

Arizona State University Criteria Checklist for
SOCIAL-BEHAVIORAL SCIENCES [SB]

Rationale and Objectives

Social-behavioral sciences use distinctive scientific methods of inquiry and generate empirical knowledge about human behavior, within society and across cultural groups. Courses in this area address the challenge of understanding the diverse natures of individuals and cultural groups who live together in a complex and evolving world.

In both private and public sectors, people rely on social scientific findings to consider and assess the social consequences of both large-scale and group economic, technological, scientific, political, ecological and cultural change. Social scientists' observations about human interactions with the broader society and their unique perspectives on human events make an important contribution to civic dialogue.

Courses proposed for a General Studies designation in the Social-Behavioral Sciences area must demonstrate emphases on: (1) social scientific theories, perspectives and principles, (2) the use of social-behavioral methods to acquire knowledge about cultural or social events and processes, and (3) the impact of social scientific understanding on the world.

Revised April 2014

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

ASU--[SB] CRITERIA					
A SOCIAL-BEHAVIORAL SCIENCES [SB] course should meet all of the following criteria. If not, a rationale for exclusion should be provided.					
YES	NO		Identify Documentation Submitted		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Course is designed to advance basic understanding and knowledge about human interaction.	Assigned readings and textbooks; course description, outcomes, and syllabus; and assessments.		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Course content emphasizes the study of social behavior such as that found in: <table border="1" style="width: 100%; margin-top: 10px;"> <tr> <td style="width: 50%; vertical-align: top;"> <ul style="list-style-type: none"> ANTHROPOLOGY ECONOMICS CULTURAL GEOGRAPHY HISTORY </td> <td style="width: 50%; vertical-align: top; text-align: center;">Sociology, Psychology</td> </tr> </table>	<ul style="list-style-type: none"> ANTHROPOLOGY ECONOMICS CULTURAL GEOGRAPHY HISTORY 	Sociology, Psychology	Assigned readings and textbooks; course description, outcomes, and syllabus; and assessments.
<ul style="list-style-type: none"> ANTHROPOLOGY ECONOMICS CULTURAL GEOGRAPHY HISTORY 	Sociology, Psychology				
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Course emphasizes: <ul style="list-style-type: none"> a. the distinct knowledge base of the social and behavioral sciences (e.g., sociological anthropological). <li style="text-align: center;">OR b. the distinct methods of inquiry of the social and behavioral sciences (e.g., ethnography, historical analysis). 	Assigned readings and textbooks; course description, outcomes, and syllabus; and assessments.		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. Course illustrates use of social and behavioral science perspectives and data.	Writing Assignments and Final research project.		
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [SB] AREA EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO SOCIAL AND BEHAVIORAL SCIENCE CONCERNS:			
		• Courses with primarily arts, humanities, literary or philosophical content.			
		• Courses with primarily natural or physical science content.			
		• Courses with predominantly applied orientation for professional skills or training purposes.			
		• Courses emphasizing primarily oral, quantitative, or written skills.			

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

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

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Course is designed to advance basic understanding and knowledge about human interaction.	HUM235: Disability Studies explores ways in which the "able-bodied" and disability communities can better come to know and understand one another. Among the interactions considered are ableism, accessibility, affirmation, classism, embodiment, eugenics, exploitation, genocide, hegemony, inspiration porn, institutionalization, prejudice, racism, representation, sexism, social dominance, stereotyping, and stigmatization.	The following reading assignments advance basic understanding and knowledge about human interaction: Keywords for Disability Studies. Disability Incarcerated: Imprisonment and Disability in the United States and Canada. Enforcing Normalcy: Disability, Deafness and the Body. That Dragon, Cancer. Ableism: The Causes and Consequences of Disability Prejudice. Disability Aesthetics. The Right Way to Be Crippled & Naked: The Fiction of Disability. Where I'm Calling From: Selected Stories. About Us: Essays from the Disability Series of the New York Times. What Are You Looking At? The First Fat Fiction Anthology. Moving Violations. The Metamorphosis. "Bus Strike." Disfigured: On Fairy Tales, Disability, and Making Space. "The Bear Came over the Mountain."

		<p>“The Life You Save May Be Your Own” and “The Lame Shall Enter First.” Collected Works.</p> <p>Capitalism and Disability: Selected Writings by Marta Russell.</p> <p>Disability, Deformity, and Disease in the Grimms’ Fairy Tales.</p> <p>Disability Visibility: First-Person Stories from the Twenty-First Century.</p> <p>The Architect of Doom.</p> <p>CinemAbility: The Art of Inclusion.</p> <p>Come as You Are.</p> <p>The Elephant Man.</p> <p>Freaks.</p> <p>Frida.</p> <p>Jessica Kellgren-Fozard. (Youtube Channel)</p> <p>Just Happen to Be. (Youtube Channel)</p> <p>“Sexuality and Disability: Forging Identity in a World that Leaves You Out.”</p> <p>“Michael Hickson: Disabled Man Dies After Texas Hospital Denies Him Coronavirus Treatment.”</p> <p>Murderball.</p> <p>Oasis.</p> <p>One Flew over the Cuckoo’s Nest.</p> <p>Peanut Butter Falcon.</p> <p>“Post-Acute COVID-19 Syndrome: COVID ‘long-haulers.’”</p> <p>Push Girls. Season 2.</p> <p>What’s Eating Gilbert Grape?</p> <p>“Inspiration Porn and the Objectification of Disability.”</p> <p>The following writing assignments advance understanding and knowledge about human interactions:</p>
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		<p>Multiple Discussion Topics Writing Assignments I - V and the Final Research Project The following assignments</p>
	<p>HUM235: Disability Studies emphasizes the study of such social and behavioral sciences as ableism, citizenship, classism, diversity, embodiment, ethnicity, evolutionary theory, exploitation, family, freaks, genocide, hegemony, institutionalization, just-world theory, legitimizing myths, Marxism, medicalization, meritocracy, nationalization, normalization, prejudice, rehabilitation, reproduction, representation, sex, sexism, sexuality, social dominance theory, socialization, stereotyping, stigmatization, terror management theory, Protestant work ethic, which are covered variously in anthropology, psychology, and sociology.</p>	<p>The following reading assignments emphasize the study of social behavior in the same manner as courses in anthropology, psychology, and sociology.</p> <p>Keywords for Disability Studies. Disability Incarcerated: Imprisonment and Disability in the United States and Canada. Enforcing Normalcy: Disability, Deafness and the Body. Ableism: The Causes and Consequences of Disability Prejudice. About Us: Essays from the Disability Series of the New York Times. Disfigured: On Fairy Tales, Disability, and Making Space. Capitalism and Disability: Selected Writings by Marta Russell. Disability Visibility: First-Person Stories from the Twenty-First Century. The Architect of Doom. Just Happen to Be. (Youtube Channel) Inspiration Porn and the Objectification of Disability.”</p> <p>The following written assignments emphasize the study of social behavior in the same manner as courses in anthropology, psychology, and sociology:</p> <p>Multiple Discussion Topics Writing Assignments I - V and the Final Research Project</p>
<p>3. Course emphasizes: a. the distinct knowledge base of the social and behavioral sciences (e.g., anthropological,</p>	<p>HUM235: Disability Studies emphasizes the distinct knowledge base of the social and behavioral sciences in that it explores the beliefs (anthropology), thinking (psychology), and the behavior of groups (sociology) defined in terms of physical and cognitive disabilities, able-bodiedness, age,</p>	<p>The following reading and viewing assignments draw heavily from the distinct knowledge base of the social and behavioral sciences:</p> <p>Disability Incarcerated: Imprisonment and Disability in the United States and Canada. Enforcing Normalcy: Disability, Deafness and the Body.</p>

<p>sociological).</p>	<p>ethnicity, gender, and sexual identity.</p>	<p>Ableism: The Causes and Consequences of Disability Prejudice. Disability Aesthetics. About Us: Essays from the Disability Series of the New York Times. Disfigured: On Fairy Tales, Disability, and Making Space. Capitalism and Disability: Selected Writings by Marta Russell. Disability, Deformity, and Disease in the Grimms' Fairy Tales. Disability Visibility: First-Person Stories from the Twenty-First Century. The Architect of Doom. CinemAbility: The Art of Inclusion. Jessica Kellgren-Fozard. (Youtube Channel) Just Happen to Be. (Youtube Channel) "Sexuality and Disability: Forging Identity in a World that Leaves You Out." One Flew over the Cuckoo's Nest. "Inspiration Porn and the Objectification of Disability." The following writing assignments draw heavily from the distinct knowledge base of the social and behavioral sciences: Multiple Discussion Topics Writing Assignments I - V and the Final Research Project</p>
<p>4. Course illustrates use of social and behavioral science perspectives</p>	<p>HUM235: Disability Studies illustrates use of social and behavioral science perspectives and data in that it asks students to explain, apply, synthesize, and evaluate in their written</p>	<p>The following reading and viewing assignments count as peer-reviewed sources. As such, they incorporate social and behavioral science perspectives and data. Disability Incarcerated: Imprisonment and</p>

<p>and data.</p>	<p>assignments various theories from psychology and sociology, such as Just-World Beliefs, the Social Dominance, System Justification, and Terror Management Theories,</p>	<p>Disability in the United States and Canada. Enforcing Normalcy: Disability, Deafness and the Body. Ableism: The Causes and Consequences of Disability Prejudice. Disability Aesthetics. Disfigured: On Fairy Tales, Disability, and Making Space. Capitalism and Disability: Selected Writings by Marta Russell. Disability, Deformity, and Disease in the Grimms' Fairy Tales.</p> <p>The following writing assignments asks students to explain, apply, synthesize, and evaluate such theories from psychology and sociology as Just-World Beliefs, the Social Dominance, System Justification, and Terror Management Theories, among others.</p> <p>Writing Assignments I - V and the Final Research Project</p>
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MARICOPA

COMMUNITY COLLEGES

Disability Studies

Course: **HUM235**

Lecture **3.0** Credit(s) **3.0** Period(s) **3.0** Load

First Term: **2020 Fall**

Course Type: **Academic**

Final Term: **Current**

Load Formula: **S- Standard**

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

Requisites: Prerequisites: A grade of C or better in ENG101 and (RDG100, or RDG100LL, or RDG111, or RDG112, or RDG113, or eligibility for CRE101 as indicated by appropriate reading placement).

Course Attributes:

General Education Designation: Global Awareness - [G]

General Education Designation: Humanities, Arts and Design - [HU]

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-VI)
 4. Apply a theoretical lens to the critical analysis of a body of artistic work. (I-III)
 5. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. (II-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-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)
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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)
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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
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- 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.

HUM235: Disability Studies Syllabus

Section 37562 | 16-weeks On Your Time Online | Spring 2021 | 3.0 credit hours

Instructor Contact

Instructor: Keith Anderson

Email: keith.anderson@mesacc.edu

Office Location: MCC-RM S265

Office Hours: T, TR 11:00 - 1:00 via Cranium Cafe in Canvas and by appointment

Phone: (480) 654-7300

MCCCD 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.

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General Education Designations: Global Awareness [G], Humanities, Fine Arts & Design [HU]

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4. Interpret representations of disability in Western and non-Western rituals, religions, and iconography. (II-VI)
5. Research theories and representations of disability from antiquity to the present. (III, IV, VI)
6. Identify exclusionary and exploitative practices in representations of disability. (I)
7. Correlate representations of disability with changes in science, medicine, technology, values, beliefs, and practices. (I, IV-VI)
8. Critically analyze representations of disability in modern and contemporary art. (III)
9. Debate whether representations of disability reflect, challenge, and/or transform normative attitudes, beliefs, and practices. (III)

10. Showcase the accomplishments, contributions, and leadership of persons with disabilities. (IV, VII)
11. Evaluate the Americans with Disabilities Act. (V, VI)
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- A. Antiquity
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- A. Residual Voices
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VII. Celebrating the Contributions of People with Disabilities

- A. Business Leaders and Politicians
- B. Scientists, Inventors, and Entrepreneurs
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- 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

Learning Resources: Textbooks, Materials, and Technologies

Required Materials

Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for Disability Studies*. New York: New York University Press, 2015.

Ben-Moshe, Liat, Chris Chapman, and Allison C. Carey. “Reconsidering Confinement: Interlocking Locations and Logics of Incarceration” and “Five Centuries’ Material Reforms and

Ethical Reformulations of Social Elimination” in *Disability Incarcerated: Imprisonment and Disability in the United States and Canada*. New York: Palgrave MacMillan, 2014.

Davis, Lennard J. “Introduction: Disability, the Missing Term in the Race, Class, Gender Triad”; “Constructing Normalcy”; and “Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso” in *Enforcing Normalcy: Disability, Deafness and the Body*. New York: Verso, 1995.

Green, Amy, Ryan Green, and Josh Larson. *That Dragon, Cancer*. Indianola: Numinous Games, 2016.

Nario-Redmond, Michelle R. “Activist Pages”; “The Evolutionary and Existential Origins of Ableism”; and “Justifying Ableism: Ideologies and Language” in *Ableism: The Causes and Consequences of Disability Prejudice*. Hoboken: John Wiley & Sons, Inc., 2020.

Siebers, Tobin. “Introducing Disability Aesthetics” and “The Aesthetics of Human Disqualification” in *Disability Aesthetics*. Ann Arbor: The University of Michigan Press, 2013.

Recommended Textbook for Supplemental Research in Disability Studies

Davis, Lennard, ed. *The Disability Studies Reader*, Fifth Edition. New York: Routledge, 2016.

The first through fourth editions of this book are available in used condition.

Reading Packet

The rest of your assigned readings (listed below) are provided in the course materials, unless indicated otherwise. They vary in length between one and forty pages. Most, however, are five pages or less long. Their purpose is to introduce attitudes, concepts, controversies, ideas, ideologies, issues, and theories and engender discussion about how representations in any and all media express values and views and, in so doing, have real-life impact and implications on human behavior, beliefs, practices, policies, institutions, and justice or its opposite.

Aristotle. Irwin, Terence, Translator. Excerpt from Book III: Chapter 5. *Nicomachean Ethics*. Indianapolis: Hackett Publishing Company, Inc., 1999.

Bartlett, Jennifer, Sheila Black, and Michael Northen. *Beauty Is a Verb: The New Poetry of Disability*. El Paso: Cinco Puntos Press, 2011.

- Jim Ferris, “Poet of Cripples.” “Normal.” “Poems with Disabilities.”
- Kenny Fries, Excerpt from “Staring Back: The Disability Experience.” From *the Inside Out*. “Excavation.”
- Petra Kuppers, “The Sound of the Bones.”
- Laura Hershey, “Getting Comfortable.” “Working Together.” “Telling.”
- Jillian Weise, Excerpt from *The Disability Rights Movement and the Legacy of Poets with Disabilities*. “The Amputee’s Guide to Sex.” “The Old Questions.” “The Devotee.”

- Kathi Wolfe, “Helen Keller: Obsession and Muse.” “On the Subway.” “Ashes: Rome, 1946.” “She Loved Hot Dogs So Much.” “The Sun Is Warm: Nagasaki, 1948.”
- Ona Gritz, “We Are Everywhere.”
- Sheila Black, “Waiting to Be Dangerous: Disability and Confessionalism.” “What You Mourn.” “Objects Waiting to Be Dangerous.”
- Anne Kaier, “River Creature.” “Cosseted.” “The Examining Table.”

Black, Sheila, Michael Northen, and Annabelle Hayse, eds. *The Right Way to Be Crippled & Naked: The Fiction of Disability*. El Paso: Cinco Puntos Press, 2017.

- Stephen Kuusisto, “Plato, Again.”
- Anne Finger, “Comrade Luxemburg and Comrade Gramsci Pass Each Other in the Congress of the Second International on the 10th of March, 1912.”
- Christopher Jon Heuer, “Trauma.”

Carver, Raymond. “Fat” and “Cathedral” in *Where I’m Calling From: Selected Stories*. New York: Vintage Contemporaries Edition, 1989.

Catapano, Peter and Rosemarie Garland-Thomson. *About Us: Essays from the Disability Series of the New York Times*. New York: The New York Times Company, 2019.

- Rosemarie Garland-Thomson, “Becoming Disabled.”
- Kenny Fries, “The Nazis’ First Victims Were the Disabled.”
- Andrew Solomon, “Mental Illness Is Not a Horror Show.”
- John Altmann, “I Don’t Want to Be ‘Inspiring.’”
- Brad Snyder, “How to Really See a Blind Person.”
- Riva Lehrer, “Where All Bodies Are Exquisite.”
- Liz Jackson, “We Are the Original Lifehackers.”
- Valerie Piro, “My Life with Paralysis, It’s a Workout.”
- Ona Gritz, “Love, Eventually.”
- Emily Ladau, “How to Play the Online Dating Game, in a Wheelchair.”
- Rivers Solomon, “I Have Diabetes, Am I to Blame?”
- Paula M. Fitzgibbons, “10 Things My Chronic Illness Taught My Children.”
- Melissa Shang, “Stories about Disability Don’t Have to Be Sad.”
- Ben Mattlin, “A Disabled Life Is a Life Worth Living.”

Cortázar, Julio. “Letter to a Young Lady in Paris” in *Blow-Up and Other Stories*. New York: Random House, 1967.

Dubus, Andre. “Dancing after Hours” in *Dancing After Hours: Stories*. New York: Vintage Books, 1996.

Edwards, Eric. "[Ptah-Sokar: Ancient Egyptian Dwarf God.](#)" *Eric Edwards Collected Works*.

Jarrell, Donna and Ira Sukrungruang, eds. *What Are You Looking At? The First Fat Fiction Anthology*. New York: Harcourt, Inc., 2003.

- Allison Joseph. “Full Figure.”
- Stephen Dunn. “Power.”
- Jack Coulehan. “The Six Hundred Pound Man.”
- Terrance Hayes. “I Want to Be Fat.”
- Denise Duhamel. “For the One Man Who Likes My Thighs.”
- L. Haddaway. “When Fat Girls Dream.”

“The Karpoi: The Seeds of Creation.” <https://mbracedefreak.wordpress.com/2019/08/08/the-karpoi-the-seeds-of-creation/>

Greek Mythology Wiki. “Hephaistos.” <https://greekmythology.wikia.org/wiki/Hephaistos>

Hockenberry, John. “Fear of Bees” and “Charles Peter Slagle” in *Moving Violations*. New York: Hachette Books, 1995.

Kafka, Franz. “The Metamorphosis.” Online option to the pdf: <https://www.gutenberg.org/files/5200/5200-h/5200-h.htm>

Kling, Kevin. “Bus Strike” on the CD *Kevin Kling Alive*. <https://www.youtube.com/watch?v=hn925fns31Q>

Leduc, Amanda. “Disability: A Fairy Tale” and “Afterward” in *Disfigured: On Fairy Tales, Disability, and Making Space*. Toronto: Coach House Books, 2020.

Munro, Alice. “The Bear Came over the Mountain.” *The New Yorker Magazine*. October 21, 2013 Issue.

O’Connor, Flannery. “The Life You Save May Be Your Own” and “The Lame Shall Enter First” in *Collected Works*. New York: Penguin Books, 1988.

Rosenthal, Keith, ed. Introduction: “Capitalism and the Disability Rights Movement: Marta Russell and Ravi Malhotra”; Chapter 1: “Marxism and Disability”; Chapter 15: “Un-Natural Disasters: Reflections on Hurricane Katrina”; Chapter 16: “The Affordable, Accessible Housing Crisis”; Chapter 19: “Eugenics and the ‘Sole Possible Economic Order’” in *Capitalism and Disability: Selected Writings by Marta Russell*. Chicago: Haymarket Books, 2019.

Schmiesing, Ann. “Introduction” in *Disability, Deformity, and Disease in the Grimms’ Fairy Tales*. Detroit: Wayne State University Press, 2014.

Wieggers, Michael, ed. “The Boy Who Shot Weathercocks” in *What about This: Collected Poems of Frank Stanford*.

Wong, Alice, ed. *Disability Visibility: First-Person Stories from the Twenty-First Century*. New York: Vintage Books, 2020.

- Ariel Henley, “There’s a Mathematical Equation that Proves I’m Ugly—or So I Learned in My Seventh-Grade Art Class.”
- Jen Deer-in-Water, “The Erasure of Indigenous People in Chronic Illness.”
- Diana Cejas, “Taking Charge of My Story as a Cancer Patient at the Hospital Where I Work.”
- Jessica Slice, “Imposter Syndrome and Parenting with a Disability.”
- Zipporah Arielle, “Selma Blair Became a Disabled Icon Overnight. Here’s Why We Need More Stories like Hers.”
- Rebecca Cokley, “The Antiabortion Bill You Aren’t Hearing About.”
- Shoshana Kessock, “Falling/Burning: Hannah Gadsby, *Nanette*, and Being a Bipolar Creator.”
- Patty Berne, “To Survive Climate Catastrophe, Look to Queer and Disabled Folks.”
- Harriet Tubman Collective, “Disability Solidarity: Completing the ‘Vision for Black Lives.’”
- e. smith, “The Beauty of Spaces Created for and by Disabled People.”

Please note you will be expected to:

1. **purchase one electronic game** on Steam, namely, *That Dragon, Cancer*, as well as
2. **rent some of the documentaries** listed below.

Assigned Documentaries, Films, Instagrams, Youtube Channels and Videos, and TED Talks

Alive Day. Free with HBO Subscription.

Atypical. Season 1. Netflix.

The Architect of Doom. Kanopy Films, MCC Library Video Streaming Database.

Chelsie Hill. <https://www.instagram.com/chelsiehill/>

CinemAbility: The Art of Inclusion. \$3.99 rental on Amazon Prime Video.

Come as You Are. Free with Starz Subscription. Richard Wong, dir.

The Elephant Man. \$2.99 rental on Amazon Prime Video.

Freaks. \$3.99 rental on Amazon Prime Video.

Frida. \$3.99 rental on Amazon Prime Video.

Jessica Kellgren-Fozard. (Youtube Channel) <https://www.youtube.com/user/MissJessicaKH>

Just Happen to Be. (Youtube Channel)

<https://www.youtube.com/channel/UCPBlpeJxCUdeqLDOodRwmEw>

Lea, Gaelynn. “[Sexuality and Disability: Forging Identity in a World that Leaves You Out.](#)” TEDxYale, 2017.

“Michael Hickson: [Disabled Man Dies After Texas Hospital Denies Him Coronavirus Treatment.](#)” July 9, 2020.

Me Before You. \$3.99 rental on Amazon Prime Video.

Henry Alex Rubin and Dana Adam Shapiro, Dirs. *Murderball.* 2005.

<https://www.imdb.com/title/tt0436613/> Free with Amazon Prime Membership.

Oasis. 2002. (Two Societal Misfits Amidst the Hypocrisy of Modern Korean Life) Kanopy Films, MCC Library Video Streaming Database.

One Flew over the Cuckoo’s Nest. \$3.99 rental on Amazon Prime Video.

Peanut Butter Falcon. Free with Amazon Prime Membership.

“[Post-Acute COVID-19 Syndrome: COVID ‘long-haulers.’](#)”

Push Girls. Season 2.

Sitting Pretty Lolo. (Youtube Channel)

<https://www.youtube.com/channel/UCKhnl8iyRPa1TNJrMO-UN-Q>

What’s Eating Gilbert Grape? Free with Netflix subscription. \$2.99 rental on Amazon Prime Video.

Wheels2Walking. (Youtube Channel)

https://www.youtube.com/channel/UCRIiUxBTaeMCU_K0sWtl5sw

Wheelsnoheels. (Youtube Channel)

<https://www.youtube.com/channel/UCNP1tYcve1MtivJtDjHsO-g>

Young, Stella. “[Inspiration Porn and the Objectification of Disability.](#)” TEDx@Sydney, 2014.

Instructor's Communication Policy

You may contact me via email or via the Inbox tool within Canvas. I will try to respond to all questions within 24 hours on weekdays and within 48 hours on weekends. Please note that my typical reply time may be sooner. You are welcome to call me; however, the response time for retrieving messages remotely will be slower. When messaging me please start your subject title with: “HUM235.”

Please note: Sometimes I take classes out of personal interest, which means I have a student email, the same as yours, beginning with my name or MEID and ending in @maricopa.edu. This is not to be confused with my instructor email, ending in @mesa.edu. **Do not try to contact me through my student email.** I rarely check it unless I happen to be enrolled in a class.

Class Recordings

The following applies to synchronous (live) class sessions and individual and/or group conferences.

1. Recordings of class lectures are only for the student's personal use in study and preparation related to class.
2. The student must comply with a faculty request to stop recording during discussions, demonstrations, guest speakers, or other situations of a sensitive nature that do not contain information affecting course competencies or grades.
3. The student may not share these recordings with any other person without the written consent of the faculty member.
4. Information contained in the recorded lectures may be protected under federal copyright laws and may not be published or quoted without the written consent of the faculty and without giving proper identity and credit to speakers. This includes publication via any social media platform, emails, or text messages.
5. Except as such activity may be protected under policy or law, the student may not use the recorded lectures against the faculty member, other instructors, or students whose classroom comments are recorded as part of the class activity.
6. The student will erase all recorded class lectures when they are no longer needed for academic work. Upon written request from the faculty member, students will return all class recordings to the faculty member for erasure. Likewise, students are not permitted to post the lectures on any social media platform.
7. Students who wish to keep recordings beyond the end of the course for future review must obtain written permission from the faculty member.
8. Violation of this rule may be deemed "academic misconduct" prohibited by the Student Code of Conduct.

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) are, per College policy, redirected into Spam and deleted immediately.

Instructions for: [Setting Up Your Maricopa Email.](#)

Course Details

Instructional Contact Time (Seat Hours)

For time management purposes, please be aware that online courses are at least the **equivalent amount of work** as a face-to-face course. For every one (1) hour you spend completing an instructor-led activity such as reviewing assigned lectures and completing practice quizzes, you should spend at least two (2) hours engaged in student-led activities such as conducting research, preparing labs, writing a paper, or engaging with a simulation.

Given that this is a three (3) credit-hour course, plan to spend 1 hour on instructor-led activities and a minimum of 2 hours on student-led activities each week for approximately 15 weeks.

Required Materials & Technologies

1. All students must have access to a computer with an Internet connection and a web browser.
2. Microsoft Word or other word processor software to complete assignments.
3. The Java plug-in will be useful for one of the assignments, but if you do not have Java installed, there will be an alternative.
4. To complete assignments you will be asked to work with a variety of digital tools, some that may require you to sign-up for FREE accounts.

Recommended Materials & Technologies

During the course you will have an option to participate in web-conferencing. To participate fully, you will need access to a webcam (video/audio). Most computers have them built in. However, you can purchase one at most retail locations such as Walmart, Target, BestBuy, etc. If you do not have a webcam, you will have the option to use the chat feature and listen only.

Other Technologies

Use of Third-Party Learning Tools

In this course you will be expected to purchase, install, one game on Steam.com, a web-based 3rd party tool(s) to participate in and complete several activities and assignments. You will be required to establish a username or password, submit work and/or download information from this tool. There is, therefore, some risk that individuals electing to use the products and services made available on this tool may place any student information shared with the tool vendor at a risk of disclosure.

Terms of Usage - See the **Steam Subscriber Agreement** on the Steam.com website. If you are new to the service, you may install Steam and set up a username and login by clicking [here](#).

Accessibility Statements - Entering this phrase in the Search tool on Steam results in 5,721 matches. If the assigned game does not meet your accessibility needs, your instructor will work with you to find one that does.

Week I

Review of syllabus

Ice-breaking activities

Discussion: student backgrounds, interests, and aspirations

Week II

Key Words: Disability, Human, Illness, Performance

Post-Covid long haulers

Ona Gritz

Jim Ferris

Kenny Fries

“Cathedral”

How to Really See a Blind Person

Hephaistos

The Karpoi

Greek Mythology Wiki

Eric Edwards

Disability: A Fairy Tale

****Rough draft on Writing Assignment I due**

Week III

History of Oppression

“The Origins of Ableism”

“Reconsidering Confinement”

Oasis

Key Words: History, Ethics, Euthanasia, Vulnerability

**** Final draft on Writing Assignment I due**

Week IV

Youtube: Michael Hickson: Some lives aren't worth saving?

Abortions in case of “severe” deformity

“Un-Natural Disasters”

“The Affordable, Accessible Housing Crisis”

“We Are the Original Lifhackers”

“To Survive Climate Catastrophe...”

****Rough draft on Writing Assignment II due**

Week V

Moral Model

Key Words: Dependency, Fat, Performance, Stigma, Work

Aristotle – deserving disabled

“Fat”

Fat Anthology

“I Have Diabetes, Am I to Blame?”

Work / productivity as value

“Marxism and Disability”

“The New Reserve Army of Labor”

Helen Keller

Curse – religion: examples from the New Testament

**** Final draft on Writing Assignment II due**

Week VI

Medical Model

Key Words: Deformity, Eugenics, Euthanasia, Genetics, Medicalization, Normal

Anne Kaier

Eugenics

“The Nazis’ First Victims”

The Architect of Doom

“Constructing Normalcy”

“Justifying Ableism”

“Eugenics: The Sole Possible Order”

****Rough draft on Writing Assignment III due**

Week VII

Institutionalization

Key Words: Institutions, Madness, Prosthetics, Rehabilitation, Technology

Goya: Plague Hospital and The Madhouse

Closing scene in *Amadeus*

One Flew over the Cuckoo's Nest

“Charles Peter Slagle”

“Logics of Incarceration”

“Ethical Reformulations of Social Elimination”

Technology

The Six Million Dollar Man (opening to television show)

**** Final draft on Writing Assignment III due**

Week VIII

Social Model

Key Words: Ability, Citizenship, Impairment, Rights

“Becoming Disabled”

Disability Incarcerated

Anne Finger

“Capitalism and the Disability Rights Movement”

Disability Solidarity

****Rough draft on Writing Assignment IV due**

Week IX

Representation

Key Words: Narrative, Representation

Literature

“Boy Who Shot Weathercocks”

“Full Figure”

Southern Gothic

“The Life You Save May Be Your Own”

Surrealism

Metamorphosis

“Letter to a Young Lady...”

**** Final draft on Writing Assignment IV due**

Week X

Art

Key Words: Aesthetics, Modernity

“There’s a Mathematical Equation...”

“Visualizing the Disabled Body”

“Introducing Disability Aesthetics”

“The Aesthetics of Human Disqualification”

Andrew Wyeth: *Christina’s World*

Music – Beethoven, *Concerto for the Left Hand*, “One Strong Arm” (J. McCutcheon)

“I Think Beethoven Encoded His Deafness”

****Rough draft on Writing Assignment V due**

Week XI

Popular Culture

Key Words: Cognition, Freak

Freak Shows and Villains

Schmiesing

Freaks

The Elephant Man

“Scary Is How You Act, Not Look”

**** Final draft on Writing Assignment V due**

Week XII

What's Eating Gilbert Grape?

Key Words: Family, Reproduction, Sex, Sexuality,

Sexuality

Jillian Weise

Sheila Black

“Fear of Bees”

Gaelynn Lea: TEDx Yale

“Love, Eventually”

“How to Play the Online Dating Game”

Week XIII

Me Before You + critique

“Stories about Disability Don't Have to Be Sad”

Storyteller Kevin Kling at MCC Red Mountain

Super Crip

Inspiration Porn

Stella Young: “Inspiration Porn”

“I Don't Want to Be Inspiring”

“Activist Pages” in *Ableism*

Arielle on Selma Blair

****Rough Draft on Final Project Due**

Week XIV

Embodiment

Key Words: Design, Diversity, Embodiment, Space

Struggles

Petra Koppers

Laura Hershey

“My Life with Paralysis”

“The Antiabortion Bill...”

“Falling / Burning...”

Self-Doubt

“Imposter Syndrome”

Accomplishment

“Taking Charge of My Story”

“Where All Bodies Are Exquisite”

“10 Things My Chronic Illness...”

“The Beauty of Spaces...”

Week XV

Affirmations

Key Words: Activism

“Afterward”

“The Lame Shall Enter First”

“Dancing after Hours”

CinemAbility

Peanut Butter Falcon

Come as You Are

“A Disabled Life Is Worth Living”

Week XVI

Final Project Draft and Presentations Due

GRADING STANDARDS & PRACTICES

Grading Standards

0900 - 1000 points = A
0800 - 0899 points = B
0700 - 0799 points = C
0600 - 0699 points = D
0000 - 0599 points = F

Elaborated Grading Expectations

Syllabus Quiz	020 points
Practice Activities	030 (2 at 15 points each)
Weekly Discussions on Readings, Viewings	200 points (10 at 20 points each)
Writing Assignments (I, II, III, IV, V)	500 points (5 at 100 points each)
Presentation on Assigned Key Word	050 points
Final Project	200 points
Total	1000 points

Writing Assignment I: Analyzing Disability Prejudice (100 Points)

- A. What is “evolutionary theory”? What does it postulate happens to a species over time? What factors shape changes and development? What is “evolutionary psychology”? What explanations does it offer for prejudice against persons with disabilities?
- B. What is “existential psychology”? What fears are instilled in able-bodied humans in the presence of persons with disabilities and why?
- C. What does Terror Management Theory contribute to understanding prejudice against persons with disabilities?
- D. Which types of disabilities trigger the strongest aversions and why? How does this prejudice manifest? How does ethnicity factor into the ways in which people react to disability? What other conditions or situations influence our responses to the sight and presence of disability? What interactions have been found to mitigate disability prejudice and why?

Writing Assignment II: Science Can Be Cruel: Dehumanizing the Disabled (100 Points)

Humans experienced great success over hundreds of years manipulating the genetic make-up of dogs in such a way as to customize their physical characteristics, dispositions, instincts, and pedigrees. Eugenicists figured, using similarly selective processes, they could likewise improve upon the design of human beings. Bodies that, unfortunately, did not fulfill the desired qualities and standards were deemed inferior, even defective, and their contributions to the gene pool needed to be restricted, if not eliminated altogether, so to maintain the trajectory toward “perfect.” Eugenics is an attractive science rooted in Enlightenment principles and faith in continuous progress and improvement. It also assumed hierarchies in the social order to reflect the inherent worth of those who inhabited them. Certain people, in other words, were more deserving of their placement on the ladder than others. What danger(s) did eugenics pose to persons with disabilities and anyone, for that matter, whose looks, behaviors, and beliefs deviated from the socially dominant norms? In what ways does eugenics continue to find expression into the present day in discriminatory laws, policies, and practices?

Writing Assignment III: Defining Beauty (100 Points)

As discussed in *Ableism: The Causes and Consequences of Disability Prejudice*, Social Dominance Theory explores how and why some people “prefer unequal relationships between [social] groups (hierarchy enhancers)” and others, “more equitable intergroup relations (hierarchy attenuators).” Research cited in the text suggests that “[a] strong orientation toward social dominance predicts ableism, racism, and classism,” as well as “sexism and prejudice...” Furthermore, people who score high on the social dominance scale...more strongly support policies that restrict the redistribution of resources to people with disabilities and immigrants.” Meanwhile, System Justification Theories people tend to be more strongly motivated than not “to defend existing social, political, and economic arrangement which are both familiar and understandable.” Humans exhibit “a strong need for order.” Displays of disability, whether social or artistic, meanwhile, threaten the social order and all those “who believe that ‘imperfections’ should be covered, concealed, or cured.” Apply Social Dominance and System Justification Theories to a discussion of the documentary *The Architect of Doom*. What so upset Hitler and the failed artists in his inner circle about Modern Art that they labeled and outlawed it as corrupting and “degenerate,” while, on the other, they held up rustic German landscapes and Neoclassical paintings, sculpture, and architecture as “sublime”? What social groups were similarly relegated to the margins of humanity and why? What do Tobin Siebers’ *Disability Aesthetics* do to counter Nazi aesthetics? How does Lennard Davis historicize and problematize our contemporary obsession with and applications of “norms” to human populations?

Writing Assignment IV: Legitimizing Myths (100 Points)

Is it “natural” that minorities and persons with disabilities are more likely, despite their smaller numbers, to end up incarcerated than their Caucasian counterparts? Does the existing order just reflect the “way things are”? Two reigning beliefs that rationalize inequality in society are: (1) meritocracy; and (2) just-world beliefs. The first holds that success derives from individual talents and abilities and not from some “special” treatment that favors some groups over others, and the second, that our world is essentially one in which people get what they deserve. Both allow individuals a sense of efficacy and control regarding their lives. Individualism, meanwhile, makes us reluctant to seek help when we need it or to support the maintenance and funding of a

social safety net. Now, read the *Metamorphosis* through the lens of disability. In the story, hard-working Gregor Samsa wakes up one morning to discover he's turned into a huge insect. He tries to hide his condition for as long as he can but increasingly loses every trace of his humanity. Imagine this transformation is the metaphor for the onset of an inexplicable, sudden, and totally disabling disorder. What changes does the sickness bring on—both to the individual and the family who must become his providers and care-givers? What stages of grief for able-bodiedness are undergone? What temporary adjustments are made to make the living environment accessible? What joys linger? What loving gestures are expressed? What burdens are imposed? What resentments ensue? What impact do isolation and fears of stigmatization have? At one point, it is mentioned that there is a hospital right across the street from the flat. Why are no medical or pharmaceutical interventions ever so much as considered, except for the one “house call”? Does individualism make the family go it alone? Where, if ever, does a belief in meritocracy enter into the picture? Does the story completely defy just-world beliefs?

Writing Assignment V (100 Points)

Language is capable of inflicting great harm. We've discussed many derogatory terms once aimed at disability groups that have been discontinued in “woke” company for their negativity and cruelty. We've weighed the pros and cons of using the identity-first “disabled person” or the person-first “person with a disability.” How much greater must be the impact of ableism in pop culture representations. In the *Batman* series from DC Comics, for instance, the Joker's face is permanently twisted into a hideous, maniacal smile, thanks to his falling into a vat of chemical waste; Bane is permanently hooked to a machine that pumps his brain full of Venom every twelve hours' and Two-Face has acid burns over the entire left side of his head. Almost every villain in literature, film, or electronic games you can name, in fact, is outwardly disfigured in one way or another. Such supervillains do nothing to humanize, let alone endear, persons with disabilities in the general public. They produce, instead, cultural stereotypes. Disabled people, it goes, essentially resent and envy the able-bodied and, given half a chance, would like to overthrow and punish the healthy, privileged dominant social group. Now consider works by persons with disabilities we have studied in which they have represented themselves. Discuss one. How complicated and multi-dimensional are the characters they construct? Why is it important that this community have a greater say in how it is portrayed? Why is that the case with any oppressed minority? Describe a particular example in depth.

Final Project (200 Points)

Research a disability of your own choosing. It may be familiar or obscure in origins and temporary or permanent; its effects mild, severe, or progressive; its onset, sudden or gradual; its origins, genetic or environmental. Be very thorough in assessing its impact. Describe its physical effects. What activities and senses does it disrupt? What adjustments does it require be made to the immediate living environment? What impact might it have on the immediate family? What about the social and work environments? What effect will the disability have on friendships and colleagues? What medications and/or treatments are *recommended*? What about *required*? What is their cost?

Next, assess the disability under the moral model. Is it one that could in any way be considered self-inflicted (brain damage due to drunk driving, obesity, alcoholism, etc.)? Did you eat paint chips with lead in them as a child? Even if you can be held in no way responsible for your disability, where does it stand on the “hierarchies of stigmatization”? What impact might this have on your employment opportunities or social life?

Second, move to the medical model. Is corrective surgery desirable, assuming it is possible? Prosthetics? Will prescription drugs alleviate the symptoms, or can they eventually cure it? Do you have access to outdoor recreation? Exercise facilities? Yoga classes?

Third, consider the social model. Is the disability aggravated by an inaccessible environment? (Paper money, for instance, can't be “read” by someone who is visually impaired. It's all the same size and texture, and none of it has braille indicators. This is the fault of the Treasury Department, not the blind person.) What alterations can be made to the existing situation? Does the disability require therapy? If so, individual or group? What health insurance is available, if a work-related one isn't? What other components of a social safety net are available for you, a person with a disability? Social Security Income? Other retirement accounts? Other generalized assets? Subsidized housing? Food stamps?

Finally, summarize what you have learned for describing, analyzing, and evaluating disabilities in general, and this one, in particular. Has this activity helped you see a disabled person in a more comprehensive and humanizing light? If so, how? If not, why not? What do you hope to carry forward and do in relation to the disability community and its rights, long after this semester is over?

Instructions for the Final Project

Your work should be submitted as an attachment. Do **not** use Google docs **unless** you make it **public**. I will not spend time chasing down your permission to access it. Such an oversight may result in your not getting credit for the assignment if it is not corrected at your initiative.

Grading Criteria

The final project should exhibit a **common, overall sense of purpose** that informs the content of the entire submission--meaning that the selection, inclusion, exclusion, and organization of material (your points and ideas as well the supporting evidence for them) should serve that purpose. This manifests in your work as **unity, coherence** and **logical development**. It is aimed at an **audience** that may or may not already be familiar with your topic and includes readers who may be **skeptical, accepting**, and completely or partially **uninformed**. Sometimes this awareness of audience will require explaining terminology and providing background information.

In your communication, you should use appropriate conventions in writing, including consistent **voice, tone, diction, grammar, and mechanics**.

You should demonstrate your ability to **find, evaluate, select, and synthesize** both online and print sources that examine the topic from **multiple** perspectives and **integrate** them through **summarizing, paraphrasing, and direct quotation** to develop and support your own ideas and observations.

Your final draft should use the **MLA documentation style** to maintain academic integrity.

You should have made improvements to your rough draft based on your peer reviews and instructor feedback.

The final draft should be between **1000 and 1500 words** long, not counting the words on the "Works Cited" page at the end. If read aloud, it should take about **15 minutes** of time.

It should have a separate page dedicated to the **title**, which, structurally, should consist of **two parts**. The first is general. The second—that which comes after a colon (:), should be what point you are trying to make and/or what your project will deliver. Your **name** should appear several lines below the title, justified to the right, followed by **identifying information** on separate lines, including Mesa Community College, the course name and section number, and the semester (Fall or Spring) and year.

Mindfulness as to your writing **style** and management of content will keep your reader from becoming bored. Some ways to improve your writing include the following:

- The beginning--the first minute of your presentation--should be **provocative** and pique the interest of the reader. Introduce doubt or controversy or whatever will make your audience interested in your conclusion.
- Avoid excessive and unnecessary **exposition** (e.g., "I am going to be talking about...").
- Diversify your **vocabulary**. Use a thesaurus. Avoid repetition of words and ideas.
- Diversify your **sentence structure**. Mix it up. This [web page](#) in the Purdue Online Writing Laboratory shows some basic and recurrent patterns to use in the writing of sentences. Use dependent clauses, appositives, passive and active voice, and long and short and simple and compound and complex sentences. Don't use the same noun three or four times in a row. If that happens, combine your sentences. If your meaning is unclear, shorten your sentence.
- Practice **concision**. Avoid verbosity. Use as few words as possible to communicate an idea. Click on the link to do some practice activities on the Purdue Online Writing Laboratory to help you [eliminate wordiness](#).
- To better communicate your ideas, use **elaboration** (say your idea in a different way, give an example, tell an analogy or personal story, etc.) This gives the work an original touch and personality.
- Make sure no direct quote is longer than **a sentence** or two. Incorporate pieces of original work into your own sentences instead, inserting quotation marks where appropriate. This [web page](#) on the Purdue Online Writing Laboratory explores good and bad attempts at synthesizing original and researched material into a single paragraph.
- Replace longer passages with **summaries** and **paraphrases**. This [web page](#) on the Purdue Online Writing Laboratory explores when to do one or the other.

- To signal your organization (the relationship between and development of ideas), use **transitions**--words and phrases that signal the directions and organization of ideas and the relationships between them, such as: “as a result”; “nevertheless”; “at the same time”; and “similarly.” If, while reading, you ever wonder why something is there, the chances are the work is lacking a good transition.
- Put **as much** time and attention into your selection of visuals as into your sources of information. You should have a minimum of **5 images** (photographs, charts, etc.). Make them **complement** the content in which they are embedded, either spatially or conceptually. Their relationship and purpose must be self-evident or, if not, clarified by a caption. Usually, visuals illustrate a point or idea. Sometimes they can be the point of a discussion.
- The images you choose should never come across as stuck in as an afterthought. They must activate and enhance thoughts generated in the text. Look for visual metaphors for concepts, wherever possible.
- Your **conclusion** should not **merely** go over the ground that has been covered (although it should do that, also) but suggest new directions or applications regarding whatever has been discovered or shown.
- Your **"Works Cited"** listed on a separate page at the end should have **10 secondary sources** of information, no less than 2 **of which** must come from **peer-reviewed journals** (identified by the presence of a **bibliography**--a list of works cited **at the end**--and typically published in an academic journal), and a combination of at least **5 visual elements** (graphics, images, charts, etc.), all of which should be cited according to the MLA research paper and documentation format, which includes the URLs on which they were located and from which they were taken. It is strongly preferred that you not use copyrighted images, but for this class there are no sanctions (penalties) against doing so. Your 10 sources may include books, articles, and videos used in the online course materials, as well as works from the required texts.

Grammar, Mechanics, and Syntax Still Matter

There is **no excuse** for misspelling or poor grammar. Run your script through a word processor first to check your work. Each misspelled word will reduce your score significantly. Don't skip proofreading.

Syntax—the selection and use of words—is a little trickier, especially if “conventional” English is not your first language. Consult the list of **homonyms** (words that sound alike but have totally different meanings) and **homophones** (words that are pronounced the same but spelled differently) that follow. If you use any of them, make sure you are using them correctly. The penalty for these types of errors, while less severe than for spelling, can and should be avoided. Each one will reduce your score on the Final Project by varied amounts, depending on its severity. <https://www.thoughtco.com/homonyms-homophones-and-homographs-a-b-1692660>

Commit no misspellings or poor grammar whatsoever. There is no excuse for it. Run your script through a word processor to check your work. Each misspelled word will reduce your score significantly. Don't do it. Commonly committed errors in spelling and grammar can be accessed [here](#).

Additional Writing Resources

1. For guidelines on citing primary and secondary sources according to the Modern Languages Association (MLA) style, click here: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_in_text_citations_the_basics.html Types of sources include: articles from journals, magazines, and newspapers; chapters from textbooks; electronic images; entries on weblogs; film reviews; original works of art, film, fiction, music, poetry, etc.; commercial and/or educational websites; and works collected for anthologies.
2. For questions about when it is best to summarize (conduct a general overview of material), paraphrase (write a text parallel to the original but in your own words), or quote (copy verbatim specific passages), go to this webpage on the Purdue Online Writing Laboratory: https://owl.purdue.edu/owl/research_and_citation/using_research/quoting_paraphrasing_and_summarizing/index.html
3. For questions about how to define and differentiate summarizing, paraphrasing, and quoting, consult this webpage: https://owl.purdue.edu/owl/teacher_and_tutor_resources/preventing_plagiarism/avoiding_plagiarism/summarizing_paraphrasing_and_quoting.html
4. For questions about the punctuation rules regarding the use of quotations, you should visit this page: https://owl.purdue.edu/owl/general_writing/punctuation/quotation_marks/index.html Know that, in general, most professors hold the ability to **paraphrase** in the highest regard, because it requires that the writer internalize and reconstitute information in his or her own words.

Discussion Topic on Readings and Viewings I (20 Points)

What is your purpose in taking this class? What do you hope to learn from it? How many disabilities can you name? Which ones have you personally encountered? Was the nature of the interaction sustained and extensive or superficial and short-lived? What feeling does the idea of disability engender in you instinctively?

Discussion Topic on Readings and Viewings II (20 Points)

Jesus performed twenty-seven miracles in which he restored people to health and, by implication, a closer relationship with God. Among the disorders He healed are blindness, deafness, demonic possession (mental illness?), disfigurement, dismemberment (John's severed ear in Gethsemane) dropsy, fever, leprosy, paralysis, and an unspecified chronic illness—a virtual smorgasbord of physical and cognitive disabilities. The elimination of ailments was predicated on faith. The Greeks, meanwhile, had Hephaistos, a divine being “crippled” for eternity by the fall when cast down from Mount Olympus. What different messages do these stories send to the respective practitioners of their religions regarding disability?

Discussion Topic on Readings and Viewings III (20 Points)

The social model posits that disability does not reside in the individual but in the surrounding environment that society fails to render accessible. What disabilities do the main characters and would-be lovers exhibit in *Oasis*? What, though, keeps them trapped in their respective disabilities and frustrates their aspirations? Who benefits, and how? In what ways does this personal tragedy resonate with the larger issue of the disproportionate incarceration and mistreatment of minorities and persons with disabilities in the aggregate?

Discussion Topic on Readings and Viewings IV (20 Points)

A cognitively disabled character in “The Life You Save May Be Your Own” is about to be abandoned at a roadside café in the middle of Nowhere, Georgia, left in the care and at the mercy of a greasy-haired stranger. Look up statistics on physical and verbal forms of domestic abuse of women with disabilities. What might make these numbers artificially low? What are the odds of an institutionalized woman being molested, raped, and—as happened to a comatose female a little over a year ago in Phoenix—impregnated? Consult four sources of information—one governmental, one non-profit, one commercial (usually a newspaper or magazine), and one peer-reviewed (an article in an academic journal with a robust works cited list). Compare and contrast the totals reported. Are they similar/consistent? If not, which source do you think is the most accurate and trust-worthy and why? Which is the most current? Are you surprised or not by the statistics? Why or why not?

Discussion Topic on Readings and Viewings V (20 Points)

What is the purpose of art? What should it do? What is aesthetics? How has it been used to hierarchize forms and dehumanize “non-standard” bodies? What, in contrast, is “disability” aesthetics? How is it different from more traditional analyses and evaluations of art forms? What different values and goals inform it?

Discussion Topic on Readings and Viewings VI (20 Points)

The Greatest Showman, starring Hugh Jackman, sets the “freak show” to music and paints the enterprise in as positive a light as possible. The venue gave deviant bodies a source of income, a sanctuary from inhumanity, and an opportunity for dignity, community, and social affirmation. Such, however, was opposite to what Joseph Merrick, the so-called “elephant man,” experienced when put on display for paying customers. He suffered abuse, degradation, starvation, and extreme neglect. The film *Freaks*, meanwhile, portrayed people with “defects” and disfiguration as warped by the segregation from “normal” society and stigmatization. Non-standard bodies tend to house villains in contemporary popular culture. Weight in your thoughts on the subject. Were freak shows more a source of empowerment or a site for exploitation? Were its workers a form of “surplus labor” that made profits for the CEOs of their day?

Discussion Topic on Readings and Viewings VII (20 Points)

In one scene from “Fear of Bees,” John Hockenberry describes his discomfort and disappointment at the moment in Oprah’s televised interview of a “mixed ability” couple when she offers up “the question everyone in the audience wants to hear answered.” She leans forward

confidentially and interrogates the woman as to whether or not her paraplegic husband can “do it”? John can imagine no other situation in which such a thing would be asked on national television. But able-bodied people feel entitled to this voyeuristic glimpse into the most intimate details of this married couple’s lives. Why is this? Why are sexuality and disability considered as incompatible and the source of such cognitive dissonance?

Discussion Topic on Readings and Viewings VIII (20 Points)

The speaker in “The Boy Who Shot Weathercocks” is an anti-social teenage male who likes shooting the iron birds off the tops of weathervanes and, in so doing, setting them free to deposit their droppings on lovers having picnics in the cemetery. At the very end of the poem, what additional detail do we learn about the young man? Why does this seem so fitting? What does this reaction say about our assumptions and stereotypes?

Discussion Topic on Readings and Viewings IX (20 Points)

What is “inspiration porn”? Elaborate on your definition with some examples. Why on the surface does it seem well-intentioned and harmless? To whom does it give offense and why? What will you do when you next you encounter it, even if it is your mother who’s holding it up as the embodiment of empathy and appreciation?

Discussion Topic on Readings and Viewings X (20 Points)

Why do stories about disability almost invariably end with the character dying? Is there no other way to achieve narrative closure? Why can’t life go on instead of entering into an irreversible death spiral? Why is this outcome so perversely satisfying to audiences that it is repeated time and time again? What are some literary and cinematic exceptions to this plot pattern? Name and summarize one. Who wrote, produced, and starred in it?

Late Work

All assignments have a specific due date. They must be posted or submitted by 11:59 pm on the date specified. Assignments may not be turned in late unless there is a legitimate emergency that must be documented, or if you email me before the due date for an extension. I will consider such exceptions and requests on a case-by-case basis, depending on the circumstances and influenced by your course progress to date. Unexcused late assignments will automatically lose 10% of the grade.

Assignment Submission and Format

All assignments must be submitted through Canvas unless otherwise noted. Copy the instructions or writing prompt into a file on your computer or an external storage device (e.g., USB drive) and do your writing offline. In that way, none of your time and energy will ever be lost if you get timed out of Canvas or you experience any disruption in your Internet service. Type your assignment in a Word or compatible document, making sure to avail yourself of any of its spell- or grammar-check features, and then, unless instructed to submit your work as an attachment,

copy and paste your response in the "reply" field. Be sure to keep copies of all your work. Your submission should be written in a standard typeface (Arial, Helvetica, Times New Roman, Verdana, etc.) and size (10-12 point font) with 1-inch margins. Any and all citations should be done using the MLA style.

Recommended Writing Process

Whether or not ENG101 is a prerequisite for this class, I will expect your assignments to be **written at the college-level**, meaning, at the very least, there will be **no errors in spelling**. Use a word processor with a spell-check feature. Besides that, anything that interferes with clarity (word choice, sentence structure, organization, etc.) will count against you. The most refined work lacks mistakes in syntax (word usage) and punctuation. As a general rule, **don't do your work at the last minute**, as this (bad) habit allows no time for reflection and revision. Write your answer, let it sit for a few hours (preferably eve a day or more), come back and reread it (aloud if that helps), do revisions and edits, and **then** turn in your assignment. **Information about tutoring** can be found farther down in the syllabus, under the heading "Toolkit for Student Survival and Success." Take advantage of MCC's free services. You won't get this help like this any cheaper ever again in your life.

Plagiarism Detection

Students must submit designated papers to Turnitin when instructed. Turnitin is an online plagiarism detection service that matches submitted papers to a database consisting of traditional publications, Internet publications, and other student papers. Information and instructions for Turnitin will be provided. Terms of Usage - http://turnitin.com/en_us/about-us/privacy.

Testing Policy & Final Exam Information

There are no face-to-face testing requirements or Final Examination. Your grade is cumulative, based on your performance throughout the semester.

Extra Credit

Unless I notify you otherwise, there will be no extra credit opportunities in this class. Exercise due diligence. Submit all work in keeping with the instructions and due dates.

ATTENDANCE POLICY

Attendance is based on weekly online discussions, assignments, and/or quiz completion. If you completed the work that was due in any given week, you attended class. If you did not do so, at least partially, you were absent. Failure to submit work for **two consecutive weeks** without contacting your instructor will be grounds for your being dropped from the roster. Please don't just disappear if you value your investment.

Excused Absences

Official absences are referenced in the Maricopa [Administrative Regulation 2.3.2](#). All other absences will be considered unexcused.

Withdrawals - [Administrative Regulation 2.3.6](#) and [Appendix S-7](#).

There are two kinds of withdrawal--either student- or instructor-initiated withdrawal. You can find the specific withdrawal dates in my.maricopa.edu > Student Center > My Class Schedule > (Course Prefix/Number) > Calendar button under Deadlines. After the last day for student-initiated withdrawals, students may still ask their instructor to withdraw them. Other relevant dates are listed in the college calendar.

Students seeking to withdraw from this course should first meet with a Financial Aid advisor in the Enrollment Center to discuss the impact it will have on their current and future financial aid awards. Students who do not complete 67% of their attempted courses, or fall below a 2.0 GPA, may become ineligible for future financial aid. Additionally, students who choose to withdraw from this course may have to return financial aid funds to the college. Please, meet with a Financial Aid advisor and provide documentation of your meeting before requesting to be withdrawn.

As per MCCCDC regulations (2.3.2) “Students who do not meet the attendance requirement as determined by the course instructor may be withdrawn.” See the attendance policy for details.

Additionally, students may be dropped from a course for non-payment of fees. If you are dropped for nonpayment, paying your fees will NOT automatically reinstate you in your classes. Reinstatement requires permission from your instructor and the Department Chair and is not guaranteed.

Tuition Charges and Refunds

Students who officially withdraw from credit/clock classes (in fall, spring, or summer) within the withdrawal deadlines listed below will receive a 100% refund for tuition, class and registration fees. Deadlines that fall on a weekend or a college holiday will advance to the next college workday except for classes fewer than 10 calendar days in length or as specified by the college. Calendar days include weekdays and weekends. Refer to individual colleges for withdrawal and refund processes. Never attending is not an allowable refund exemption or an excuse of the debt incurred through registration.

Length of Class Official Withdrawal Deadlines for 100% Refund

1-9 calendar days	Prior to the class start date
10-19 calendar days	1 calendar day including the class start date
20-29 calendar days	2 calendar days including the class start date
30-39 calendar days	3 calendar days including the class start date
40-49 calendar days	4 calendar days including the class start date
50-59 calendar days	5 calendar days including the class start date
60-69 calendar days	6 calendar days including the class start date

70+ calendar days 7 calendar days including the class start date

**Course fees will be refunded only if the student qualifies for a 100% refund. Debts owed to any MCCCDC college must be satisfied before any refunds are paid to the student. Refunds for students receiving federal financial assistance are subject to federal guidelines. Requests for exceptions to the refund policy must be filed within one year from the semester in which the course was taken.*

Financial Aid Advisory

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. Students will either be failed or withdrawn from class for non-participation. Know that more than two withdrawals per academic year may make you ineligible for more aid until the classes are made up.

Toolkit for Student Survival and Success

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. Visit [Student Learning Outcomes](#) for more information.

Honors Program

Learn and Earn! Do you have a 3.25 GPA? The Honors Achievement Award (\$244-\$500 per semester) is open to students who have completed 12 college-level credits within the Maricopa Colleges, have a minimum cumulative GPA of 3.25 and are currently enrolled in at least 6 graded credits. To be awarded funds, you must maintain a 3.25 GPA, complete an honors course (or honors contract in a regular course) with at least a "C" grade and participate in one co-curricular activity during the semester. Any students who qualify for this award should contact the Honors Office at 461-7079, Kirk Center 35S, or ask me about it! Learn more and apply online at: <https://www.mesacc.edu/honors/honors-achievement-award-scholarship>

Early Alert (EARS)

MCC is committed to the success of all of 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. Additional EARS information and Campus Resources can be located at: <https://www.mesacc.edu/students/ears/how-submit-referral>

Online Tutoring by Brainfuse

All MCC students have access to 10 (ten) hours of free online tutoring by [Brainfuse](#) in multiple sessions throughout the semester by choosing an option below:

- Live Help – Receive instant support for various subjects
- Writing Lab – Have your writing reviewed by a tutor
- Offline Questions – Send a tutor an academic question.
- And More!

Learning Enhancement Center

We care about your success! In addition to meeting with your instructor, as an MCC student you are encouraged to use FREE tutoring and other support services in the Learning Enhancement Center (LEC).

Visit one of nine LEC locations to reinforce your understanding of course concepts and improve performance in your course(s). Fall 2020 semester: our highest priority during the COVID-19 crisis is the health, safety, and well-being of all students, faculty, and staff; thus, our services can be accessed online.

To connect to with a tutor, and for a full list of subjects, visit <https://www.mesacc.edu/students/tutoring/tutoring-online>

Writing Center

The Writing Center provides one-on-one appointments with English faculty to help students during any phase of the writing process: brainstorming, prewriting, researching, drafting, and revising. The Writing Center is located on the 1st floor of the MCC Library. However, for our Fall 2020 semester, our highest priority during the COVID-19 crisis is the health, safety, and well-being of all students, faculty, and staff; thus, our services can be accessed online at <https://www.mesacc.edu/students/tutoring/tutoring-online>

Hours and Operations for the Mesa Community College Library

Know that the libraries on the Southern and Dobson and Red Mountain campuses will not be open for in-person visitors for the foreseeable future. All services are being delivered virtually, including, as before, [Ask A Librarian](#). Starting on August 17, curbside pickup of books and materials will be provided between 8 a.m. and 5 p.m., Monday through Friday. Access the Southern and Dobson pickup from the Library Entrance east of Dobson Road. The Red Mountain pickup site is at the Mountain Way bus stop in front of the Mesquite building. To

schedule your pickup, call Southern and Dobson, 480-761-7680, or Red Mountain, 480-654-7741.

The MCC Bookstore

The bookstore will not be open to in-person customers or shopping for the foreseeable future. Staff can answer any questions and troubleshoot at 480-461-7225. Please order textbooks and materials [online](#) for delivery. Curbside pickup on the Southern and Dobson campus only is available between 9 a.m. and 3 p.m., Monday through Friday, August 24 – September 4. Enter Solar Way off Dobson Road and follow the signs. You will make a left (north) before the TC building.

Campus Wi-Fi and Laptop Work Areas

Safe work spaces are being made available exclusively for students enrolled in Fall Semester 2020 classes. On the Southern and Dobson campus, Building BA 40 is providing computer use with safe social distancing. The Navajo Room in the Student Center offers Wi-Fi access for personal laptops. Wi-Fi and computers at the Red Mountain campus, meanwhile, are available on the first floor of the Desert Willow building. Reservations will be required, so to maintain the spatial capacity for safe social distancing.

Enrollment Services

Connect with personnel via phone, chat, video, email and/or text. An appointment is required for on-campus meetings. In addition to regular weekday hours, virtual services are available Saturdays, August 15 and 22, 9 a.m. to 1 p.m. Find [more admissions and enrollment information](#) on the MCC website.

Financial Aid

The Maricopa Opportunity Grant, available for Fall 2020 and Spring 2021 Semesters, is intended to cover the costs of tuition and fees plus a textbook allowance for students with financial needs that are not met through other forms of financial aid. Full-time students may be eligible for up to \$1,220 per semester. Learn more at maricopa.edu/future-students/opportunity-grant. Also, Fall students can take advantage of a discounted flat tuition rate of \$1,020 for 12.5 - 21 credits. Students new to Arizona can register for 8 credits at the resident \$85-per-credit-hour rate, instead of having to wait a year for resident status. Contact our [Financial Aid Office](#) to help you find more resources to pay for college.

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.

Student Resource Referral Guide

If you need support with academic or basic needs at MCC, such as tutoring and transportation issues, there are resources available to assist you. MCC has compiled a list of them, which can be found in the following link: [Student Resource Referral Guide](#).

Counseling Services

The Counseling Department at Mesa Community College provides a variety of counseling services to assist students in addressing their personal, academic, career development, prevention, and intervention challenges. Confidential services are offered free of charge to students. Counseling faculty support and empower students in the process of setting and attaining their academic, career, and personal goals. To schedule an appointment to meet with a counselor call:

MCC S&D (480) 461-7588

MCC Red Mountain (480) 654-7720

Visit www.mesacc.edu/departments/counseling_for_more_information

Information for Students of Faith

Mesa Community College fosters an environment of religious inclusion where students of faith will be welcomed and supported. If you have religious practices and needs (as protected by Title IV of the Civil Rights Act) and would like to discuss possible accommodations, please review the Religious Accommodation Procedure and contact your instructor.

F-1 Students

If you are an F-1 student, welcome to my class! You bring diversity and a world perspective to the classroom, which helps fulfill one of MCC's student outcomes, namely, Cultural and Global Engagement. Please know that you must adhere to the attendance policy listed in this syllabus. If you are withdrawn for non-attendance, I will not reinstate you. Earning a W may bring you below the 12 credits required to maintain your F-1 status in the United States. 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 in this country to be a student on your F-1 full time study visa, and we'll do what we can to help you to maintain that status.

Disability Statement: Classroom Accommodations for Students with Documented Disabilities

It is the policy and practice of the MCCCCD and its affiliated Colleges to provide students with one or more documented disabilities equitable access to learning opportunities, as consistent with federal and state law, particularly the Americans with Disabilities Act. If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the MCC Disabilities Resources and Services Office at 480-461-7447 or email drsfrontdesk@mesacc.edu.

For each class and semester you need academic adjustments and/or accommodations, you must contact the Disability Resources and Services Office (DRS) at the College(s) you are attending to request assistance. This should be done as soon as possible to ensure your needs are met in a reasonable time frame. This is as true for returning students as new ones.

If you have not yet established services through DRS, but have a temporary or permanent disability that requires accommodations, please use the process described on the following webpage: <https://district.maricopa.edu/consumer-information/disability-resources/contacts>. The DRS coordinates the provision of resources and accommodations for students with qualifying disabilities and/or temporary health conditions through an interactive process involving you, your instructor, and DRS. The DRS can only grant those adjustments and accommodations deemed “reasonable” and recognized by the Colleges and District.

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 be 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.

Title IX Syllabus Statement: Regarding Incidents of Aggression, Intimidation, Sexual Harassment, Mental or Physical Abuse, Assault, Domestic Violence, and/or Stalking

In accordance with Title IX of the Education Amendments of 1972, the MCCCDC prohibits unlawful sex discrimination against any participant in its education programs or activities. The District also prohibits sexual harassment—including sexual violence—committed by or against students, District employees, and visitors to campus. As outlined in District policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by District policy.

District policy requires all college and District employees in a teaching, managerial, or supervisory role to report all incidents of Sexual Misconduct that come to their attention in any way, including but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Incidents of Sexual Misconduct should be reported to the college Title IX Coordinator. On the MCCCDC [Title IX Coordinators web page](#) can be found a hyperlink to all the [Title IX Coordinators](#) in the District. Reports may also be submitted via the URL: <https://district.maricopa.edu/consumer-information/reporting>.

Recommendations for Academic Success

Students do not fail at the end of the semester. If a student is failing in the last week, it is because of what he or she has done throughout the semester. Keep up with the work. Keep track of your points and percentage in the class. Keep track of assignment due dates on the course calendar. Remember, you cannot complete all the assignments in the last few days of the semester.

Cell Phones & Other Devices In Class

If videoconferencing, I ask that you turn your cameras on, for the purpose of establishing eye contact, improving communication, and assessing your attentiveness and engagement (participation). Your microphone, however, should be muted whenever you are not addressing me or your classmates. Ambient noises (dogs barking, children laughing, televisions and/or music playing, etc.) are distracting. Please do not use a personal device for any purpose unrelated to our class during such times. Cell phones should be silenced or, better, powered down and put away completely, except in the rare instance that I ask you to use them in an activity. If there is a serious need to leave your cell phone on, such as a family emergency, please put it on vibrate and let me know. If you then leave the virtual classroom to take a call, I'll understand why.

Netiquette

Netiquette refers to the rules of behavior while on the Internet. When interacting within the online course environment, please follow these guidelines:

1. Show professionalism and courtesy in all communications within the course.
2. No one else should be given access to the course or conferences without the instructor's permission.
3. Do not use the words or text from others without acknowledging the source.
4. Humor can easily be misinterpreted within the online environment, please be cautious with the use of humor and use symbols to help prevent misunderstandings. :-) :-(

5. Adhere to the same behavioral standards as you would in a face to face classroom and as is specified in the student handbook.
6. Do not type in all capital letters, for those of us using the Internet frequently, this can seem like you are SHOUTING. (See what I mean?)
7. Respect other people's time and contribute thoughtful comments and ideas to the discussions rather than simply making statements such as 'I agree'. These will result in fewer points.
8. Use correct spelling and grammar, whether or not ENG101 is a prerequisite for the course. Avoid the use of abbreviations and use spell check within your word processor or within the course to check the spelling of your communications.

Disagreement within the classroom does not equal disrespect. You are encouraged to have different points of view, opinions, and values. However, it is required that students monitor their language within discussions. Racist, sexist, ableist, or homophobic language will not be tolerated. Consult the [Student Handbook](#) for college policies regarding these types of behavior.

College-Wide Online Students Course 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 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.

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.

HUM235: Disability Studies Syllabus Quiz

Now that you have read this syllabus in its entirety, take the mandatory quiz to test your understanding of its contents. You will not be able to proceed in the course until you have earned a perfect score on it.

KEYWORDS FOR DISABILITY STUDIES



EDITED BY

Rachel Adams, Benjamin Reiss, and David Serlin

Keywords for Disability Studies

Edited by Rachel Adams, Benjamin Reiss, and David Serlin

 NEW YORK UNIVERSITY PRESS New York and London

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

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

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



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AMERICAN STUDIES

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Disability Incarcerated

*Imprisonment and Disability in
the United States and Canada*

Foreword by *Angela Y. Davis*

Edited by *Liat Ben-Moshe,*

Chris Chapman, & Allison C. Carey



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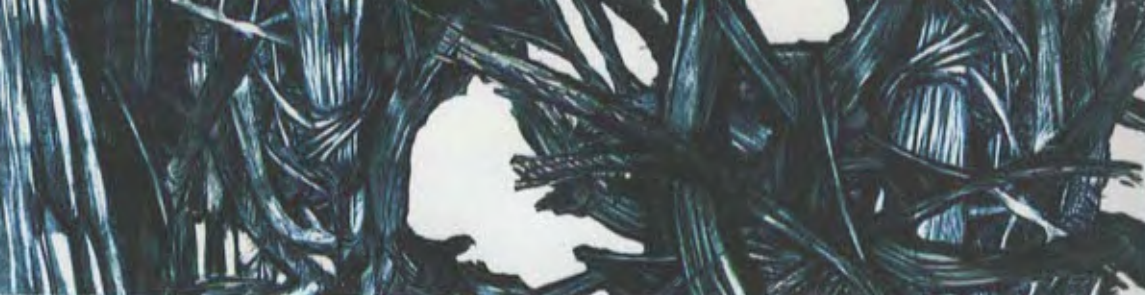
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"Provocative, original, and timely, this collection reveals inextricable links between disability and incarceration. Each study of confinement places disability in sustained dialogue with broader forces and identities, including race, gender, sexuality, and class. Accessible prose and collaborative projects attest to the transformative power of activist scholarship."

—Susan Burch, Associate Professor of American Studies and former director of the Center for the Comparative Study of Race and Ethnicity, Middlebury College, USA

"*Disability Incarcerated* challenges both scholarship and activism around the prison industrial complex by demonstrating how disability is central to systems of incarceration. It further shows how the build-up of the prison nation is not just around policing race and gender, but simultaneously policing disability. This book thus highlights how race, colonialism, and gender operate through disability. An amazing collection."

—Andrea Smith, Associate Professor of Media and Cultural Studies, University of California, Riverside, USA

Beginning with a foreword by scholar and activist Angela Y. Davis, *Disability Incarcerated* offers an outstanding collection of interdisciplinary scholarship examining the incarceration and segregation of people with disabilities in the United States and Canada. This volume argues that disability is central to understanding the varied forms of incarceration and their manifestations through time and place. The essays together reveal that a consideration of disability broadens the conceptualization of incarceration beyond prisons to a range of places that detain, segregate, and warehouse people with atypical and/or devalued bodies/minds; each contributor explores specific ways that incarceration occurs, in medical institutions, prisons, segregated schools, detention centers, and beyond. *Disability Incarcerated* encourages a much-needed dialogue between scholars and activists from numerous fields who seek to deepen our understanding of mass incarceration and disability.

Liat Ben-Moshe is Assistant Professor of Disability Studies at the University of Toronto, USA. Her recent work examines the connections between prison abolition and deinstitutionalization in the fields of intellectual disabilities and mental health in the United States.

Chris Chapman is Assistant Professor at York University's School of Social Work, USA. He researches histories, rationales, and practices of the "helping professions," by drawing on Disability Studies, Critical Race Theory, Anti-colonial Studies, Prison Abolitionist, Queer, and Feminist critiques of social services.

Allison C. Carey is Associate Professor of Sociology at Shippensburg University, USA. Her 2009 book, *On the Margins of Citizenship: Intellectual Disability and Civil Rights in 20th Century America*, was awarded the 2010 Scholarly Achievement Award from the North Central Sociological Association.

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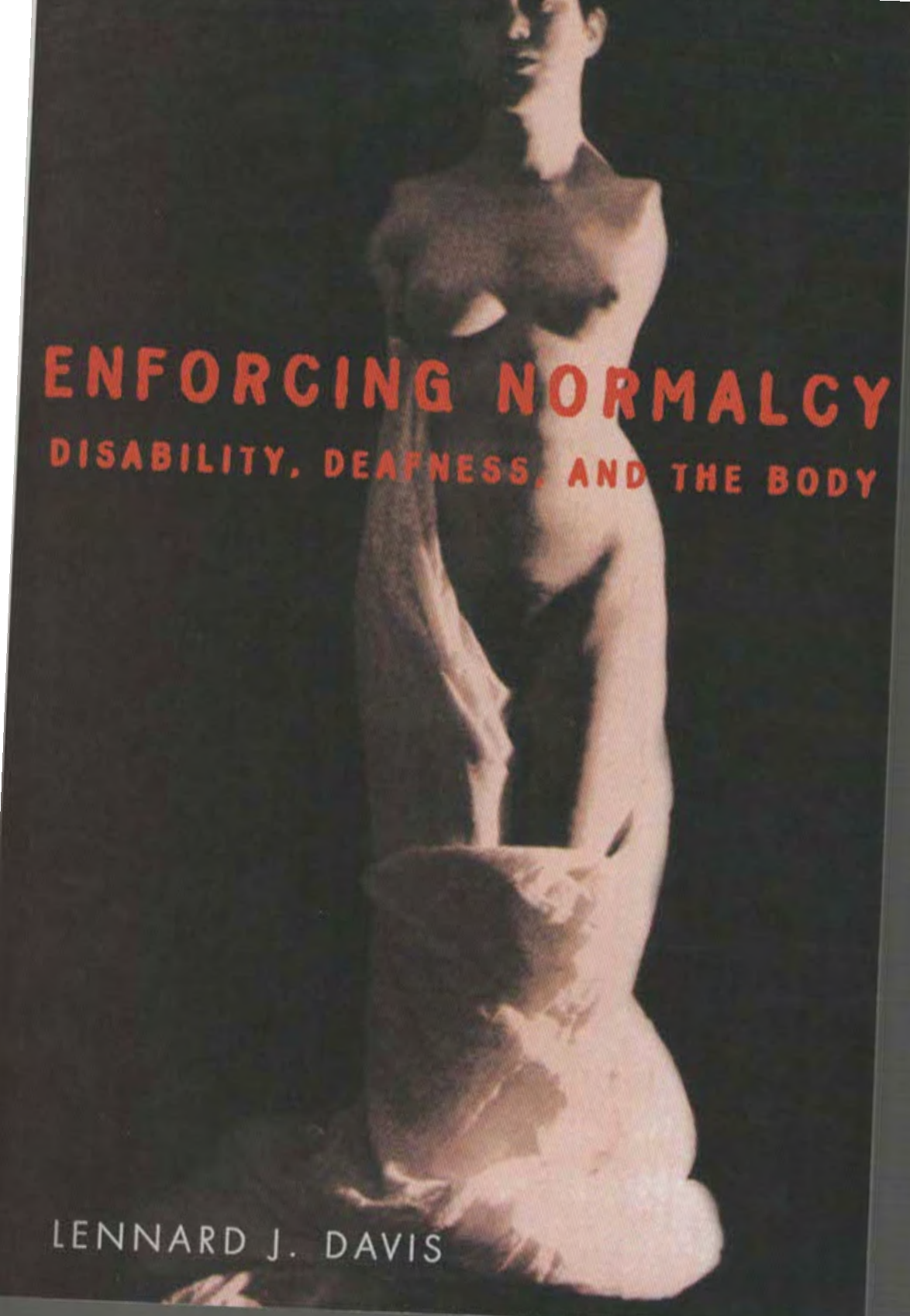
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ENFORCING NORMALCY
DISABILITY, DEAFNESS, AND THE BODY

LENNARD J. DAVIS

Enforcing Normalcy

Disability, Deafness, and the Body



LENNARD J. DAVIS



VERSO

London • New York

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ENFORCING NORMALCY

Disability, Deafness, and the Body

LENNARD J. DAVIS



Lennard J. Davis is Assistant Professor of English at Binghamton University. He has written on disability for the *Nation*. His previous books include *Factual Fictions* and *Resisting Novels*.

In this highly original study of the cultural assumptions governing our conception of people with disabilities, Lennard J. Davis argues forcefully against 'ableist' discourse and for a complete recasting of the category of disability itself.

Enforcing Normalcy surveys the emergence of a cluster of concepts around the term 'normal' as these matured in Western Europe and the United States over the past 250 years. Linking such notions to the concurrent emergence of discourses about the nation, Davis shows how the modern nation-state constructed its identity on the backs not only of colonized subjects, but of its physically disabled minority. In a fascinating chapter on contemporary cultural theory, Davis explores the pitfalls of privileging the figure of sight in conceptualizing the nature of textuality. And in a treatment of nudes and fragmented bodies in Western art, he shows how the ideal of physical wholeness is both demanded and denied in the classical aesthetics of representation.

Enforcing Normalcy redraws the boundaries of political and cultural discourse. By insisting that disability be added to the familiar triad of race, class, and gender, the book challenges progressives to expand the limits of their thinking about human oppression.

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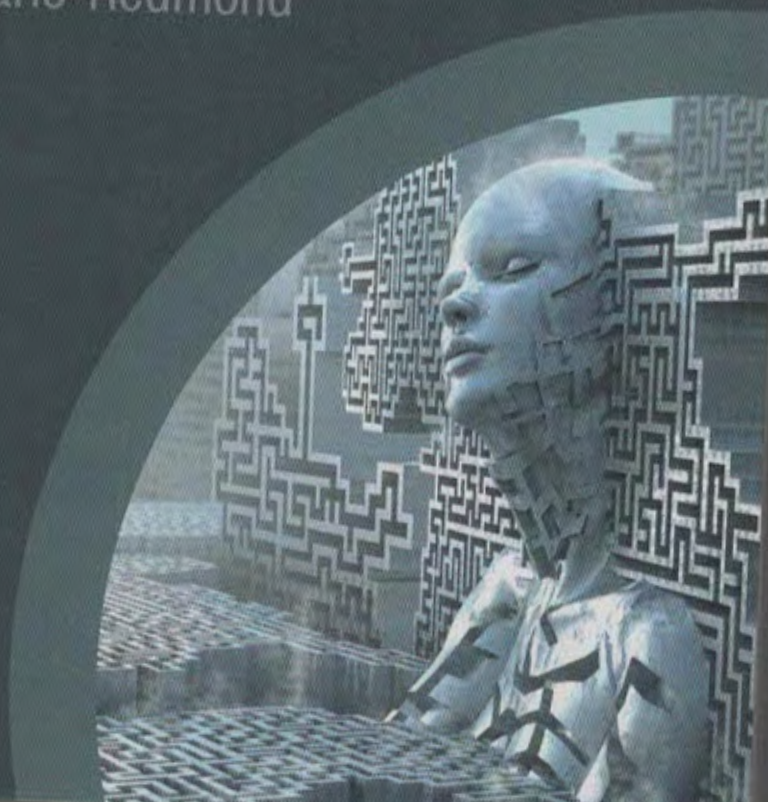


SOCIAL ISSUES AND INTERVENTIONS

ABLEISM

The Causes and Consequences
of Disability Prejudice

Michelle R. Nario-Redmond



Ableism

The Causes and Consequences of Disability Prejudice

Michelle R. Nario-Redmond

WILEY Blackwell

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The first comprehensive volume to integrate social-scientific literature on the origins and manifestations of prejudice against disabled people

Ableism, prejudice against disabled people stereotyped as incompetent and dependent, can elicit a range of reactions that include fear, contempt, pity, and inspiration. Current literature—often narrowly focused on a specific aspect of the subject or limited in scope to psychoanalytic tradition—fails to examine the many origins and manifestations of ableism. Filling a significant gap in the field, *Ableism: The Causes and Consequences of Disability Prejudice* is the first work to synthesize classic and contemporary studies on the evolutionary, ideological, and cognitive-emotional sources of ableism. This comprehensive volume examines new manifestations of ableism, summarizes the state of research on disability prejudice, and explores real-world personal accounts and interventions to illustrate the various forms and impacts of ableism.

This important contribution to the field combines evidence from multiple theoretical perspectives, including published and unpublished work from both disabled and nondisabled constituents, on the causes, consequences, and elimination of disability prejudice. Each chapter places findings in the context of contemporary theories—identifying methodological limits and suggesting alternative interpretations. Topics include the evolutionary and existential origins of disability prejudice, cultural and impairment-specific stereotypes, interventions to reduce prejudice, and how to effect social change through collective action and advocacy. Adopting a holistic approach to the study of disability prejudice, this accessibly-written volume:

- Provides an inclusive, up-to-date exploration of the origins and expressions of ableism
- Addresses how to resist ableist practices, prioritize accessible policies, and create more equitable social relations with pages earmarked for activists and allies
- Focuses on interpersonal and intergroup analysis from a social-psychological perspective
- Integrates research from multiple disciplines to illustrate critical cognitive, affective and behavioral mechanisms and manifestations of ableism
- Suggests future research directions based on topics covered in each chapter

Ableism: The Causes and Consequences of Disability Prejudice is an important resource for social, community and rehabilitation psychologists, scholars and researchers of disability studies, and students, activists, and academics across political, sociological, and humanistic disciplines.

MICHELLE R. NARIO-REDMOND is a Professor of Psychology at Hiram College, specializing in stereotyping, prejudice, and disability studies. Her research focuses on group identification and political advocacy, strategies of responding to prejudice, and the unintended consequences of simulating disability. She is a member of the Society for the Psychological Study of Social Issues and the Society of Disability Studies.

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DISABILITY



AESTHETICS



Tobin Siebers

Disability Aesthetics

Tobin Siebers

The University of Michigan Press

Ann Arbor

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

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

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

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

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

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

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THE DISABILITY STUDIES READER

EDITED BY LENNARD J. DAVIS

FOURTH EDITION



ROUTLEDGE

The Disability Studies Reader

Fourth Edition

Lennard J. Davis

Introduction: Disability Studies

Disability and the Attribution of Inequity in a Personal Injury

The Person as Special Child: The Invention of Autism

 **Routledge**
Taylor & Francis Group
NEW YORK AND LONDON

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DISABILITY STUDIES

"Lennard Davis's *Disability Studies Reader* has been a must-use for years in my courses on disability studies and medical humanities. The newest edition provides further proof of its importance for the classroom. Yet more wide ranging and global, it provides not only solid historical essays but think-pieces about disabilities in the modern world. It is in many ways a course in a box."

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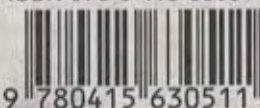
—Douglas Baynton, History, University of Iowa

"Since its first appearance the *Disability Studies Reader* has always been an indispensable volume—but with the new, fourth edition this is even more the case. The new additions here—on intersections with sexuality, technology, the law, questions of the social, and the need to understand disability in global contexts—speak to the evolving ways in which disability works in the contemporary world. It is very rare that a single text can do justice to a highly complex subject, but this book does just that. It is the essential guide for scholars and students."

—Stuart Murray, Contemporary Literatures and Film Director, Leeds Centre for Medical Humanities

Lennard J. Davis is Professor of Disability and Human Development, English, and Medical Education at the University of Illinois at Chicago. He is the author of, among other works, *Enforcing Normalcy: Disability, Deafness, and the Body*; *Bending Over Backwards: Disability, Dismodernism, and Other Difficult Positions*; *My Sense of Silence: Memoirs of a Childhood with Deafness*; and *Obsession: A History*.

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