

ENGLISH 2277
Introduction to Disability Studies
Spring 2017
Jessie Male

Email: male.23@osu.edu

Classroom/time: [REDACTED]

Office location: [REDACTED]

Office hours: [REDACTED]

Accommodations, Disabilities, and Academic Support

The Office of Student Life Disability Services (SLDS) provides services to any student who feels they may need an accommodation based on the impact of a disability. Disabled students that have been certified by SLDS will be appropriately accommodated and should inform the instructor as soon as possible of their needs. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

I assume that all of us learn in different ways, and that the organization of any course will accommodate each student differently. For example, you may prefer to process information by speaking and listening, or you might prefer to articulate ideas via email or discussion board. Please talk to me as soon as you can about your individual learning needs and how this course can best accommodate them.

Course Description

This course investigates the ways that disability is composed in contemporary life. By “composed,” I mean constructed through language and image, through memoirs and films, used as a metaphor (for example, in the statement “That’s a lame idea”)—any and all the communicative practices used to make meaning. We’ll think about disabled people in terms of identity and culture, but we’ll also think about the way *disability* itself functions to shape our ideas about ourselves, and others. What does it mean when you taste food and say “That’s crazy good”? What does it mean when you break your ankle and spend a

few months using crutches? What does it mean when you see a one-armed kid pitch a no-hitter in Little League? What does it mean if you're reading this syllabus using voice-recognition software—or on paper—or on a screen?

Our purpose is not to say “This way of speaking or behaving is good, and that other way of speaking or behaving is bad.” Rather, our purpose is to ask, over and over again: How does disability make meaning in contemporary life?

We will explore various models of disability, paying attention to the ways that each model intersects with race, gender, class, and sexuality. We'll theorize concepts such as *normal*, *passing*, *inspiration*, and *access*, and consider how these concepts both emerge and are contested through individual authors' and artists' composing practices.

English 2277 fulfills the Arts and Humanities GEC requirement for culture and ideas, and is a required core course for the interdisciplinary minor in Disability Studies.

Course Objectives

Our broad goal is to develop an understanding of disability as a complex and crucial part of the world's cultures and of human experience. More specifically, at the end of the course you should be able to do the following:

- Demonstrate understanding of the core concepts of disability studies and its emergence as a field of study;
- Identify key definitions, critiques, and controversies that compose current research and scholarship in disability studies;
- Compose critical questions, and engage in discussions, that demonstrate your own ability to join in the key conversations of disability studies;
- Explain the significance of disability as an identity and culture, rather than a “problem” or defect;
- Demonstrate understanding of the ways disability intersects with sex, gender, sexuality, race, class, religion and citizenship;
- Analyze disability representation in multiple forms of creative media;
- Differentiate between models of disability in a complex and historically-cognizant fashion;
- Consider possibilities for your own engagement in disability-related fields.

Course Materials

Readings will be made available via Canvas. You may bring readings to class in either print or digital form, but you must have easy access to all readings during every class. If you are accessing readings digitally, you must have them downloaded before class begins (in case of poor Internet access).

Though all written texts will be available via Canvas, there are several required films that might involve a small rental fee through Amazon, YouTube, or Netflix. Films can always be

viewed as a group, and please let me know if there are any circumstances inhibiting the viewing process.

Assignments and Grading

Short Assignments **30/100 points**

Each of these assignments will be between 250-500 words. Further details available on our Canvas page.

1. Introduction (5)
2. Captioning Exercise (5)
3. Documentary Analysis (10)
4. Final Reflection (10)

Group Accessibility Audit **15/100 points**

In groups of three to four, you will conduct an accessibility audit of a digital or physical space. You should prepare a five-minute presentation describing your findings and submit a 750+ word collaborative paper. All participants in the group will receive the same grade. Further details will be available on our Canvas site.

Collaborative notes **10/100 points**

Once during the semester, you will be assigned to take notes on that day's lecture/discussion and make your notes available to be posted for the full class. I will provide a Google doc with a sign up sheet so you can choose the day you would like to take notes.

There is no required format or length for notes. Notes should be clear, complete and easy to read. If there are any concepts you're unsure of, just mark them with question marks; part of the purpose of this exercise is to build knowledge together. • Generally, there will be two, three, or more people taking notes on the same day. • If you miss class, reading over these collaborative notes should be your first stop.

Artifact presentation: **5/100 points**

Once during the semester, you will bring in an object, text or story related to disability that sparks your interest. For example, it could be an advertisement, a newspaper headline or article, a pair of "left-handed" scissors, a toy, or an account of a moment (for example, witnessing someone rushing to open a door for a person in a wheelchair). You might also choose an artifact that connects to your field of study, or your own experience with disability.

Taking no more than 5 minutes, you'll share your artifact with the class and talk about

some of the questions it raises for you (or questions that brought you to it). At the end of your presentation, you will ask the class one discussion question. • The artifact analysis will always occur at the beginning of class; you might think of it as a kind of contemplative warm-up for each day. I will provide a Google doc for you to sign up for your artifact presentation.

Final Project

25/100 points

This final project will involve peer review and multiple drafts. More information will be available on our Canvas site.

Participation

15/100 points

What makes an interdisciplinary class truly dynamic is the quality of its discussions. Though there will be some small lectures during the quarter, most classes will be discussion based, with an emphasis on dialogue and sharing of perspectives, ideas, and interpretations. It is expected that you will have read assigned texts *by the dates indicated on the syllabus*. Your grade is more than just showing up for class; you must demonstrate through writing and discussion that you are engaged with our course material. If you are not comfortable speaking in class, participation can be demonstrated through email correspondence, discussion board, office meetings, or short response papers. Please discuss with me any concerns you have about participation.

At the end of the semester, the total number of points you've earned will become a letter grade, according to the following scale:

A	93-100	C+	77-79
A-	90-92	C	73-76
B+	87-89	C-	70-72
B	83-86	D+	67-69
B-	80-82	D	60-66

All course requirements must be met in order to receive credit for this course. In addition, remember that overarching criteria such as attendance and punctuality will affect your final grade. The maximum number of points you can earn is 100.

Course Policies

Classroom Community. Everyone should feel welcome, respected and safe in the classroom. In this class, discussion of readings, ideas, and your writing are at the center of everything we do. We will frequently work with sensitive issues and these issues demand that we discuss and interact with respect and maturity. Hate speech will not be tolerated.

Attendance and Punctuality are important to the success of this class. You are expected to attend each class session and to be on time and stay for the duration of the session. You are allowed only **TWO** unexcused absences. Each unexcused absence beyond two will lower your final grade by 1/3 of a letter grade (i.e. a 'B' will drop to a 'B-'). If you have more than five unexcused absences, you will fail the course. Excused absences, such as those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not affect your grade; please notify the instructor and provide documentation if such events arise. You must notify the instructor immediately of any absences so that you do not get behind in the course. **Lateness** will adversely affect your grade, and any lateness of more than 15 minutes will be considered an absence. If lateness under 15 minutes becomes a pattern, it will affect your grade.

Electronic Device Policy. Computers and tablets can be used during classroom time. However, if you are using an electronic device to engage in an activity not directly related to the class, it will be considered an absence. Cell phone use is not permitted in class, unless we have had a previous discussion.

E-Mail Etiquette I am happy to read and respond to e-mails that relate to class discussion and paper assignments. However, please do not e-mail me to find out what you missed due to an absence, and do not send me portions of your papers for comments. If, while working on your papers, you have a specific question about citations, quotations, or a particular point that you're not quite clear on, I will try to respond. And if you have questions or comments that follow from class discussion, please feel free to share them with me. I will generally respond to your e-mail within a day, but I do not generally respond to e-mails on weekends. If you do e-mail me, you should consider it formal communication, as you would a letter, which means your e-mail should contain the proper form of address and standard spelling (not texting or tweeting).

Student Work must be completed and submitted on time. All assignments should be turned in at the beginning of the class period when they are due or to Canvas by the posted due date and time. Late submission of a final graded assignment will result in the deduction of one full letter grade for each day past the due date (for example, B+ to C+). The grade will not be affected when a graded assignment is late for reasons that would result in an excused absence.

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct. Please remember that at no point during the writing process should the work of others be presented as your own.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all

instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#).

Class Cancellation Policy. In the unlikely event of class cancellation, I will contact you via email. I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Departmental and University Resources

The **Ombudsman of the Writing Programs**, [REDACTED], mediates conflicts between instructors and students in Writing Programs courses. Her walk-in office hours in [REDACTED] are Monday, 1-3PM, and Thursday, 9-11AM. All conversations with the Ombudsman are confidential.

The **Writing Center** offers free help with writing at any stage of the writing process for any member of the university community. Appointments are available in-person at various locations on-campus, as well as online. You may schedule an in-person or online appointment by visiting <http://cstw.osu.edu/writing-center> or by calling 614-688-4291.

[REDACTED] is the **Research Tutor for the OSU Libraries**. She is available to provide help to first- and second-year writing students during any stage of the research process. She can be reached at [REDACTED]

Counseling and Consultation Services provides a wide range of resources for undergraduate students. For more information call 292-5766.

COURSE SCHEDULE

Day	Topic/Activity	Reading Due	Writing Due
WEEK 1 (Days 1-2)			
T 1/10	Introductions/ Syllabus	Watch: Stella Young, "I Am Not Your Inspiration"	
Th 1/12	What is Disability Studies? Models of Disability	Margaret Price, "Models and Definitions of Disability;" Alison Kafer, Political Relational Model of Disability	Orienting to Disability Studies, a self- introduction
WEEK 2 (Days 3-4)			
T 1/17	Language and Labels	Nancy Mairs, "On Being a Cripple" Simi Linton, "Reassigning Meaning"	
Th 1/19	Person First/Disability First	Emily Ladau, "First Person Language Doesn't Always Put the Person First" Katie Nelson, "People First Language" Lydia Brown, "The Significance of Semantics"	
WEEK 3 (Days 5-6)			
T 1/24	Staring	Rosemarie Garland-Thompson, "Staring: How We Look" Eli Clare, "Gawking, Gaping, Staring"	
Th 1/26	Disclosure	Ellen Samuels, "My Body, My Closet: Invisible Disability and the Politics of Coming Out"	

WEEK 4 (Days 7-8)			
T 1/31	Accessibility & Universal Design	Chad Iwertz and Ruth Osario, "Composing Captions" Guest: Chad Iwertz	5 Concepts Based on Samuels due 1/30 11:59 on Carmen
Th 2/2	Accessibility & Universal Design	Center for Universal Design, "Seven Principles of Universal Design" Universal Design from "DO-IT" Website	Bring computers if possible for group website activity
WEEK 5 (Days 9-10)			
T 2/7	History, Activism and Legislation	Paul Longmore, "The Disability Rights Movement: Activism in the 1970s and Beyond." David Perry, Disability Activism Google-Overview	Captioning Exercise and Process Summary Due
Th 2/9	History, Activism and Legislation	Ari Ne'eman, "The Future (and the Past) of Autism Advocacy, Or Why the ASA's Magazine, The Advocate, Wouldn't Publish This Piece" Mia Mingus, "Changing the Framework: Disability Justice."	
WEEK 6 (Days 11-12)			
T 2/14	Mental Health	Bradley Lewis, "A Mad Fight: Psychiatry and Disability Activism" Tracy Clayton, "When Taking Anxiety Medication is a Revolutionary Act."	
Th 2/16	Reproductive Justice	Marsha Saxton, "Disability Rights and Selective Abortion" Nancy Gibbs, "Pillow Angel Ethics"	

WEEK 7 (Days 13-14)			
T 2/21	Sexuality	Pamela Block, "Sexuality, Fertility, and Danger: Twentieth-Century Images of Women with Cognitive Disabilities" <i>Watch: Best and Most Beautiful Things</i>	
Th 2/23	Disability and Race	Christopher Bell, "Introducing White Disability Studies" Eric Garcia, "What it feels like to be an autistic person of color in the eyes of the police"	
WEEK 8 (Days 15-16)			
T 2/28	Audit Discussion	Audit Discussion	Audit Assignment: DUE
Th 3/2	Masculinity	Cynthia Barounis, Crippling Heterosexuality, Queering Able-Bodiedness: Murderball, Brokeback Mountain and the Contested Masculine Body" <i>Watch: Murderball</i> (note: there is a showing of the film on the 28 th at 5:30)	
WEEK 9 (Days 17-18)			
T 3/7	Post-humanism and the Cyborg Body	View <i>Fixed</i> Carnivale, et al "Robots, Disability and a Good Human Life" Jillian Weise, "The Dawn of a Tryborg"	
Th 3/9	Deaf Studies	Bauman and Murray, "Reframing: From Hearing Loss to Deaf Gain" Brenda J. Brueggemann, "Between"	

WEEK 10 (Days 19-20)			
T 3/14	SPRING BREAK		
Th 3/16	SPRING BREAK		
WEEK 11 (Days 21-22)			
T 3/21	Visual Culture	Rosemarie Garland-Thomson, "Seeing the Disabled: Visual Rhetorics of Disability in Popular Culture" Watch: <i>Code of the Freaks</i> (clip)	Documentary Response: DUE
Th 3/23	Film	Tobin Siebers, "Disability as Masquerade" David Mitchell and Sharon Snyder, "An Anatomy of Disability in Film"	
WEEK 12 (Days 23-24)			
T 3/28	Film	Elizabeth Stephens, "Twenty-First Century Freak Show: Recent Transformations in the Exhibition of Non-Normative Bodies" View: Mat "Seal Boy" Frasier Burlesque Performance View: <i>Freaks</i>	
Th 3/30	i-movie training	i-movie training	
WEEK 13 (Days 25-26)			
T 4/4	Life Writing	Kenny Fries "Introduction" G.Thomas Couser, "Rhetoric and Self Representation in Disability Memoir" Kassiane Sibley, "Here, Try on Some of My Shoes"	
Th	Life Writing	"Lucy Grealy, "Mirrors"	

4/6		Ann Patchett "The Face of Pain" Suellen Greal, "Hijacked by Grief"	
WEEK 14 (Day 27-28)			
T 4/11	Final Projects Work Session	Final Projects Work Session	
Th 4/13	Final Projects Work Session	Final Projects Work Session	Reflection Assignment DUE
WEEK 15 (Days 29-30)			
T 4/18	Final Projects Peer Review		
Th 4/20	Evaluations/Final Thoughts		Final Assignments DUE 4/27