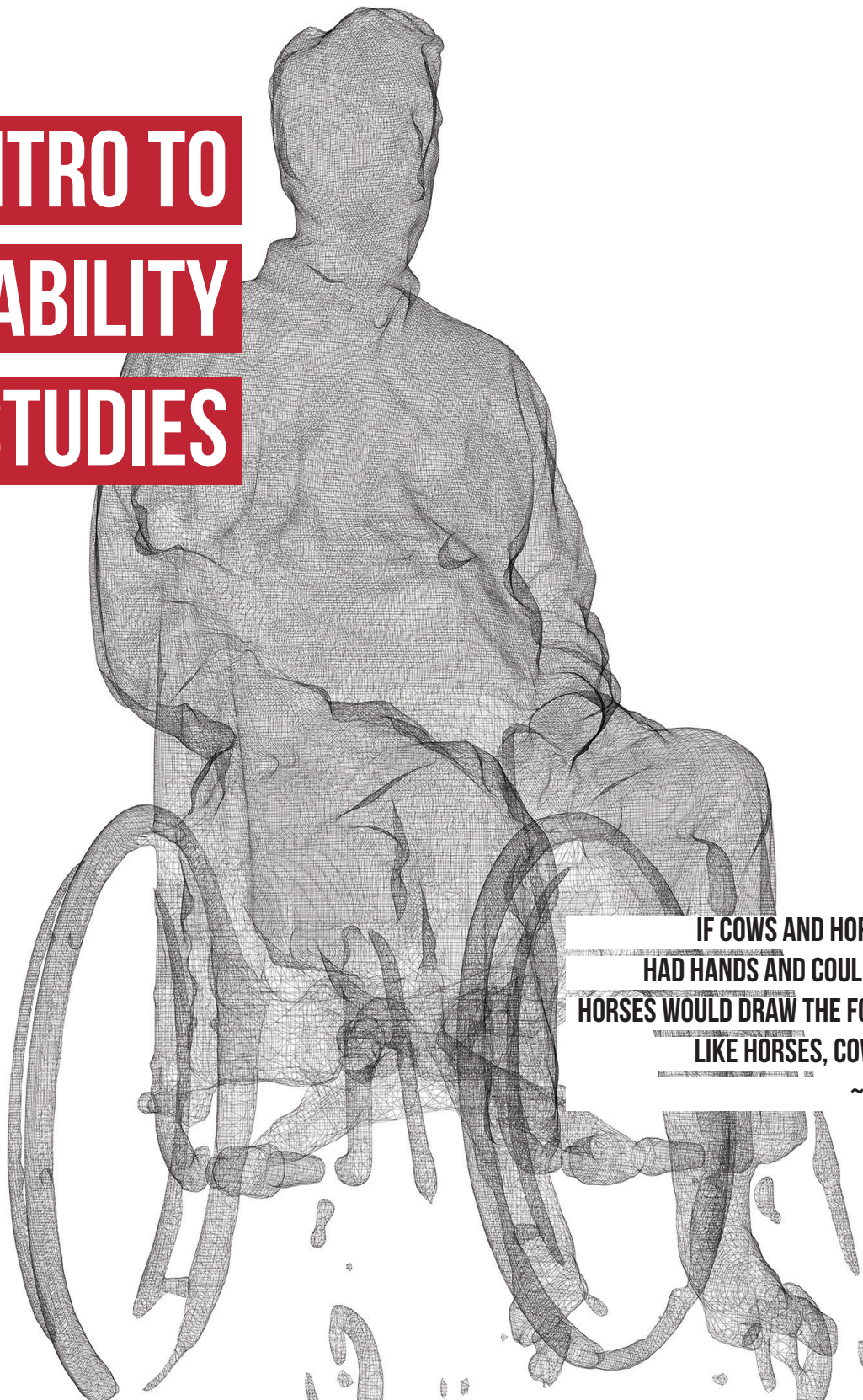


INTRO TO DISABILITY STUDIES



IF COWS AND HORSES OR LIONS
HAD HANDS AND COULD DRAW, THEN
HORSES WOULD DRAW THE FORMS OF GODS
LIKE HORSES, COWS LIKE COWS
~ XENOPHANES

IMAGE: 3D WIRE-MODEL OF
TOBIN SIEBERS SEATED IN HIS
WHEELCHAIR

ARCH 609 | EDUC 580 | ENGL 528 | KINESLGY 505 | PMR 580 | RACK 580 | SOC 580 | SW 572 | WS 590

**INTRO TO
DISABILITY STUDIES**
F2020 M 1:00-3:50 [ZOOM](#)

Dr. Joshua Kupetz (he/him/his)
jkupetz@umich.edu
Angell Hall 3133
[Office Hours: M 4-5](#)

INTRO TO DISA

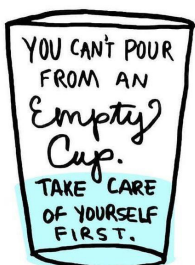
ACCESSIBILITY

It is my intention that our classroom be an accessible space that supports the full participation of all students in the educational process. Toward that end, I have incorporated a variety of instruction techniques, student assignments, and evaluation methods into the course. Yet we are well served to remember that access is “a process, a means rather than an end” (Yergeau et al.). Accessibility is something that we must constantly perform and continuously elaborate, for our learning needs change as the semester, the week, and even the individual class session passes. Please let me know before, during, or after class in person, in office hours, or via e-mail if you have suggestions that would facilitate your learning.

If you anticipate using specific accommodations because of a disability, please contact me by the second week of the semester if you would like to show me an accommodations letter from the office of Services for Students with Disabilities (SSD). All information will be kept private, and your confidentiality will be protected. Please note: SSD determines accommodations based on documented disabilities. Contact SSD by telephone at 734-763-3000; in person at G-664 Haven Hall; or online at <http://ssd.umich.edu/>.

If you are a student who lives with trauma, I encourage you to share with me what classroom strategies have worked for you (and what has not worked) as we, as a classroom community, continue to elaborate access for each of our members. I intend to offer appropriate introductions in order to facilitate student participation, although I acknowledge that I cannot always anticipate which texts or passages may invoke trauma. Please note that such introductions are a way for students who live with trauma to safely opt into discussions that have the potential to produce negative effects, not a means to opt out of discussion concerning difficult, potentially offensive, or uncomfortable material.

Students who are interested in the logic and practice of content, or “trigger,” warnings may wish to read Angela M. Carter’s article “[Teaching with Trauma: Trigger Warnings, Feminism, and Disability Pedagogy](#),” published in *Disability Studies Quarterly* 35.2 (2015).



As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. The University of Michigan offers several confidential services that you might find helpful for addressing such challenges, including:

- Counseling and Psychological Services (CAPS): 734-764-8312
- Psychiatric Emergency Services: 734-996-4747.
- Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line: 734-936-3333

If you have a diagnosed mental health condition, you may also be able to register with Services for Students with Disabilities: see <http://ssd.umich.edu/mental-health-conditions>.

ABILITY STUDIES

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Course Calendar	10
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Assessment	17



IMAGE: MEL BAGGS,
ALSO KNOWN AS
AMELIA E. VOICY BAGGS,
WHO CREATED THE
INFLUENTIAL
YOUTUBE VIDEO
[“IN MY LANGUAGE”](#)

JUDITH SCOTT,
UNTITLED FABRIC
SCULPTURE

COLOR PHOTO
SHOWING AN OVATE BALL
OF TAN TWINE AND MULTI-
COLORED FABRICS.



INTRO TO DISA

ABOUT



CHROMOSAPIEN
AVATAR OF CELESTE
ADAMS: SCHOLAR, CRIP
ACTIVIST.

Disability Studies scholarship and teaching positions disability as a material-semiotic subjectivity, identity, and style of life. DS approaches and methods enhance the understanding of disability by articulating social, cultural, historical, legal, and political perspectives, including the connections between disability and other identities. We begin with the premise that disability is an intrinsic quality of human experience, not an exception or aberration from a presumptively normative originary state of ability. That is to say, disability is non-dialectical, not reliant on an originary norm to derive its meanings, forces, experiences, productions, and knowledges. Likewise, we acknowledge that disablement (the condition of being marginalized; denied rights; placed in situations of economic, psychological, affective, and somatic precarity) happens to disabled people in historically-contingent ways. Ultimately, we will develop an understanding of disability as a complex, vital part of human experience that informs our disciplinary approaches.

GUIDING QUESTIONS

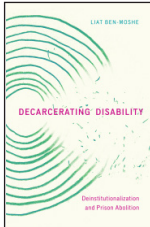
- What is the field of Disability Studies and why do we need it?
- How does Disability Studies inform other disciplinary practices and how is it informed by them?
- What is ableism and why does it matter?
- How does disability intersect with sex, gender, sexuality, race, class, religion and citizenship?
- What are some critiques of Disability Studies and literary disability studies?
- What is Disability Culture?

LEARNING OBJECTIVES

- To understand how disability is culturally represented, historically and contemporaneously.
- To understand disability as a minority in relation to other minority categories.
- To describe the implications of various conceptualizations of disability, including how perceptions of persons with disabilities are structured.
- To map sex and gender systems onto disability beyond normative classification.
- To confront the affective structures of disability profiling.
- To practice the act of relational thinking by advocating for positions other than your own.

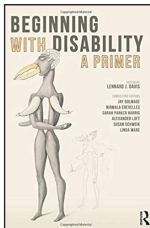
ABILITY STUDIES

REQUIRED MATERIALS



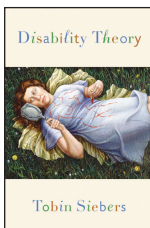
Ben-Moshe, Liat. *Decarcerating Disability: Deinstitutionalization and Prison Abolition*. U of Minnesota P, 2020.

This text is available as a [digital eBook from our library](#) (you might need to use the [library proxy bookmarklet](#) for easier off-campus access).



Davis, Lennard J. *Beginning with Disability: A Primer*. Routledge, 2018.

This text is available as a [digital eBook from our library](#), (you might need to use the [library proxy bookmarklet](#) for easier off-campus access). Click the “Check Out” button to view the text.



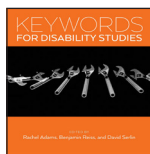
Siebers, Tobin. *Disability Theory*. U of Michigan P, 2008.

This text is available as a [digital eBook from our library](#), (you might need to use the [library proxy bookmarklet](#) for easier off-campus access).



Wong, Alice, ed. *Disability Visibility*. Vintage, 2020.

This text is available as a [digital eBook from our library](#) and from [Amazon](#). A good local, independent option is [Literati](#).



Adams, Rachel, et al., editors. *Keywords for Disability Studies*. New York UP, 2015.

This text is available as a [digital eBook from our library](#). Use the [library proxy bookmarklet](#) for easier off-campus access.



A Google Drive Account (free)

Michigan partners with Google to provide integrated access to the Google Suite of applications. Please use your official U of M Google account instead of your private, personal one.



A Zotero Account (free)

[Zotero](#) is a citation management system, an application that we will use to support our research and writing by organizing our sources, contributing to a course-wide [bibliography](#), formatting our in-text citations, and generating our Works Cited pages. The U of M Library has prepared a thorough overview of Zotero [here](#).

INTRO TO DISA

CREDIT OPTIONS + PROJECT

CREDIT OPTIONS

1

1-CREDIT OPTION

6 reading responses (one of which must be a final reflection) on the discussion board; participation & attendance.

2

2-CREDIT OPTION

All 1-credit option assignments as well as a discussion sponsorship + *Disability Visibility* review.

3

3-CREDIT OPTION

All 1-credit and 2-credit option assignments as well as PROJECT 1.0.

READING RESPONSES (1, 2, 3 CREDITS)

Throughout the semester, you will compose at least six responses to our course readings (to be posted to our class discussion board) and comment on your peers' posts as well (roughly 10-15 comments throughout the term). These postings will contribute to our broader class discussions and thus be an important part of our time together. Other than our first post, all deadlines are rolling: you can write any five responses at any point before semester's end (Tuesday, Dec. 8). Posting after a class can help synthesize or extend our discussions, while posts made before discussion can help shape and steer our attention.

Your posts can be composed in multimedia form, if you'd like—ideally, you'll use these posts to stretch yourself a little bit, to become acquainted with forms of composing that go outside your comfort zone. Think of your posts as low-stakes composing: It's the place where you can wrestle with ideas and new media, as well as build conversation among your colleagues.

ROBERT
ADAMS WITH
AESCLEPIUS MACHINE
MODEL (2018)

COLOR PHOTO
SHOWING ADAMS
STANDING BEHIND A TABLETOP
MODEL OF A CURVED
ARCHITECTURAL
ENTRYWAY.



ABILITY STUDIES

ASSIGNMENTS

DISCUSSION SPONSORSHIP (2 + 3 CREDITS)

In groups of 2-3 people, you will take part in leading class discussion for one half of a class period. Part of your work will involve reading all of the companion pieces for the week, as well as bringing in one or more artifacts from outside the class to share as part of our discussion for that day. You can (and should) interpret *artifact* broadly: you can share a film clip, a toy, a short *NYT* article, a book cover, or even a scholarly abstract. More or less, these artifacts should involve disability and/or ability in some way, and your offering should connect to and enhance our class conversations.

N.B. The key word is discussion: you aren't expected to lecture or take us through a deck of slides. You also don't need to be "on" for 90 minutes straight, either! Rather, my hope is that you might involve us in an active discussion of the readings — perhaps via discussion questions, a hands-on activity, blogging, or even a game. Bring *your* interests to bear on this discussion!

DISABILITY VISIBILITY REVIEW (2 + 3 CREDITS)

You will write a brief, 500-750 word summary review of Alice Wong's edited collection, *Disability Visibility*. Most shorter summary reviews include the following kinds of information: A) the bibliographic citation for the book; B) the purpose of the book (or its main arguments); C) a summary of main theme(s) or key points; and D) a brief description of the book's relationship to other books on the same topic or to pertinent scholarship in the field. In addition to this information, you should choose one (1) section of the book to investigate in more depth—what is the major argument in "Being," "Becoming," "Doing," or "Connecting"; how do the essays in the section establish that argument; what essays work more or less well in the section, and why; and, finally, what questions does the section raise and leave unanswered (or, put another way, what could use further study or greater elaboration)?



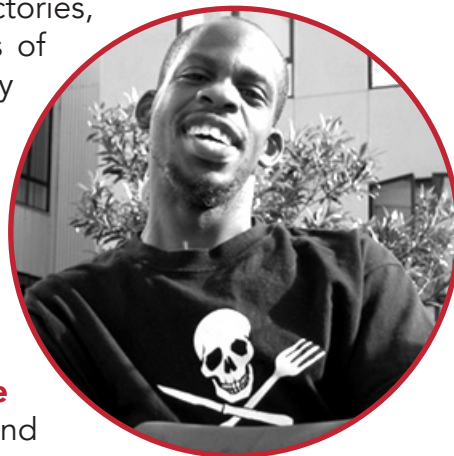
LEFT: COLOR PHOTO OF PRESIDENT BUSH SIGNING THE ADA IN 1990.

RIGHT: COLOR PHOTO OF REV. WILKIE RECEIVING COMMEMORATIVE PEN FROM PRES. BUSH.

INTRO TO DISA

PROJECT 1.0 - A PIECE OF WORK (3 CREDIT)

Given our different disciplinary trajectories, this course seeks to detect echoes of mutual affinity and intensity. Disability presents a broad spectrum of inquiry; thus, a variety of research-driven projects are available for your exploration, and these projects can be individual or collaborative (in consultation with faculty). Whether a final paper, model, performance, installation or other iteration, **a piece of work** suggests a higher efficacy and engagement than an assignment. Our objective is to not spread the subject thin, but to enable each student to pursue highly concentrated and meaningful work that draws the researcher and the audience into its world. Your task is to identify that world, correspond with it, open it up, examine it, and then synthesize the production of highly refined pieces of work - objects and things, artifacts and text. The work-load of the final project is equivalent to a 15-20 page research paper, and proportionally balanced with specific artifacts of production.



BLACK AND WHITE PHOTO OF LEROY MOORE
FOUNDER OF THE KRIP-HOP NATION AND
CO-FOUNDER OF SINS INVALID

PROJECT ABSTRACT AND BIBLIOGRAPHY

Each student is expected to write an abstract [450 words] describing what you plan to do for the final project; develop a preliminary annotated bibliography of the material you have reviewed; and define the format you plan to use given your disciplinary trajectories.

PRESENTATIONS OF CLASS PROJECTS

Each person will present or stage their project in class at the end of the term. It is expected that the presentation demonstrates how you have integrated material from the class (lectures, readings, references, and visiting speakers) into your project.



COLOR PHOTO OF ALICE WONG
FOUNDER OF
DISABILITY VISIBILITY
PROJECT



COLOR PHOTO OF
ASCLEPIUS MACHINE
MODEL, COURTESY OF
ROBERT ADAMS.

POLICIES AND

HOW WE DO THINGS

CONTACTING ME

E-mail: During the week, I check my e-mail at least once per day during business hours and usually respond within 24 hours. E-mail sent after 5:00 PM will not be read until the following morning. On weekends, I check my e-mail at least once, so expect slower response times. *N.B.* E-mail is neither an on-demand source of course content (“what did I miss in class today?”) nor an interactive form of the syllabus (“what readings are due tomorrow?”). If you miss a class, please consult a colleague’s notes, view any available videos, and then come to office hours to ask any questions you have about those notes.

Office Hours: Please come to office hours to talk over your work and your questions about assignments or the course. If you cannot meet during my regularly scheduled office hours, contact me to set up an alternate meeting.

FAQ Videos: On Fridays, I will record and distribute an FAQ video that answers general questions that you post in the FAQ thread on Canvas. These questions should be general in nature about readings, lectures, assignments, and other class material. Specific questions about your work are more appropriately covered during office hours or individual appointments. Your questions are due by noon on Fridays.

RELIGIOUS OBSERVANCES

I make every effort to reasonably and fairly accommodate students who, because of religious obligations, have conflicts with scheduled assignments or required attendance. In this class, please inform me of all conflicts due to religious observances by the fourth week of the term so we can develop reasonable accommodations.

CLASSROOM DECORUM + TECHNOLOGY USE

Classroom Decorum: Students and faculty each have responsibility for maintaining an appropriate learning environment. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with (but not limited to) differences of race, disability status culture, religion, politics, sexual orientation, gender, gender variance, and nationalities.

Synchronous Learning: Given the challenges of the online environment, we will each have a responsibility to restrict ourselves from non-class related online activities while participating in regularly scheduled class meetings.

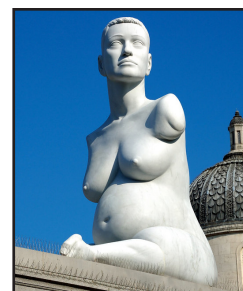
COURSE RECORDING

Course lectures may be audio/video recorded and made available to other students in this course. As part of your participation in this course, you may be recorded. If you do not wish to be recorded, please contact me during the first week of class (or as soon as you enroll in the course, whichever is latest) to discuss alternative arrangements.

Students are prohibited from recording/distributing any class activity without written permission from the instructor, except as necessary as part of approved accommodations for students with disabilities. Any approved recordings may only be used for the student’s own private use.

MARC QUINN, “ALISON LAPPER PREGNANT” (2005)

PHOTO OF MARBLE STATUE OF ALISON LAPPER, A WOMAN WITH FOCOMELIA, ON THE FOURTH PLINTH, TRAFALGAR SQUARE.



PROCEDURES



**PAUL MCCARTHY
PLASTER YOUR HEAD
AND ONE ARM INTO A WALL
(1973)**

**B&W PHOTO
SHOWING A MAN'S BACK
WITH HIS LEFT ARM AND
HEAD PLASTERED INTO
A WALL.**

STUDENT SEXUAL MISCONDUCT POLICY

Title IX prohibits discrimination on the basis of sex, which includes sexual misconduct such as harassment, domestic and dating violence, sexual assault, and stalking. If you are dealing with sexual misconduct, you can speak to someone confidentially by calling the 24-hour crisis line at the Sexual Assault Prevention and Awareness Center (SAPAC): 734- 936-3333. For non-emergencies, you can contact SAPAC at sapac.umich.edu.

If you want to report an alleged violation, you can contact the Office for Institutional Equity (OIE) at institutional.equity@umich.edu. The OIE works to create a campus environment that is inclusive, respectful, and free from discrimination and harassment. Your report to OIE will not be confidential.

COMMUNITY SAFETY

As an instructor, I am responsible for helping to create a safe learning environment on campus, and I may be required to report information about sexual misconduct or a crime that may have occurred on UM's campus.

PLAGIARISM + ACADEMIC DISHONESTY

Acts of academic dishonesty may also include (but are not limited to): cheating, aid of academic dishonesty, lying, bribery, and threatening behavior.

The University of Michigan defines plagiarism as "Submitting a piece of work (for example, an essay, research paper, work of art, assignment, laboratory report) which in part or in whole is not entirely the student's own work without attributing those same portions to their correct source." Common instances of plagiarism include: 1) Using someone else's exact words, phrases, or longer passages without quoting and citing the source; and 2) paraphrasing someone else's writing without attributing the paraphrase to the appropriate source.

In this course, any instance of academic dishonesty (including but not limited to plagiarism) will result in an F for the assignment and possibly the course, and the incident will be reported to the English Department and the LS&A Assistant Dean of Student Affairs.



**CINDY SHERMAN
(UNTITLED #397)
(2000)**

PHOTO OF SHERMAN IN BLONDE WIG, SPRAY TAN. WEARING PINK AND BLUE 1980S TENNIS-STYLE WARM UP SUIT.

COURSE CALE

	DATE	TIME	TOPICS	READINGS/TEXTS	DUE TODAY/NOTES
01	M 8.31	1:00 PM	Introductory Concepts; The Syllabus; The Course.	<p><u>Keywords for Disability Studies</u>: “Disability,” “Citizenship,” “Race.”</p> <p>ADA National Network. “<u>What Is the Americans with Disabilities Act?</u>”</p> <p>Dunham, Jane et al. “<u>Developing and Reflecting on a Black Disability Studies Pedagogy: Work from the National Black Disability Coalition</u>” (DSQ).</p> <p>Siebers, Tobin. “Introduction” (<u>DT</u> 1-33).</p> <p><u>ATTEND</u></p> <p>“Disabled and Black in America: Michigan ADA at 30” (Register at <u>EventBrite</u>) 2:00-3:00 PM.</p> <p><u>WATCH</u></p> <p>Stella Young, “<u>I’m not your inspiration, thank you very much</u>” (TED Talk).</p>	Welcome!
	M 9.7	1:00 PM	Labor Day	No class. Avoid Torch Lake, mokay?	Access Survey
02	M 9.14	1:00 PM	Disability as Minority Identity	<p><u>Keywords for Disability Studies</u>: “Identity,” “Minority.”</p> <p>Collins, Patricia Hill. “Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought” (Canvas);</p> <p>Garland-Thomson, Rosemarie. “Becoming Disabled” (Davis, <i>Beginning</i>);</p> <p>Omansky, Beth, and Karen Rosenblum “A Comparison of Disability with Race, Sex, and Sexual Orientation Statuses” (Davis, <i>Beginning</i>).</p> <p>Disability Studies as Methodology</p> <p>Minich, Julie Avril. “<u>Enabling Whom? Critical Disability Studies Now</u>”</p> <p>Kim, Jina B. “<u>Toward a Crip-of-Color Critique</u>”</p> <p>Schalk, Sami. “<u>Critical Disability Studies As Methodology</u>”</p> <p>Minich, Julie Avril. <u>Response to Kim & Schalk</u>.</p> <p><u>LISTEN/READ</u></p> <p>Wong, Alice. “<u>Americans with Disabilities Act</u>.”</p>	First Reading Response

NDAR W2020

	DATE	TIME	TOPICS	READINGS/TEXTS	DUE TODAY/NOTES
04	M 9.21	1:00 PM	+ Disability Models	Calton, Cindee. "Medicating My Socially Constructed Disability" (Canvas); Goodley, Dan. "Introduction: Global Disability Studies" (Canvas); Kafer, Alison. Excerpt from <i>Feminist, Queer, Crip</i> (Canvas); Thompson, Rosemarie Garland. Excerpt from <i>Extraordinary Bodies</i> (Canvas); Siebers, Tobin. "Body Theory" (DT 53-69).	Sponsorships Begin
05	M 9.28	1:00 PM	Guest Scholar: Dr. Kim Nielsen (she/her/hers) University of Toledo	<u>Keywords for Disability Studies</u> : "Eugenics." Burch, Susan, and Kim E. Nielsen. "Disability History" (Davis, <i>Beginning</i>); Nielsen, Kim E. "Dr. Anna B. Ott, Patient #1763: The Messiness of Authority, Diagnosis, Gender, and Insanity in Nineteenth-Century America" (Canvas).	No sponsorships today. Yom Kippur
06	M 10.5	1:00 PM	+ Race	Baynton, Douglas. "Disability and the Justification of Inequality in American History" (Canvas); Bell, Chris. "Introduction" from <i>Blackness and Disability</i> (Canvas); Deerinwater, Jen. "The Erasure of Indigenous People in Chronic Illness" (Wong); Maroto, Michelle, et al. "Hierarchies of Categorical Disadvantage: Economic Insecurity at the Intersection of Disability, Gender, and Race" (Canvas); Puar, Jasbir. "The Cost of Getting Better" (Canvas). <u>OPTIONAL BACKGROUND</u> Asch, Adrienne. "Critical Race Theory, Feminism, and Disability: Reflections on Social Justice and Personal Identity" (Canvas); <u>LISTEN/READ</u> Wong, Alice. " Intersectionality ."	

COURSE CALE

	DATE	TIME	TOPICS	READINGS/TEXTS	DUE TODAY/NOTES
07	M 10.12	1:00 PM	+ Sex + Gender	<p><u>Keywords for Disability Studies</u>: “Sex,” “Sexuality”</p> <p>Dean, Tim. “Breeding Culture” (Canvas); Mollow, Anna. “Is Sex Disability? Queer Theory and the Disability Drive” (<u>eBook</u>); McRuer, Robert. “Compulsory Able-Bodiedness and Queer/Disabled Experience” (Canvas); Siebers, Tobin. “A Sexual Culture for Disabled People” (<i>DT</i> 135-56); Richie, Cristina S. “Not Sick: Liberal, Trans, and Crip Feminist Critiques of Medicalization” (Canvas).</p> <p><u>LISTEN/READ</u> Wong, Alice. “<u>Sex Education</u>.”</p>	Project 1.0 Proposals
08	M 10.19	1:00 PM	+ Neurodiversity + Decarceration	<p>Egner, Justine. “‘The Disability Rights Community was Never Mine’: Neuroqueer Disidentification” (Canvas); Gibbons, Sarah. “Neurological Diversity and Environmental (In)Justice” (Canvas); Onaiwu, Morénike Giwa. “<u>Why I Decided to ‘Come Out’ of the Autism Closet</u>”; Silberman, Steve. “Neurodiversity Rewires Conventional Thinking about Brains” (Davis, <i>Beginning</i>).</p> <p>Johnson, Harriet McBryde. “The Disability Gulag” (Canvas); Woody, Jeremy. “The Isolation of Being Deaf in Prison” (Wong).</p> <p><u>WATCH/LISTEN/READ</u> Baggs, Mel. “<u>In My Language</u>.” Wong, Alice. “<u>Deaf in Prison</u>.”</p>	
09	M 10.26	1:00 PM	Guest Scholar: <u>Dr. Liat Ben-Moshe</u> (she/her/Dr.) University of Illinois at Chicago	<p>Ben-Moshe, Liat. Select chapters from <i>Decarcerating Disability</i>. Erevelles, Nirmala. “Crippin’ Jim Crow: Disability, Dis-Location, and the School-to-Prison Pipeline” (Canvas).</p>	No sponsorships today.

NDAR W2020

	DATE	TIME	TOPICS	READINGS/TEXTS	DUE TODAY/NOTES
10	M 11.2	1:00 PM	+ Political Economy	<p>Kafer, Alison. "Bodies of Nature: The Environmental Politics of Disability" (Canvas).</p> <p>McRuer, Robert. "Crip figures: Disability, Austerity, and Aspiration" (Canvas);</p> <p>Mitchell, David T., and Sharon L. Snyder. "Disability as Multitude: Re-Working Non-Productive Labor Power" (Canvas);</p> <p>Siebers, Tobin. "Disability and the Right to Have Rights" (DT 157-75).</p>	Disability Visibility Review
11	M 11.9	1:00 PM	Prep for Alice Wong	Prepare interview questions for event.	No sponsorships today.
		7:00 PM	<p>Guest Speaker: Alice Wong @SFDireWolf Author, Editor, Activist</p>		
12	T 11.17	7:00 PM	<p>Guest Speaker: Dr. Feranmi Okanlami (he/him/his) University of Michigan</p>		Project 1.0 Annotated Bibliographies
13	M 11.23		Thanksgiving Recess		
14	M 11.30	1:00 PM	<p>Guest Scholar Robert Adams (he/him/his) Taubman College Director, M.S. in Design and Health</p> <p>+ Design</p>	<p><u>Keywords for Disability Studies:</u> "Design," "Technology" (Canvas)</p> <p>Adams, Robert. "Making a Scene: A Vivid Genealogy of the Aesclepius Machine" (Canvas);</p> <p>Godden, Richard and Jonathan Hsy, "Universal Design and Its Discontents" (Canvas).</p> <p><u>LISTEN/READ</u></p> <p>Wong, Alice. "Accessibility and the ADA." ---. "Design."</p>	No sponsorships today.
15	M 12.7	1:00 PM	Project Sharing	Sharing Projects 1.0 & (In-Progress)	Guests, Sharing, Discussion
16	T 12.15	12 PM	Final Submittal	All work formatted and submitted to appropriate Canvas assignment.	Project 1.0

COURSE

WORKS CITED

- ADA National Network. *What Is the Americans with Disabilities Act (ADA)?* <https://adata.org/learn-about-ada>. Accessed 29 Aug. 2020.
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- Bell, Christopher M., editor. *Blackness and Disability: Critical Examinations and Cultural Interventions*. Michigan State University Press, 2011.
- . "I'm Not the Man I Used to Be: Sex, HIV, and Cultural 'Responsibility.'" *Sex and Disability*, edited by Robert McRuer and Anna Mollow, Duke UP, 2012, pp. 208–30.
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- Calton, Cindee. "Medicating My Socially Constructed Disability." *Barriers and Belonging: Personal Narratives of Disability*, edited by Michelle Jarman et al., Temple UP, 2017, pp. 229–35.
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PHOTO
BY BARBARA ALPER,
GETTY IMAGES
(2018)

PHOTO
SHOWING PEOPLE
HOLDING POSTERS THAT
ADVOCATE FOR
DISABILITY
RIGHTS.

ASSESSMENT

A

EXCELLENT WORK

Good work not only fulfills the stated objectives of the syllabus and project statements, but also further expands the stated issues by allowing those criteria to direct investigations and developments in the work. Cumulative work demonstrates a medium (or inconsistent) degree of dedication, inquisitiveness, systematic rigor and limited resourcefulness. The student's archive reveals a developing ability to build upon a variety of feedback and an emerging independent voice. This work is competently thought through, well-crafted and clearly communicates the breadth and depth of their investigations of the issues presented in the projects.

- Willing to take risks
- Self-motivated
- Develops a personal language
- Critical inquiry and reconsideration
- Rigorous, independent thinking
- Voice of individual apparent
- Ability for self-critique and editing
- Wholeness and multiplicity of depth
- Ability to synthesize material into a precise investigation
- Excellent, appropriate communication skills across diverse media and representation
- Intellectually imaginative

B

PROFICIENT WORK

Good work not only fulfills the stated objectives of the syllabus and project statements, but also further expands the stated issues by allowing those criteria to direct investigations and developments in the work. Cumulative work demonstrates a medium (or inconsistent) degree of dedication, inquisitiveness, systematic rigor and limited resourcefulness. The student's archive reveals a developing ability to build upon a variety of feedback and an emerging independent voice. This work is competently thought through, well-crafted and clearly communicates the breadth and depth of their investigations of the issues presented in the projects.

- Beginning to take risks, but willing to conform
- Faculty motivates
- Closed system of questioning [problem solving and product focus]
- Language is interesting, yet derivative
- Critical inquiry [by others]
- Logical thinking
- Self-motivated
- Editing by time and others
- Fragmented moments around a theme
- Focused by momentary interests
- Good communication skills across diverse media and representation
- Conceptually imaginative

C

ADEQUATE WORK

Average work fulfills and clearly demonstrates the stated objectives of the syllabi and project statements. It is expected that everyone entering this course is capable of this level of performance. Cumulative work demonstrates a low degree of professional dedication, a lack of self-direction, and the need for constant guidance on how to proceed or develop. The student's archive suggests an understanding of the problem while revealing some deficiencies in design or communication skills, time management, or the lack of breadth and depth of their investigations.

- Always willing to conform
- Lack of motivation
- Limited questioning
- Language is derivative
- Lack of taking responsibility for their work
- Insecurity inhibits action
- Facts as problem solving
- No personal voice
- Editing by deadlines and demands of others
- Fragmented moments
- Stubborn, self-centered
- Unfocused, critic directs the investigation
- Average communication skills in limited media and representation
- Normative
- Intellectually and conceptually disengaged

D

POOR WORK

Though completed, deficient work does not demonstrate how the stated objectives of the course syllabi and project statements have been fulfilled. Cumulative work generally suffers from one of the following deficiencies: lack of academic dedication, a close-minded attitude, lack of time management skills, lack of basic design and communication skills. The student's archive is often fragmentary, unsynthesized, incomplete, and seen only as an assigned product due on a particular day, not an opportunity to produce new

E

INADEQUATE WORK

I

Only by highly extenuating circumstances is an Incomplete assigned in agreement between the faculty and student to complete the given work within a fixed time-frame.

**THE FUTURE
IS ACCESSIBLE**