

GWS 370: Disability, Gender and Sexuality
UW Madison, Fall 2017
Sterling Hall 1333 T/TR 1:00-2:15 PM

Instructor Information:

Dr. Sami Schalk
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Sterling Hall 3408
Office Hours: Tuesdays 2:30-4:30 PM or by appointment

Course description:

This class will explore the gender identity and sexuality among disabled people using historical and theoretical articles to discuss and analyze films, memoirs and poetry by people with disabilities. The course will provide a brief introduction to disability studies and intersectionality before delving into academic discussions and artistic representations of the intersections of disability, gender, and sexuality.

Learning Goals:

- To increase knowledge of disability identity and disability studies
- To develop and hone critical thinking and communication skills
- To increase knowledge of intersectionality and intersectional approaches to read and writing

Required Materials:

- *Cancer Journals* by Audre Lorde
- *The Marrow's Telling* by Eli Clare
- All other course readings will be made available on Canvas

Course Policies:

Universal Design & Accommodations: I believe everyone has a right to a quality education and that classrooms can adapt to students' needs. Everyone learns differently. If you have ideas on how you can best learn and express your learning in this class, if you have an undocumented disability, or if you have a change in disability status during the semester, I encourage you to meet with me as soon as possible to discuss a learning plan. If you have a documented disability, please provide me your accommodation information within the first two weeks of class. The University accommodation policy reads as follows:

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty, will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

Questions about documenting your disability can be directed to the McBurney Disability Resource Center (mcburney@studentlife.wisc.edu, 608/263-2741).

Classroom Conduct: Students are expected to conduct themselves in a respectful manner toward both their peers and faculty at all times. While disagreement and passion are welcome in our discussions, the emotional

and intellectual safety of everyone is of utmost importance. Students behaving in a way which disrespects, harms, threatens or otherwise significantly negatively impacts others in the classroom will have their participation grade voided for that class period. Repeated violations will result in a zero for participation in the course.

Late Policy: All assignments lose ten percent for each day they are late, unless an accommodation plan is already in place. In emergency cases, students may request extensions and must do so at least 24 hours before the assignment is due with evidence of emergency situation and evidence of progress on the assignment. A common complaint is work being lost on broken computers or lost flash drives. I highly recommend all students set up a cloud account like Dropbox or Google Docs to save their drafts and final work.

Technology: Technology is a vital part of our everyday lives and, for many, a useful learning tool. You are welcome to bring laptops or tablets to use during class for referring to articles, taking notes, or looking up information related to the class discussion. Make choices about technology in the classroom that are right for you and your learning, however, please make sure all devices and your use of them are not distracting to your peers: turn off sound and vibrations before class begins. Internet is not required during class meetings, however, students should have regular, reliable access to the internet to access course readings online well as to submit their written work.

Academic Integrity: Students are expected to uphold University expectations for academic integrity by submitting only their own original works and ideas for all assignments in this course. Violations of academic integrity can result in a range of repercussions depending on the severity of the violation, from having to repeat the assignment to expulsion from the University. All academic integrity violations will be recorded and reported to the Office of Student Conduct & Community Standards (OSCCS). For more on academic misconduct procedures at UW-Madison see: <https://students.wisc.edu/student-conduct/academic-integrity/>

Assignments:

This course is graded on the UW-Madison grading system: A (93-100%), AB (88-92%), B (83-87%), BC (78-82%), C (70-77%), D (60-69%), F (below 60%). The assignments are weighted as follows:

Participation & Attendance	15%
Concept/Keyword Presentations	15%
Cultural Object Analysis (2)	30%
Proposal for Final	10%
Final Paper/Project	30%

Participation: Participation is a vital part of the course and one of the primary ways through which students learn to become critical thinkers. Participation in this course means being actively involved in the class in a respectful manner. Participation includes communicating in class discussions (including asking questions) and engaging in class activities, including group work, pre-class writing assignments, in class writing, writing on the board, and reading aloud. Since participation is essential to practicing expressing critical thinking skills, it is important that students be on time and prepared for class and ready to actively participate each day. Excessive tardiness, sleeping in class, or distracting use of technology will reduce your participation grade. Please see the Participation Guide for more details on how participation grades work in this class.

Absences in this class will result in zero participation points for the day, though students may still receive points for doing pre-class writing or coming to office hours. There are no excused absences, however, if you know in advance that you will miss class, you may set up an alternate participation assignment with Dr. Schalk. This must be done at least 24 hours prior to the missed class. Missing more than 6 classes constitutes grounds for

failing the course. If you anticipate frequently missing class, you should consider taking another course. If a medical or personal emergency results in your missing multiple class sessions, contact Dr. Schalk as soon as possible to set up a meeting to discuss how you can keep up with the course. Participation constitutes 15 percent of the final grade.

Concept Presentations: Students will be assigned groups to do a presentation on one concept in disability studies. The presentation should provide an overview of what the concept is, how it is used in disability studies, and a concrete example of the concept. Each group will have ten minutes to present and should create a handout for the class which provides information about their concept and their sources for the presentation. The group presentation is worth 15 percent of the final grade. Students will be given an opportunity to grade themselves and their group members.

Cultural Object Response Papers: Throughout the semester students should be on the lookout in their lives for cultural objects representing disability or ableism such as television shows, films, advertisements, books, news stories, building structures and even conversations with friends. Students will write two short response papers about these cultural objects, relating them to concepts and readings from the course. Each response paper should be 3-4 pages double spaced and is worth 15 percent of the final grade (30 percent total).

Final Paper/Project Proposal: All students will be required to submit a substantive proposal for their final paper or project (see below for details on these two options). Proposals for final papers should include the name of the object of analysis, a thesis statement, an outline, an annotated bibliography with two academic sources. Proposals for the final projects should detail what the project will entail, the rationale behind it, and a timeline for completion. In the case of group final projects, the proposal should also explain who will do what work. The proposal is due November 21 and is worth 10 percent of the final grade.

Final Paper/Project: For the final, students may decide between two options, a traditional paper or a creative project.

Option 1: Traditional academic paper. Write a 6-8 page paper (double-spaced, 12 point font, your name and page number in the header of each page, MLA style). The paper should analyze the representation of disability **and** gender or sexuality in any contemporary cultural media representation (news, film, advertisement, television, music or literature). The paper should include a clear, concrete thesis on the topic of your choice and reference at least two outside academic secondary sources which may come from course readings or external research.

Option 2: Creative project. This project can be done independently, in pairs, or in a group of three students. The project should be a creative engagement with some of the issues and themes we have addressed throughout the semester regarding disability, gender and sexuality. Examples include short films, zines, original songs, spoken word poetry, creative writing, and visual art. Length of the project depends on the medium, though generally aim for 5 minutes for performative projects and 5-10 pages for creative writing. All creative projects will be presented in class and must also include a 3-5 page artist statement which explains and analyzing the artist choices made in the project in direct relationship to readings, discussions and ideas from this semester. The artist statement should cite at least two outside academic secondary sources which may come from course readings or external research. The artist statement should be in MLA style with a formal works cited.

The final paper/project is due December 15 and is worth 30 percent of the final grade.

[Reading Schedule:](#)

Week 1	<p style="text-align: center;"><i>Introduction to the Course</i></p> <p>Thursday September 7</p> <ul style="list-style-type: none"> • Review syllabus • <i>(Sex)abled</i> screening
Week 2	<p style="text-align: center;"><i>Introduction to Disability Studies and Intersectionality</i></p> <p>Tuesday September 12</p> <ul style="list-style-type: none"> • Alice Hall “An Introduction to Disability Studies” • Lennard Davis “Introduction: Normality, Power and Culture” <p>Thursday September 14</p> <ul style="list-style-type: none"> • <i>Keywords for Disability Studies</i> “Disability,” “Gender,” “Sex,” and “Sexuality” • “Intersectionality Primer”
Week 3	<p>Tuesday September 19</p> <ul style="list-style-type: none"> • Judith Lorber “The Social Construction of Gender” • Susan Wendell “Social Construction of Disability” <p>Thursday September 21</p> <ul style="list-style-type: none"> • <i>Invitation to Dance</i> screening
Week 4	<p>Tuesday September 26</p> <ul style="list-style-type: none"> • <i>Invitation to Dance</i> discussion • Concept Presentations <p>Thursday September 28</p> <ul style="list-style-type: none"> • Concept Presentations
Week 5	<p style="text-align: center;"><i>Disability, Women & Femininity</i></p> <p>Tuesday October 3</p> <ul style="list-style-type: none"> • Rosemarie Garland-Thomson “Integrating Disability, Transforming Feminist Theory” <p>Thursday October 5</p> <ul style="list-style-type: none"> • Jillian Weiss “The Amputee’s Guide to Sex,” “The Old Questions,” “The Devotee” • Anne Finger “Helen and Frida”
Week 6	<p>Tuesday October 10</p> <ul style="list-style-type: none"> • Audre Lorde <i>Cancer Journals</i> <p>Thursday October 12</p> <ul style="list-style-type: none"> • Audre Lorde <i>Cancer Journals</i> • Stella Bokali “Challenging Invisibility, Making Connections: Illness, Survival and Black Struggles in Audre Lorde's Work”
Week 7	<p>Tuesday October 17:</p> <ul style="list-style-type: none"> • <i>Push Girls</i> screening (episodes 1-3) <p>Thursday October 19</p> <ul style="list-style-type: none"> • <i>Push Girls</i> discussion <p style="text-align: right;"><i>*Cultural Object Response Paper 1 Due*</i></p>

Week 8	<p style="text-align: center;"><i>Disability, Men & Masculinity</i></p> <p>Tuesday October 24</p> <ul style="list-style-type: none"> • Sarah Smith Rainey “Disidentification and Ingenuity in the Sex Lives of Disabled Men” • C.J. Pascoe “What Do We Mean by Masculinity?” from <i>Dude You’re a Fag: Masculinity and Sexuality in High School</i> <p>Thursday October 26</p> <ul style="list-style-type: none"> • Catch up Day! Use today to catch up or get ahead on readings and assignments.
Week 9	<p>Tuesday October 31</p> <ul style="list-style-type: none"> • <i>Murderball</i> screening <p>Thursday November 2</p> <ul style="list-style-type: none"> • <i>Murderball</i> discussion • Cynthia Barounis, “Crippling Heterosexuality, Queering Able-Bodiedness: Murderball, Brokeback Mountain and the Contested Masculine Body”
Week 10	<p>Tuesday November 7</p> <ul style="list-style-type: none"> • Jonathan Mack “The Right Way to be Crippled and Naked” • Kenny Fries “Body Language” and “Beauty and Variations” <p>Thursday November 9</p> <ul style="list-style-type: none"> • Robert Temple, Jr. & Leroy F. Moore “Strength of a Man” • 4Wheel City “The Movement” and “I Fell in Love” <p style="text-align: center;"><i>*Cultural Object Response Paper 2 Due*</i></p>
Week 11	<p style="text-align: center;"><i>Disability, Trans-, and Queer Identities</i></p> <p>Tuesday November 14</p> <ul style="list-style-type: none"> • “Trans- Terminology” • Ashley Mog and Amanda Lock Swarr “Threads of Commonality in Transgender and Disability Studies” <p>Thursday November 16:</p> <ul style="list-style-type: none"> • <i>Diagnosing Difference</i> screening
Week 12	<p>Tuesday November 21</p> <ul style="list-style-type: none"> • <i>Diagnosing Difference</i> discussion • Eli Clare excerpts from <i>Brilliant Imperfection</i>: “Wanting a Flat Chest,” “Gender Identity Disorder,” and “Gender Transition” <p style="text-align: center;"><i>*Final Paper/Project Proposals Due*</i></p> <p>Thursday November 23</p> <ul style="list-style-type: none"> • Class Cancelled for Thanksgiving
Week 13	<p>Tuesday November 28</p> <ul style="list-style-type: none"> • Eli Clare <i>The Marrow’s Telling</i> <p>Thursday November 30</p> <ul style="list-style-type: none"> • Eli Clare <i>The Marrow’s Telling</i>
Week 14	<p>Tuesday December 5</p> <ul style="list-style-type: none"> • <i>Sins Invalid</i> screening • Patty Berne “Disability Justice – A Working Draft” <p>Thursday December 7</p> <ul style="list-style-type: none"> • <i>Flex day. Activities TBD</i>
Week 15	<p>Tuesday December 12</p> <ul style="list-style-type: none"> • Presentations of final projects <p style="text-align: center;"><i>*Final Papers/Projects due December 15*</i></p>

