robert McRuer 167
56 Space Rob Imrie 170
57 Stigma Heather Love 173
Technology  Mara Mills  176
Trauma  James Berger  180
Visuality  Georgina Kleege  182
Vulnerability  Ani B. Satz  185
Work  Sarah F. Rose  187
Works Cited  191
About the Contributors  215
"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

Visit keywords.nyupress.org for online essays, teaching resources, and more.
CONTENTS

Preface to the Fifth Edition xiii

1 Introduction: Disability, Normality, and Power
   LENNOARD 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.

PART I: HISTORICAL PERSPECTIVES

2 Disability and the Justification of Inequality in American History
   DOUGLAS C. BAYNTON
   Discusses how disability is used to justify discrimination against marginalized groups in America, surveying three great citizenship debates of the nineteenth and early twentieth centuries: women's suffrage, African American freedom, and the restriction of immigration.

3 “Heaven’s Special Child”: The Making of Poster Children
   PAUL K. LONGMORE
   An examination of the history of telethons describing them as cultural mechanisms that display poster children to evoke sympathy and profit. While the child becomes a celebrity in the eyes of the public, he or she also can be construed as an exploited spectacle.

4 Disabled Upon Arrival: The Rhetorical Construction of Disability and Race at Ellis Island
   JAY DOLMAGE
As many as 40 percent of current Americans can trace their ancestry to Ellis Island, a place that Jay Dolmage asks us to consider as a "rhetorical space." Dolmage argues that the policies and practices at Ellis Island created new and influential ways of seeing the body and categorizing deviations.

PART II: THE POLITICS OF DISABILITY

5 Disability Rights and Selective Abortion
Marshia Saxton
Saxton alerts readers to the possible conflict between the goals of the abortion rights movement and that of the disability rights movement, and she proposes goals for both that might bring their aspirations in line with one another.

6 Disability, Democracy, and the New Genetics
Michael Bérubé
Does prenatal testing for genetic diseases fit in with our notions of democracy? Would it be in the interests of a democratic culture to promote or restrict the rights of parents to select the child they want, particularly when it comes to disability?

7 A Mad Fight: Psychiatry and Disability Activism
Bradley Lewis
Locates disability activism in the Mad Pride movement which fights for the rights of psychiatric survivors and consumers of mental health services.

8 "The Institution Yet to Come": Analyzing Incarceration Through a Disability Lens
Liat Ben-Moshe
This essay analyzes the reality of incarceration through the prism of disability by comparing health institutions to prisons. Both structures house people plagued by psychiatric, intellectual, and physical disabilities, and both also produce either abolitionists, those who are against or escape the system, or Foucauldian docile bodies, those who conform to the system. Ben-Moshe suggests the pressing need to expand notions of what comes to be classified as "incarceration."

PART III: STIGMA AND ILLNESS

9 Selections from Stigma
Erving Goffman
In these passages from Stigma, Erving Goffman suggests that a stigma is really a special kind of relation between an attribute and the stereotype that causes a person to be "discredited" by others. Drawing on the testimony of stigmatized individuals, Goffman focuses on the moments of interaction between the stigmatized and "normals."
10 Stigma: An Enigma Demystified
LERITA M. COLEMAN-BROWN
Examine Erving Goffman's key concept of "stigma" from a disability studies perspective.

11 Unhealthy Disabled: Treating Chronic Illnesses as Disabilities
SUSAN WENDELL
Chronic illness is a major cause of disability, especially in women. Therefore, any adequate feminist understanding of disability must encompass chronic illnesses. Wendell argues that there are important differences between healthy disabled and unhealthy disabled people that are likely to affect such issues as treatment of impairment in disability and feminist politics, accommodation of disability in activism and employment, identification of persons as disabled, disability pride, and prevention and "cure" of disabilities.

PART IV: THEORIZING DISABILITY

12 What's So "Critical" about Critical Disability Studies?
HELEN MEKKOSHA AND RUSSELL SHUTTLEWORTH
Critical Disability Studies, or CDS, is increasingly becoming the preferred name for the work of disability scholars. In this chapter, Helen Meekosha and Russell Shuttleworth investigate whether this renaming is the signal of a paradigm shift or simply the maturation of the discipline.

13 The Social Model of Disability
TOM SHAKESPEARE
A description of the social model and a criticism of some aspects of that paradigm.

14 Narrative Prosthesis
DAVID MITCHELL AND SHARON SNYDER
The authors develop the idea that narrative requires disability as an essential component of storytelling, particularly so the plot can fix or cure the impairment.

15 Aesthetic Nervousness
ATO QUAYSON
Coining a new term—"aesthetic nervousness"—Quayson theorizes the crisis resulting from the inclusion of disability in literary or dramatic works.

16 The Unexceptional Schizophrenic: A Post-Postmodern Introduction
CATHERINE PENDERGAST
This essay argues that postmodernism has failed to deconstruct the schizophrenic, keeping a monolithic view based on some canonical writings rather than seeing the schizophrenic as part of a new emerging group that is active, multivocal, and seeking to fight for its rights.


H-DIRKSEN L. BAUMAN AND JOSEPH J. MURRAY

This essay provides an overview of the field of Deaf Studies as it has emerged in the latter part of the 20th century, and then provides a new rhetorical frame for future directions that this field may take in the 21st century, the cultural attitude shifting from “hearing loss” to “Deaf-gain.” “Deaf-gain” provides a rationale for the positive side of sign language and the continuing existence of Deaf culture.

18 Aesthetic Blindness: Symbolism, Realism, and Reality

DAVID BOLT

For David Bolt, understanding aesthetics can be important in revealing the principles that socially disqualify and oppress disabled people. In this essay he argues that aesthetic blindness produces an ocularcentric social aesthetic—an aesthetic that disqualifies disabled people.

19 Life with Dead Metaphors: Impairment Rhetoric in Social Justice Praxis

TANYA TITCHKOSKY

Tanya Titchkosky points out that many scholars who work for social justice still repeatedly use terminology, such as being “color blind” or “deaf to the call of justice,” that relies on ableism. In this chapter, she seeks to understand how socially aware people and their movements seem to need impairment rhetoric to drive social justice.

20 At the Same Time, Out of Time: Ashley X

ALISON KAFER

Alison Kafer focuses on the well-publicized case of a girl named Ashley X who was given estrogen treatments and surgery to stop her growth into puberty. The case offers an illustration of how disability is often understood as a kind of disruption in time. Kafer argues that Ashley's parents and doctors justified her treatment by holding her imagined future body—one that they believed grew out of sync with Ashley's mind—against her.

21 Centering Justice on Dependency and Recovering Freedom

EVA FEDER KITAY

In Eva Feder Kittay’s view, justice provides the fair terms of social life, given our mutual and inevitable dependency on one another. The way to include disabled people in a model of justice is to focus on the vulnerability of all human beings.
PART V: IDENTITIES AND INTERSECTIONALITIES

22 Disability and the Theory of Complex Embodiment: For Identity Politics in a New Register
TOBIN SIEBERS
Using the ideas of post-positivist realism, Siebers argues that disability is a valid and actual identity as opposed to a deconstructive-driven model.

23 Defining Mental Disability
MARGARET PRICE
The contested boundaries between disability, illness, and mental illness are discussed in terms of mental disability. Ultimately, Price argues that higher education would benefit from practices that create a more accessible academic world for those who may have able bodies but disabled minds. The excerpt included here explores the confines of naming and defining Mental Disability, offering a biographical account of the author's academic journey.

24 My Body, My Closet: Invisible Disability and the Limits of Coming Out
ELLEN SAMUELS
This essay discusses the coming-out discourse in the context of a person whose physical appearance does not immediately signal a disability. Considering the complicated dynamics inherent in the analogizing of social identities, the politics of visibility and invisibility, and focusing on two "invisible" identities of lesbian-femme and nonvisible disability, Samuels "queers" disability in order to develop new paradigms of identity, representation, and social interaction.

25 Integrating Disability, Transforming Feminist Theory
ROSEMARIE GARLAND-THOMSON
This essay applies the insights of disability studies to feminist theory.

26 Unspeakable Offenses: Untangling Race and Disability in Discourses of Intersectionality
NIRMALA EREVELLES AND ANDREA MINEAR
Erevelles and Minear draw on narratives exemplifying the intersections between race, class, gender, and disability. Through the stories of Eleanor Bumpurs, Junius Wilson, and Cassie and Aliya Smith, the margins of multiple identity categories are placed at the forefront, outlining how and why individuals of categorical intersectionality are constituted as non-citizens and (no)bodies by the very social institutions (legal, educational, and rehabilitational) that are designed to protect, nurture, and empower them.
Compulsory Able-Bodiedness and Queer/Disabled Existence
ROBERT McRuer
This essay points to the mutually reinforcing nature of heterosexuality and able-bodiedness, arguing that disability studies might benefit by adopting some of the strategies of queer theory.

Is Disability Studies Actually White Disability Studies?
CHRIS BELL
Does the field of Disability Studies "whitewash" disability history, ontology and phenomenology? In this essay, Chris Bell proposes that the field is better labeled as White Disability Studies because of its failure to engage issues of race and ethnicity in a substantive capacity.

Token of Approval
HARILYN ROUSO
Harilyn Rousso describes her experiences working in a feminist group while also trying to represent the disability rights community. In this essay she suggests that women's organizations and others like them become truly inclusive of disability only very slowly—if at all.

PART VI: DISABILITY AND CULTURE

Sculpting Body Ideals: Alison Lapper Pregnant and the Public Display of Disability
ANN MILLET-GALLANT
The author of this essay ponders how Alison Lapper's monumental self-portrait statue of her pregnant, non-normative, nude body fits into the history and culture of public art.

Blindness and Visual Culture: An Eyewitness Account
GEORGINA KLEECE
Kleece critiques philosophers and critics who have exploited the concept of blindness as a convenient conceptual device, erasing the nuances and complexities of blind experience.

Disability, Life Narrative, and Representation
G. THOMAS COUSER
Disability has become a major theme in memoirs and other forms of life-writing, opening up that experience to readers and taking control of the representation.
33 Why Disability Identity Matters: From Dramaturgy to Casting in John Belluso’s Pyretown

By Carrie Sandahl

Carrie Sandahl addresses the use of disability in dramaturgy at both the level of the play (the words and actions of the play) and the production (who is employed and cast in the making of the play). In this chapter, she focuses on disabled playwright John Belluso and describes a “watershed” moment in the entertainment industry for disabled actors, directors, writers, and producers.

34 The Autistic Victim: Of Mice and Men

By Sonya Freeman Loftis

In this chapter, Sonya Freeman Loftis identifies the “fluid boundary” between fiction and reality when it comes to killing autistic characters and the way autistic people are treated in the real world. She examines the well-known character of Lennie Small from John Steinbeck’s Of Mice and Men to argue for better acknowledgment of subjectivity for autistic characters.

PART VII: FICTION, MEMOIR, AND POETRY

35 Stones in My Pockets, Stones in My Heart

By Elie Clare

A memoir that explores the way the author’s disability, queer identity, and memories of childhood sexual abuse intersect with and thread through one another.

36 Unspokable Conversations

By Harriet McBrady Johnson

An account by the disabled writer who meets and argues with utilitarian philosopher Peter Singer, himself an advocate for withdrawing life support from severely disabled people.

37 “I am Not One of The” and “Cripple Lullaby”

By Cheryl Marie Wade

Poems that explore issues of identity and self-definition from a disabled perspective.

38 Selections from Planet of the Blind

By Steve Kuusisto

Memoir by the poet/writer of being a teenage boy with limited eyesight and an expansive imagination.
39  "The Magic Wand"

LYNN MANNING

In "The Magic Wand," Lynn Manning focuses on a moment of disclosing his disability—"I whip out my folded cane"—that brings his identity as a black man into relief with his identity as a blind man.

(40)  "Biohack Manifesto"

JILLIAN WEISE

Jillian Weise's 2015 poem "Biohack Manifesto" investigates notions of dysfunctionality, poetry, and the body.
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, Dismodernity, 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**

Routledge
Taylor & Francis Group
www.routledge.com

Routledge titles are available as eBook editions in a range of digital formats.
## Contents

### Introduction

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disability Studies and Rhetoric</td>
<td>5</td>
</tr>
<tr>
<td>Eugenics and Colonial Science</td>
<td>11</td>
</tr>
<tr>
<td>Snapshots of Exclusion</td>
<td>20</td>
</tr>
<tr>
<td>A Note on (Plain) Language and (Open) Access</td>
<td>31</td>
</tr>
<tr>
<td>Coda: Ableist Apologia</td>
<td>35</td>
</tr>
</tbody>
</table>

### 1. Steep Steps

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steep Steps to Ivory Towers</td>
<td>44</td>
</tr>
<tr>
<td>Eugenic Mergers</td>
<td>49</td>
</tr>
<tr>
<td>Building Disability</td>
<td>53</td>
</tr>
<tr>
<td>Sickness and Wellness</td>
<td>56</td>
</tr>
<tr>
<td>Climbing the Steep Steps</td>
<td>58</td>
</tr>
<tr>
<td>Creating Steep Steps</td>
<td>61</td>
</tr>
</tbody>
</table>

### 2. The Retrofit

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Defeat Devices</td>
<td>73</td>
</tr>
<tr>
<td>Cover Your Ass</td>
<td>75</td>
</tr>
<tr>
<td>The Affect of Accommodation</td>
<td>79</td>
</tr>
<tr>
<td>From Eradication to Negotiation</td>
<td>84</td>
</tr>
<tr>
<td>Digital Curb Cuts (to Nowhere)</td>
<td>86</td>
</tr>
<tr>
<td>#AcademicAbleism</td>
<td>89</td>
</tr>
<tr>
<td>“A Rights-Demanding Bunch”</td>
<td>95</td>
</tr>
</tbody>
</table>
3. Imaginary College Students
   *Somnolent Samantha*
   *Super Samantha*
   *Slow Samantha*
   *Critical Multimodality*

4. Universal Design
   *Deep, Transformative, Tolerant, Redundant*
   *On Futurity*
   *Bringing Disability, Usability, and Universal Design Together*
   *Histories*
   *Critiquing Usability and Universal Design*
   *Futures for Disability, Usability, and Universal Design*
   *We Need to Talk about Universal Design*
   *Posing Problems*
   *Interest Convergence*
   *We Need to Talk about Universal Design in the Neoliberal University*
   *Landmarks*
   *The Digital Lives of Universal Design*
   *Checklistification and Neurorhetorics*

5. Disability on Campus, on Film: Framing the Failures of Higher Education
   *Segregating Difference*
   *The Educational Construction of Disability*
   *Failure and Refusal*
   *The Disabled Professor: How to Win an Oscar*
   *Not Yet*

**COMMENCEMENT**

**NOTES**

**BIBLIOGRAPHY**

**INDEX**
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.
# CONTENTS

**Introduction**  
Chapter I  
**Ugliness in the Classical World**  
1. A World Dominated by Beauty?  
2. The Greek World and Horror  
34  
Chapter II  
**Passion, Death, Martyrdom**  
1. The "Pancalistic" View of the Universe  
2. The Suffering of Christ  
3. Martyrs, Hermits, Penitents  
4. The Triumph of Death  
43  
Chapter III  
**The Apocalypse, Hell, and the Devil**  
1. A Universe of Horrors  
2. Hell  
3. The Metamorphoses of the Devil  
73  
Chapter IV  
**Monsters and Portents**  
1. Prodigies and Monsters  
2. An Aesthetic of the Immeasurable  
3. The Moralization of Monsters  
4. The *Mirabilia*  
5. The Fate of Monsters  
107  
Chapter V  
**The Ugly, the Comic, and the Obscene**  
1. Priapus  
2. Satires on the Peasantry and Carnival Festivities  
3. Renaissance and Liberation  
4. Caricature  
131  
Chapter VI  
**The Ugliness of Woman from Antiquity to the Baroque Period**  
1. The Anti-Female Tradition  
2. Mannerism and the Baroque  
159  
Chapter VII  
**The Devil in the Modern World**  
1. From Rebellious Satan to Poor Mephistopheles  
2. The Demonization of the Enemy  
179  
Chapter VIII  
**Witchcraft, Satanism, Sadism**  
1. Witches  
2. Satanism, Sadism, and the Taste for Cruelty  
203  
Chapter IX  
**Physica curiosa**  
1. Lunar Births and Disembowelled Corpses  
2. Physiognomy  
241  
Chapter X  
**Romanticism and the Redemption of Ugliness**  
1. The Philosophies of Ugliness  
2. The Ugly and the Damned  
3. The Ugly and the Unhappy  
4. The Unhappy and the Ill  
271
Chapter XI
The Uncanny

Chapter XII
Iron Towers and Ivory Towers
1. Industrial Ugliness
2. Decadentism and the Licentiousness of the Ugly

Chapter XIII
The Avant-Garde and the Triumph of Ugliness

Chapter XIV
The Ugliness of Others, Kitsch, and Camp
1. The Ugliness of Others
2. Kitsch
3. Camp

Chapter XV
Ugliness Today

General bibliography
Bibliographical references of excerpts
Index of Authors and Other Sources
Index of Artists
Photography Credits
Praise for hardcover edition of On Ugliness

“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.”

—the New York Times Book Review

“Features a wondrous collection of images along with a plethora of terms and proper names that correspond to anthological quotations interspersed throughout the text. These additional visual and verbal resources lend depth to the already insightful narrative.”

—Choice

“Most art books warrant a look and, perhaps, a place on your coffee table; this perversely compelling work is meant to be read.”

—Details

“Scholarly and visionary.”

—Elle

“A definitive account of the unbeautiful in the West from ancient Greece to the present day.”

—V Magazine
Contents

Acknowledgments ix

Editors' Introduction xi
Michael Stoltzfus and Darla Schumm

Section 1  Religion, Narrative Identity, and Disability 1

1  God's Will? How Two Young Latina Catholic Women Negotiate a Hidden Disability Identity
   Aimee Burke Valeras 5

2  Whatever the Sacrifice: Illness and Authority in the Baha'i Faith
   Priscilla Gilman 19

3  Since Feathers Have Grown on My Body: Madness, Art, and Healing in Celtic Reconstructionist Spirituality
   Erynn Rowan Laurie 47

Section 2  Religion, Accessibility, and Disability 71

4  Disabled Rites? Ritual and Disability in Wicca
   Jo Pearson 75

5  A Secular Case for Religious Inclusion of Individuals with Intellectual and Developmental Disabilities
   Jeff McNair and Abigail Schindler 91

6  Beyond Models: Some Tentative Daoist Contributions to Disability Studies
   Darla Schumm and Michael Stoltzfus 103

7  Health and Disability Care in Native American and Alaska Native Communities
   Lavonna L. Lavern 123
Section 3  Interreligious and Cross-Cultural Comparisons of Disability

8  Chronic Illness and Disability: Narratives of Suffering and Healing in Buddhism and Christianity
   Darla Schumm and Michael Stoltzfus  159

9  Disability, Agency, and Engagement: Three Wisdom Traditions' Call to Be Radically Available
   Lynne M. Bejoian, Molly Quinn, and Maysaa S. Bazna  177

10 Native American Concepts Involving Human Difference
    Lavonna L. Lovern  201

Notes on Contributors  221

Index  225

All books have expanded volumes. Sacred Texts, a series that reflects collaboration of the time and talents and efforts for the book that was welcomed by Bazna, Lynne Bejoian, L. Lovern, Jeff McNair, and Abigail Schindler.

Palgrave Macmillan recommended that we work closely with Gerstenschlager and Ellis, and us through the process. We are grateful to the willingness to bring issues to publication.

Most of what we do is supported by our families. We thank and Clare and Katie for their support, and nurture. Our partners, Stoltzfus, Jonathan Hare, and encouragement and support us from the beginning.

We thank Elizabeth for her help with many projects. We are profoundly grateful for the help made to the project. Shaping, formatting, and tirelessly oversaw many of the decision. She has have never brought the
"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, Iliff 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.
Contents

1. Introducing Disability Aesthetics 1
2. The Aesthetics of Human Disqualification 21
3. What Can Disability Studies Learn from the Culture Wars? 57
4. Disability and Art Vandalism 83
5. Trauma Art: Injury and Wounding in the Media Age 100
6. Words Stare like a Glass Eye: Disability in Literary and Visual Studies 121
7. Conclusion: Disability in the Mirror of Art 134

Notes 141
Works Cited 151
Acknowledgments 159
Credits 161
Index 163

Illustrations follow page 82
"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.

The University of Michigan Press
Ann Arbor • www.press.umich.edu
Contents

Foreword by David T. Mitchell vii
Translator's Note by William Sayers xv
Preface to the 1997 Edition by Henri-Jacques Stiker xix

1. Introduction 1
2. The Bible and Disability: The Cult of God 23
3. Western Antiquity: The Fear of the Gods 39
   4. The System(s) of Charity 65
5. The Classical Centuries: The Chill 91
6. The Birth of Rehabilitation 121
   Epilogue 191

Appendix: Stages in the Legislation 201
   Notes 207
   Selected Bibliography 231
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.