

Culture, Art, Technology (CAT) 3
Representation & Rights: Disability in History and the Arts
University of California San Diego
Spring 2021

Course Description

Disability is diversity, yet a manifestation of diversity that has often been ignored, marginalized, and even denigrated. To overcome such bias, people with disabilities confronted cultural stigma and rigid boundaries used to deprive them of fundamental civil and human rights. **CAT3 Representation & Rights** draws on the arts - in film, play, and written word - to examine this long struggle for social and political change, highlighting the stories of people with disabilities — advocates, artists, authors — who forged a pathway for inclusion. Course topics include: advocacy and protest, accessibility, racism and eugenics, the impact of war, institutionalization vs. independent living, and perspectives on the role of technology. CAT 3 is a 6-unit course and the final course in Sixth’s writing intensive sequence. The overarching purpose of CAT 3 is to build on those skills developed in CAT 2 (argumentative writing and critical analysis) and teach students how to create new knowledge through research and art/world making. *Note: Course content includes topics of abuse, injustice, bias, and inequity, which you may find disturbing. Review the syllabus at the start before committing to the class. If you have concerns about your readiness to engage this content, please choose another CAT3 option.*

Reading (all available in digital form)

Judy Heumann. [*Being Heumann. An Unrepentant Memoir of a Disability Rights Activist.*](#)
Boston: Beacon Press, 2020. (\$12.99 digital version)
Gerald Graff and Cathy Birkenstein. *They Say, I Say*. 4th ed. (CAT Edition) New York:
Norton, 2018. (Note: *They Say, I Say* is the same text used in CAT1 and CAT2)
Course readings and other sources posted on Canvas. See course schedule (below).

Instructional Team:

Professor Lisa Porter

Theatre & Dance Department

Email: ljporter@ucsd.edu

Office Hours: Weekly OH are held virtually via Zoom and will be posted on canvas.

Professor Matthew Herbst

Director, Making of the Modern World, Eleanor Roosevelt College

Faculty Co-Director, Study Abroad

Email: mtherbst@ucsd.edu (allow one workday for a response to your messages)

Office Hours: Tuesday, 1:30-2-30, held virtually via Zoom and will be posted on canvas.

CAT3 Teaching Assistants (TAs):

D01	39145	MW8-8:50 AM	MICHAEL ANO	mano@ucsd.edu
D02	39146	MW 10-10:50	MILANA KOSTIC	mkostic@ucsd.edu

D03	39147	MW 10-10:50	SAMANTHA BERTHELETTE	sberthel@ucsd.edu
D04	39148	MW 11-11:50	MILANA KOSTIC	mkostic@ucsd.edu
D05	39149	MW 12-12:50	SAMANTHA BERTHELETTE	sberthel@ucsd.edu
D06	39150	MW 1-1:50	YI LIU	yil690@ucsd.edu
D07	39151	MW 2-2:50	YI LIU	yil690@ucsd.edu
D08	39152	MW 3-3:50	ANA ANDRADE	aca010@ucsd.edu
D09	39153	MW 4-4:50	ANA ANDRADE	aca010@ucsd.edu
D10	39154	MW 5-5:50	KARINA VAHITOVA	kvahitov@ucsd.edu
D11	39155	MW 6-6:50	KARINA VAHITOVA	kvahitov@ucsd.edu
D12	39156	MW 7-7:50	MICHAEL ANO	mano@ucsd.edu
D13	39157	MW 11-11:50	MANEL PALOS PONS	mapalos@ucsd.edu
D14	39158	MW 12-12:50	MANEL PALOS PONS	mapalos@ucsd.edu
FNL	6/9/2021	<i>There is no synchronous final, regardless of whatever it states on the schedule of classes.</i>		

Course Format

This course is taught in a hybrid format, with asynchronous digital “lecture” content and synchronous remote discussion sections. “Lecture” content is provided in asynchronous format, meaning that there is no scheduled time when the class gathers for synchronous lecture. Content is delivered through faculty-prepared (and other) videos, course readings, and weekly assignments. Content is also provided through TA-led *synchronous* remote Discussion Section. Each Sunday, the week’s content will be posted to Canvas. During the week, read the weekly faculty message and assigned readings, watch the content videos, attend your synchronous discussion section, and complete the week’s assignments. The content is organized

in a weekly module, starting with Week 1 and moving through the end of term. Course website: <https://canvas.ucsd.edu>

1. Each week, read the course email and assigned content and watch the asynchronous “lecture” videos;
2. Attend and participate in weekly synchronous Discussion Sections;
3. In the weeks assigned, complete Collaborative Assignments by Tuesday, 11:59pm PT;
4. In the weeks assigned, complete the Analytical Reflection by Thursday, 11:59pm PT;
5. Complete the weekly Discussion Board by Saturday 11:59pm PT. Note: you can complete this any time before Saturday, but we give you the entire week to do so. You do not need to wait until Saturday, unless you choose to do so;

Course Grading Structure

Wk	Analytical Reflection 50%	Collaborative Project 20%	Discussion Board 20% + Discussion Section 10%
1			Discussion Section & Board
2		Research Topic Inquiry (On Discussion Board)	Discussion Section & Board
3	Analytical Reflection1	Group Formation	Discussion Section & Board
4		Topic Proposal/ Annotated Bibliography	Discussion Section & Board
5		Collaborative Project Preliminary Plan	Discussion Section & Board
6	Analytical Reflection2		Discussion Section & Board
7		Revision - Topic Proposal/Annot. Biblio.	Discussion Section & Board
8		Collaborative Project Plan for Final Draft	Discussion Section & Board
9	Analytical Reflection3		Discussion Section & Board
10		Collaborative Project Final Draft & Presentation	Discussion Section & Board
11	Final Reflection		

COURSE SCHEDULE

Week 1. Setting the Stage

READ

Text: Judy Heumann, *Being Heumann*, Prologue through Chapter 1

Neil Marcus, “Disabled Country”

Alice Sheppard, “So. Not. Broken,” in Alice Wong, ed. *Disability Visibility. First-Person Stories from the Twenty-First Century*. New York: Vintage, 2020, pp. 164-167.

They Say, I Say ch. 16 “Collaborating”

WATCH

Week 1 Faculty Videos

Changemaker in Discussion: Tameka Spruce

[Note: “Changemaker in Discussion” is where you hear directly from a disability justice advocate.]

Changemaker in Discussion: Alice Wong, "[Resisting Ableism: Disabled People and Human Gene Editing](#)" (2017)

Changemaker in Perspective: Ed Roberts

[Note: “Changemaker in Perspective” is where we provide an introduction and overview of the work of a disability justice advocate.]

ENGAGE

Discussion Section

Discussion Board (including [Thinking about Language](#))

Week 2. Disability, Center Stage

READ

Text: Judy Heumann, *Being Heumann*, Ch. 2-3

Lateef McLeod, [Poems](#)

They Say, I Say ch 20 “Getting a start on research”

WATCH

Week 2 Faculty Videos

Documentary: *Crip Camp* (1 hour 46 minutes)

Excerpts from [YouTube Panel Convo](#) about *Crip Camp*

ENGAGE

Discussion Section

Discussion Board (Research Topic Inquiry)

Collaborative Project: Forming Groups

Library Module on Research (to be completed by week 5)

Week 3. Interrogating Ableism

READ

Text: Judy Heumann, *Being Heumann*, Ch. 4-5

Ricardo T. Thornton, “We can’t go back,” in Alice Wong, ed. *Disability Visibility. First-Person Stories from the Twenty-First Century*. New York: Vintage, 2020, pp. 83-89.

They Say, I Say ch. 21 “Finding Sources”

WATCH

Week 3 Faculty Videos

Changemaker in Discussion: Regan Linton (and Phamaly)

[Rewrite: The Constitution](#)

ENGAGE

Discussion Section + Discussion Board

Analytical Reflection 1

Week 4. Confronting Ableism

READ

Text: Judy Heumann, *Being Heumann*, Ch. 6-8

Steve Silberman, *Neurotribes* Ch. 9 “The Rain Man Effect.”

They Say, I Say ch. 28 “Annotated Bibliographies”

WATCH

Week 4 Faculty Videos

ENGAGE

Discussion Section + Discussion Board

Individual: Topic Proposal/Annotated Bib

Week 5. Building Community

READ

Text: Judy Heumann, *Being Heumann*, Ch. 9-10

Keah Brown. “Nurturing Black Disabled Joy,” in Alice Wong, ed. *Disability Visibility*.

First-Person Stories from the Twenty-First Century. New York: Vintage, 2020, pp. 117-120.

Rollo May, *Courage to Create*

[Camphill California](#)

WATCH

Week 5 Faculty Videos

Changemaker in Discussion: Camphill

ENGAGE

Discussion Section + Discussion Board

Collaborative Project: Collaborative Project Preliminary Plan

Week 6. Embracing Diversity: ‘All Kinds of Minds’

READ

Jim Sinclair, “[Don’t Mourn for Us](#)” 1993

Lisa Porter, “[\(Dis\)Connections](#)”

The Autistic Stage, Introduction and Disney Dialogue

May, *Courage to Create*, Ch 6 “On the Limits of Creativity” (pp. 112-123)

They Say, I Say ch. 23 “Synthesizing Ideas”

WATCH

Week 6 Faculty Videos

Documentary: *The Reason I Jump*

Changemaker in Perspective: Temple Grandin, “[The World Needs All Kinds of Minds](#)”

Changemaker in Perspective: [Stephen Wiltshire](#) (only first 20 minutes required)

ENGAGE

Discussion Section + Discussion Board
Analytical Reflection 2

Week 7. Toward Universal Access

READ

Lateef McLeod, "[I am alright](#)"

Lateef McLeod, "Gaining Power through Communication Access" and Wanda Diaz-Merced, "How a Blind Astronomer Found a Way to Hear the Stars," in Alice Wong, ed. *Disability Visibility. First-Person stories from the Twenty-First Century*. New York: Vintage, 2020 in Alice Wong, ed. *Disability Visibility. First-Person stories from the Twenty-First Century*. New York: Vintage, 2020, pp. 174-179, 220-226.

They Say, I Say ch. 32 "Choosing Media"

WATCH

Week 7 Faculty Videos

Changemaker in Discussion: Judy Heumann (MAY 12, 1:30-2:30 PT, public lecture)

Changemaker in Perspective: Greta Thunberg

ENGAGE

Discussion Section + Discussion Board

Individual Project: Revision of Topic Proposal/Annotated Bibliography and Draft of Topic Argument

Week 8. Challenging Cultures of Bias

READ

Judy Heumann, *Being Heumann*, Ch. 11-12

June Eric-Udorie, "When you are waiting to be healed" and Sandy Ho, "Canfei to Canji: The Freedom of Being Loud" in Alice Wong, ed. *Disability Visibility. First-Person Stories from the Twenty-First Century*. New York: Vintage, 2020.

United Nations, [On the 10th Anniversary of the Adoption of the CFRPD](#)

They Say, I Say ch. 33 "Designing Text"

WATCH

Week 8 Faculty Videos

Changemaker in Discussion: Tameka Spruce on Black Disability History

ENGAGE

Discussion Section + Discussion Board

Collaborative Project: Final Project Plan/Outlines Due by Section: Workshopping.

Week 9. Present Technology, Future Visions

READ

Jillian Weise, "[Going Cyborg](#)"

Octavia E. Butler, "The Evening and the Morning and the Night," in *Bloodchild and Other Stories* 2nd Ed. (New York: Seven Stories Press, 2005; originally 1996), pp. 33-70.

Michio Kaku, "Transhumanism and Technology," chapter 11 in his, *The Future of Humanity. Our Destiny in the Universe*. New York: Anchor Books, 2018, pp. 206-224.

They Say, I Say ch. 35 "Giving Presentations"

WATCH

Week 9 Faculty Videos

Changemaker in Discussion: UCSD Alum Jim Lebrecht, Co-Director/Producer of *Crip Camp*

ENGAGE

Discussion Section + Discussion Board

Analytical Reflection 3

Week 10. Course Conclusion

READ

They Say, I Say ch. 30 “Reflections

WATCH

Week 10 Faculty Videos

Performance of Student Projects

ENGAGE

Discussion Section + Discussion Board

Collaborative Project: Final Draft of Collaborative Assignment & Presentations

Week 11. Finals Week

ACTIVITIES

Due by end of scheduled final exam time: Final Reflection (individual)

DUE: Final Portfolio and Individual Course Reflection

CAT 3 LEARNING OBJECTIVES

By the end of the quarter, you should be able to:

Academic Content

1. Demonstrate an introductory understanding of American disability history from the 19th century to the ADA and UNCRPD;
2. Demonstrate an introductory understanding of the role of the arts in reflecting that history and as a process of advocacy for change;
3. Explain examples of disability advocacy and the processes of disability justice
4. Recognize disability as an essential aspect of diversity

Writing and Argumentation

1. Develop an ability to read, understand, critique, write, and make your own arguments and assumptions in texts in diverse genres
2. Organize and support an argument effectively with useful evidence and clear analysis.
3. Use the revision process consistently and effectively by clearly progressing from draft to draft and assignment to assignment.

Research

1. Understand and evaluate relevant sources.
2. Cite texts and arguments fairly and effectively.
3. Use sources effectively by drawing key examples from research to support arguments, creativity, and art-making.
4. Develop an independent research project and understand key components of research such as literature review (and annotated bibliography), proposal process, and revision.

Collaboration and Art-Making

1. Develop effective ways to collaborate with groups of peers.
2. Use digital methods to enhance collaboration.