

**McMaster University**  
**Gender Studies and Feminist Research 705**  
**Embodiments: Disability, Subjectivity, and Visual Representation**  
**Winter 2017**

McMaster recognizes and acknowledges that it is located on the traditional territories of the Mississauga and Haudenosaunee nations, and within the lands protected by the “Dish With One Spoon” wampum agreement.

**Instructor:** Dr. Janice Hladki  
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Office Hours: Tuesdays, 2:30-4:30, or by appointment.

**Meeting Times:** Tuesdays, 11:30-2:20                      **Location:** CNH 216

**Required Text:** GSFR 705 courseware

**Course Description:**

Three strands inform the focus of this course: embodiment and disability studies, visual culture studies, and feminist poststructural thought.

Drawing on perspectives in contemporary disability studies, we consider how “alternative corporealities” (McRuer 2006) agitate able-bodied representational practices and how crip constitutions of embodiment re-orient and dis-orient understandings of subjectivity and intersubjectivity. The course explores the implications of “cripping,” as a critical point of view, to trouble the production of knowledge and to offer critical standpoints on “diversity” and “difference” (Johnson and McRuer 2012). We will examine recent developments that intersect queer theory and disability theory, feminist work on disability, and embodiment perspectives in critical race theory. Our methodological approach involves an understanding of disability “as something to think with rather than about” (Michalko 2002, 168), as “a source of embodied revelation” (Snyder and Mitchell 2006, 10), and as a practice for interrogating the classification of bodies and the production of normal/abnormal regulations. Embodiment is inseparably corporeal, cultural, social, and political.

Topics/issues that shape our discussions include: madness and sanism; fat politics; illness; monstrosity; the politics of breast cancer; queerness and disability; systemic able-bodiedness in universities; racialization, class and the consequences of war; Indigenous interventions; and the effects of bio-power in classifying and controlling "anomalous" bodies.

Moving image culture (independent feature film; artists’ film and video) as well as visual art practice (photography; installation; performance) will provide the ground for examining the politics of bodies. The course addresses these arenas of cultural production as sites that produce “thinking” images and “visual philosophy” (Bal 2007; Bennett 2005), particularly concerning social justice. We explore the “affectively charged” quality of art (Bennett 2005) and the complications of viewing and staring at anomalous embodiments (Garland Thomson 2009; Siebers 2010). The potential of “empathic vision” for spectatorial practice (Bal 2007; Bennett 2005, Simon 2005; Van Alphen 2005), particularly in terms of the summons to the spectator to witness

difficult knowledges/images and to confront troubled histories and memories, will also shape our approach to questions of attentiveness, accountability, and social justice.

Questions about subjectivity and relations of power/knowledge are central to this course. We will draw on versions of “poststructuralism,” including the theories of Michel Foucault and, particularly, on poststructural approaches developed by feminist, critical race, and disability theorists who problematize foundational exclusions of, and violences towards, bodies marginalized by race, gender, disability, sexuality, and class. Poststructural perspectives on embodiment are productive for challenging fixed understandings of the embodied subject and the effects of bio-power in classifying, managing, and controlling a range of anomalous bodies.

Questions about epistemology, the practice/theory of knowledge production, are often raised in poststructural approaches. Course material encourages critical analysis and self-reflexivity regarding the practices of knowledge production, including what it means to do and represent research. We will explore the idea of research understandings as contingent and partial and interrogate how we make meaning and for whose benefit. How might researchers address the political, ethical, and material practices of making meaning and how might they make these concerns evident in research writing?

### **Note about approaches in this course:**

We will consider visual culture representations through critical theory perspectives, and, in a mutually informing approach, we explore how representational practices inform and develop critical theory. Thus, the selections from **both** image culture **and** from readings are considered primary theoretical texts. The cultural production selections are not simply illustrative, and, therefore, it will be expected that students commit to engaging fully with both the visual works and the readings.

Questions of access and accommodation are complicated, and, although access is an individual matter, it is also, simultaneously, social and political – affecting all bodies. As disability theorist Tanya Titchkosky (2011) observes, access is an ongoing contestation that requires creative, political, and collaborative negotiation. It also involves theorization, and it will be important to be open to and reflexive about the multiple practices and possibilities that shape how each of us participates in the course and in the broader university context.

### **Accommodation:**

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodation(s), please contact Student Accessibility Services (SAS) as soon as possible and then follow up by providing me a copy of your accommodation letter. The Accessibility Services staff is available by appointment to assess specific needs and to arrange appropriate accommodations. If, for any reason, you do not wish to contact SAS regarding accommodations, please consider informing me so we can discuss the matter.

Student Accessibility Services (SAS) (<http://sas.mcmaster.ca/>) is located in the Student Wellness Centre (SWC), for advice and for arranging accommodations. Appointments can be booked via email ([sas@mcmaster.ca](mailto:sas@mcmaster.ca)), in person at the SAS office (MUSC B101, SWC reception area), or by phone (x 28652). To register with SAS, please see the information at: <http://sas.mcmaster.ca/registering-with-sas/>. Self-identification is voluntary, all information is

treated confidentially, and access to information must be approved by the applicant. Please consult the following policy, “The McMaster University Policy for Academic Accommodation of Students with Disabilities,” which recognizes that the University has an obligation “to make its services available in a manner that does not discriminate.”

[www.mcmaster.ca/...AcademicStudies/AcademicAccommodation- StudentsWithDisabilities.pdf](http://www.mcmaster.ca/...AcademicStudies/AcademicAccommodation- StudentsWithDisabilities.pdf).

### **Academic Accommodations for Religious, Indigenous, and Spiritual Observances (RISO):**

The University recognizes that, on occasion, the timing of a student’s religious, Indigenous, or spiritual observances and that of their academic obligations may conflict. In such cases, the University will provide reasonable academic accommodation for students that is consistent with the *Ontario Human Rights Code*. If you have any questions during the process, you may seek assistance from the Equity and Inclusion Office (EIO), which is in MDCL 212 (x 27581).

#### How to request RISO:

You must submit a RISO form (available on your Faculty website) to your Faculty Office within ten (10) working days from the start of the semester in which the accommodation is necessary. For observances for which specific dates/details are not known in advance, inform your Faculty Office of the potential conflict. Your Faculty Office will notify you and your instructor that the request has been approved within five (5) working days after submission. You must then contact your instructor as soon as possible to work out the details of your accommodation (e.g. rescheduling, extension) at least five (5) working days before the date of the conflict. The instructor must respond to you within ten (10) working days of you reaching out to them.

In situations where you must leave class for short periods (e.g., to pray) you should work with your instructor to make mutually agreeable arrangements.

### **Student Wellness and Student Success:**

Services at the Student Wellness Centre (MUSC B101) are available to full- and part-time graduate students. \*This link to the Graduate Students Association provides information and advice, particularly in terms of mental wellness and mental health services:

<http://gsa.mcmaster.ca/mental-wellness.html>.

The Student Success Centre provides services to assist students in terms of “academic support,” “personal growth,” and “professional development.” The Centre is located in Gilmour Hall 110 (x24254).

### **Required Screenings:**

The films are central to the course. \*It is the responsibility of the student to screen the films outside of and before the Tuesday class time each week.

Films are on Course Reserve. They are housed at the Library Services desk, Mills Memorial Library, and may be borrowed for review and assignment preparation. A film is on loan to you for 4 hours. DVDs can be played on most personal laptops, and there are 5 DVD players, also for a 4-hour loan. The DVD players can be taken out of the library. VHS can be played on the one of 2 VHS and TV systems on the 4th floor located between the elevator and the washrooms. These computers and TVs are open access, i.e., first-come first-serve. To get access to the films and DVD players, please see the Library Services desk.

## **Academic Dishonesty:**

You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity.

Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university.

It is your responsibility to understand what constitutes academic dishonesty. For information on the various kinds of academic dishonesty please refer to the Academic Integrity Policy, specifically Appendix 3, located at [http://www.mcmaster.ca/senate/academic/ac\\_integrity.htm](http://www.mcmaster.ca/senate/academic/ac_integrity.htm)

The following illustrates only three forms of academic dishonesty:

1. Plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.
2. Improper collaboration in group work. (Receiving a group grade for a presentation without having done an equal amount of work on the project.)
3. Copying or using unauthorized aids in tests and examinations.

## **Modification of Course Outlines:**

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and course websites weekly during the term and to note any changes.

## **Email Correspondence Policy:**

It is the policy of the Faculty of Humanities that all email communication sent from students to instructors (including TAs), and from students to staff, must originate from each student's own McMaster University email account. This policy protects confidentiality and confirms the identity of the student. Instructors will delete emails that do not originate from a McMaster email account.

## **Avenue to Learn:**

On *Avenue to Learn*, I will post the course outline, details about assignments, any necessary announcements, and some notes. Students should be aware that when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure, please discuss this with the course instructor.

## Consultation:

Please feel free to drop by during my office hours. I will try to arrange another time with you if these hours do not suit. I prefer to discuss important matters in person and in the exchange of conversation. This includes questions about assignments and evaluations. I am happy to handle brief, logistical questions via email, but I cannot provide an in-depth response. If you have a question that may be helpful to other people in the course, such as a general query about course requirements, I encourage you to ask that question during class time.

If you email me (**hladjkij@mcmaster.ca**), please note that your email must originate from your official McMaster University email account. See the Faculty of Humanities policy above. I will do my best to respond to email within 48 hours. Messages received Friday to Sunday will be answered no later than Tuesday. Please note that consultation emails need to follow professional protocols: compose your email using professional language and avoid informal language and casual modes of address.

## Assignments and Evaluations:

Participation	15%
Two Short Papers: Reading and Cultural Production Intersections	15% (10%; 5%)
Seminar Presentation	20%
Observation Exercise, Critical Reflection Paper, and Presentation of Reflection	15%
Research Essay	35%

NOTE: By Week 5, Tues Feb 6, you will have received 10% of your grade, for the first Intersections paper, and by Week 8, Tues Feb 27, you will have received another 15% of your grade, for the Observation Exercise Critical Reflection Paper. Note: I cannot return this second paper on Week 7, because it is the midterm break week. However, if I can mark the papers in one week, then I would return them on Week 6, Tues Feb 13.

## Missed or Late Assignments and Submission of Assignments:

*Presentation:* If you anticipate a problem with the day of your presentation, please talk to me as soon as possible.

*Papers (2 Intersections Papers; 1 Observation Exercise Paper):*

-Please submit papers in person only, in class, in hard copy format. Please do not slip an assignment under my door.

-Please contact me if you are submitting a late assignment.

*Research Paper:*

-You are submitting this paper, in hard copy format, after the last class. Before the end of term, I will inform you about delivery of the paper.

**-Please ensure that you keep copies of all submitted work.** (If a paper is lost, you are responsible for providing a copy.)

## **Expectations and Guidelines:**

The course is designed as a participatory seminar, and the emphasis is on student participation. Our discussions will focus on both the readings and the visual work. I encourage you to build upon one another's engagements and arguments. In addition to taking notes on issues raised in readings, please keep a record of your reactions to, and your critical understandings of, the visual culture material. Thus, you will come to class prepared with remarks/notes you can use for discussion purposes. It may be that you find yourself struggling to comprehend particular readings or films – as I do. You do not have to understand everything you read and view. Even though I may be familiar with the course materials, I still puzzle over aspects of them. Think of the class as a study group in which we are collectively working through analysis of the material in a supportive environment.

I ask you to be aware of the pedagogical project of the classroom, the politics of working together, and the construction of a respectful learning environment. Given questions about power/knowledge in this course, I encourage all of us to consider, for example, how speaking/silence may be differently organized for different subjects; how pedagogical authority is produced and how that space is occupied; and how our practices may be shaped by relations of power, including race, gender, Indigeneity, sexuality, class, disability, etc..

I encourage you to share ideas. Don't worry about your ideas not being fully formed. It is okay to pause, to hesitate, to rethink something in the process of talking: pondering is a highly productive practice. When someone else is speaking, encourage that individual through active listening. Be mindful of the ways you articulate your ideas and try to build upon one another's reflections. Keep the conversation academic and not personal; if someone offers personal information that may be sensitive, treat that information with care. If you feel you have spoken up a lot in class, sit back and open up space for others to participate.

The matter of pleasure, affect, attachment. I encourage our pedagogical encounter to be one in which we take up the ways that readings, viewings, and discussions evoke pleasure and solicit affective investments as well as, and in relation to, the ways that we engage in practices of meaning making, analysis, and interpretation. There is a complexity to how, individually and collectively, we are invested in particular cultural practices. Erica McWilliam: to ponder "the conditions in which learning takes place by considering the pleasures that are available to us – how we explain them and how we feel them."

## **Participation and Attendance (15%):**

The expectations include: regular attendance, viewing and reading the assigned materials, contributing to class discussion, respectful listening, and engaging with others' comments to further our understandings of the materials and thematics. I **strongly** recommend that you come with notes on the readings and visual works because they will assist you in participating in discussions. Notes could include: underlining of key parts of the text, your favourite sentence and/or paragraph in a reading and why, questions about the readings and/or films, how a film is thinking about a particular issue, what is surprising about a reading and/or film, what in a reading and/or film relates to your research interests. Participation is based on attendance and participation. I will pass around a sign-in sheet each week. Please note that perfect attendance will not provide an automatic 50% of the grade. The grade will be based primarily on thoughtful, constructive, responsive, and respectful contribution to the class process.

## **Reading and Cultural Production Intersections (15%) - 2 Papers (1@10%; 1 @ 5%= 15%)**

Due: First: Week 3, Tues Jan 23; Second: Week 11, Tues March 20

Each paper should be two-three pages in length plus one page for the References. Avoid writing a shorter or longer paper.

You are to submit a critical discussion of an idea/issue in a film in relation to an idea/issue in a reading. You are considering how both the film and the reading intersect in thinking about critical embodiment and/or subjectivity. That intersection may function in different ways; I do not have an expectation about a particular approach or theoretical framework. For example, you may consider the intersection as complementary/connected or contestatory, etc.. Please remember this is a short paper, so you cannot address everything that the film and reading take up; focus on one element of how the film and reading generate intersecting thought.

For the first paper (10%), due Week 3, Tues Jan 23:

--select from Week 2 OR Week 3: one of the six films and one of the five readings.

--I will grade this first paper (10%) by considering your understanding of the intersection of the film and reading, in terms of development and insight; the clarity of focus and expression; and grammar and organization/flow.

For the second paper (5%), due Week 11, Tues March 20:

--from Week 11: select one of the two films and work with the one reading.

--Since you will be engaged in the research process for your research paper at this time, you will automatically receive the 5% – if you submit on the due date and not later.

Format for each paper:

--2-3 pages, double-spaced, + 1 page for the References/Bibliography/Works Cited.

--Simply put your name and the week number at the top of page 1. Number the pages.

--Please use regular margins (approx. 1 inch or less) and font sizes.

--On your References/Bibliography/Works Cited page, list works (both film and reading) cited in the text only. With respect to documentation, I do not have a particular requirement. That is, you may use Chicago, MLA, or APA, etc.: Use whichever style guide is most familiar to you and that enables you to focus on the substance of your paper. Nevertheless, your paper needs to be consistent with regard to the citation and reference practice.

## **Seminar Presentation (20%)**

You are required to 1) focus on ONE film (and only one, if more than one is scheduled) and ONE reading to introduce to the class and 2) facilitate class discussion of the material. In our first class of the term, we will take time to organize the weeks for presentations (Weeks 2, 3, 8, 9, 11, 12, and 13).

I encourage you to work with a partner, but you are welcome to present individually. If you do choose to work with a partner, each of you can focus on the same film, but you will need to address two readings. You could select one reading each or you might decide to split up parts of the two readings, particularly if you are interested in overlapping ideas. If only one reading is scheduled (Week 11), then you would determine with your partner how best to divide your focus on that reading. If working with a partner, you are free to determine how you will co-present.

1) The introduction should be based on a close reading of the film and reading that leads to an

appreciation of the nature of the material under review. Avoid merely describing the film and summarizing the reading. Consider instead the ideas that the film and reading open up and how they are important. In other words, you are being asked to demonstrate your critical understandings of the texts. You could focus on: how the film “thinks,” the major arguments/themes/issues in the reading, and how meanings across the film and reading are related. Focus on what is useful in the material rather than on what might be missing.

2) With regard to facilitating class discussion, you can use any format, and the activity/discussion can take place at any point in the presentation. You are welcome to implement your creative ideas in terms of how you make your introduction and how you facilitate group participation.

Your presentation is to primarily balance the authority of the instructor’s own vision of what is important in the material. The presentation should be approximately 20-30 minutes in length including facilitated discussion time. If you are co-presenting, the entire presentation time should be approximately 45 min. Working to this time frame is an important part of the organization of your presentation.

You will be graded on how you engage with the material and how you facilitate class discussion. Each presenter will receive a separate grade. I will provide written feedback on your presentation the week following, but grades will be distributed at the end of the course.

### **Observation Exercise, Critical Reflection Paper (15%), and Presentation of Reflection**

1) Week 4, Jan 30: Exercise on campus; 2) Week 5, Feb 6: Submit written critical reflection on the exercise; 3) Week 5, Feb 6 AND Week 6, Feb 13: Groups present on the exercise and their reflection.

For the observation exercise (not graded), you will work with a partner to observe and analyze a particular site on campus, focusing on a visual representation related to embodiment and ability/disability. You will conduct the exercise during class time (approximately 2 hours). In working with your partner, discuss what you observe and develop a critical perspective. Make notes and share them such that you have a basis for the critical reflection paper. You are free to select any site/context on campus that you feel is rich for critical analysis. (Some examples: the photographs in the lobby of the Mills library; posters representing people with disabilities; banners in the student centre; imagery in the *Silhouette*; artwork on campus.)

For some of our class time on each of Weeks 5 and 6, you and your partner will provide a brief presentation about the exercise you conducted (not graded). In introducing the visual representation for the class, identify where you conducted the exercise, why you selected that particular example of visual representation, and how you observed and discussed it. If you have a visual image of what you observed, you can show that to the class. If not, be sure to fully describe the observed text/site. Then, share with us the critical analysis that you developed for the paper. You can read the reflection paper aloud, use it as notes that you reference, or do some of both. I anticipate that you will require approximately 10-15 min. We will engage in class discussion following each presentation. This presentation is essentially an informal report on your observations and an opportunity for a shared conversation about the embodied politics of visual representation on campus.

The observation exercise and the class presentation are both collaborative endeavours. For the critical reflection paper (15%), you are welcome to either write an individual paper or to write one

with your partner. Submit up to 1 page describing and contextualizing your observations. Then, for approximately 2 pages, write a critical reflection on the visual material you observed. You are not required to use secondary sources for this paper. Academic work is typically shaped by individualism, so I encourage you to take this opportunity to write collaboratively following a shared process of observation and critique. However, the decision is entirely up to you and your partner. If you write collaboratively, each person will receive the same grade for the paper. It will be your responsibility to “manage” the collaborative process. While I encourage collaboration, if you are concerned about it, I suggest you submit individual papers.

Elements to address in your paper:

- Describing and contextualizing: where did you conduct the exercise? Why did you select the particular visual representation? How did you observe and discuss it?
- Critical analysis of the visual representation: what values/ideologies/discourses does the visual representation generate about embodiment and subjectivity? And how? You might also consider addressing how the imagery functions within the public sphere of the university and that of society at large.

I will grade the paper as follows:

- The development of thoughtful understandings about the visual representation (e.g. do you work with ideas in the course; are the focus and argument evident, clearly expressed, well developed; is the critical reflection thoughtful, insightful, and/or imaginative?)
- Organization and grammar.

Format:

- Three pages, double-spaced: 1 page describing and contextualizing; 2 pages of critical reflection.
- Simply put your name(s) and student number(s) at the top of the page. Number the pages.
- Please use regular margins (approx. 1 inch or less) and font sizes.

### **Research Essay (35%)**

Due Tues April 10

Length: 12-15 pages. Not to exceed 15 pages.

We will have three weeks (Weeks 9, 12, 13) to discuss the research essay in class before the course concludes Week 13, April 3. However, before submission of your paper and the last class, I recommend you meet with me to discuss the progress of your research. You are also welcome to meet with me after classes end and up until April 10, the due date.

The topic, approach, and structure are open, but obviously should be related to course themes and what you think is important to reflect upon. You need to work with a minimum of two readings from the course, one film from the course, and a minimum of two sources of literature from outside of the course.

You might decide to make your essay text-based, that is focusing on a close analysis of one or more films and mobilizing theory to develop your arguments. You could consider the production of ideologies, representational strategies, discursive frameworks, pedagogical implications, political possibilities, or affective investments, in relation to a theme that is reflected upon in a film and readings. However, in terms of the film(s), avoid either a review approach or a discussion of why you “like” or “dislike” the material.

Another way to approach your paper would be to organize it according to a conceptual

consideration regarding an issue/problematic in the course. You would address how the literature and the film(s) mobilize ideas about the conceptual framework/topic.

**Requirements:**

- You are required to work with a minimum of two scholarly readings from the course.
- In addition, you need to search and compile, at minimum, two scholarly readings from outside the course to create a body of theory.
- You are also required to work with a minimum of one film from the course. This means more than simply referencing a film. There needs to be evidence of close engagement/analysis and attention to how the film thinks. In other words, the film needs to be central to some extent in terms of how it makes meaning/theorizes.

I hope that you will develop this paper with a view to the possibility of some form of publication in the future, such as a shortened version for a conference presentation or an elaborated paper for submission to a journal.

**Format:**

- 12-15 pages, double-spaced, + the References/Bibliography/Works Cited.
- Include a cover page with relevant information: your name, the course name and number, and the title of your paper.
- Number the pages. Page 1 is the first page of your essay, not your cover page.
- Please use regular margins (approx. 1 inch or less) and font sizes.
- On your References/Bibliography/Works Cited page, list works (films and readings) cited in the text only. With respect to documentation, I do not have a particular requirement. That is, you may use Chicago, MLA, or APA, etc.: Use whichever style guide is most familiar to you and that enables you to focus on the substance of your paper. Nevertheless, your paper needs to be consistent with regard to the citation and reference practice.

**Course Schedule:**

**Week 1. Tues Jan 9. Course Overview; Introductions; Organization of Seminar Presentations; Introduction to Belmore and Bowen films for next week.**

**Week 2. Tues Jan 16. Spectatorial Practice: Issues of Power and Affect**

**-POSSIBLE WEEK FOR SEMINAR PRESENTATION**

Screening:

Belmore, Rebecca. 2010. *Worth*. Canada. 14 min.

<http://www.youtube.com/watch?v=Cv9DfVAzok4>

Bowen, Deanna. 2010. *sum of the parts: what can be named*. Canada. 20 min.

Reading:

Sturken, Marita and Lisa Cartwright. 2009. "Modernity: Spectatorship, Power, and Knowledge [Excerpt]." In *Practices of Looking: An Introduction to Visual Culture*, 101-139. New York and Oxford: Oxford Univ. Press.

Bennett, Jill. 2005. "Inside, Outsides: Trauma, Affect, and Art." In *Empathic Vision: Affect, Trauma, and Contemporary Art*, 22-45. Stanford, CA: Stanford Univ. Press.

### **Week 3. Tues Jan 23. Perspectives in Critical Disability Studies**

**-INTERSECTIONS PAPER DUE (1st)**

**-POSSIBLE WEEK FOR SEMINAR PRESENTATION**

#### Screening:

Steele, Lisa. 1974. *Birthday Suit - with scars and defects*. Canada. 13 min.

Bradley, Maureen. 2004. *Stranded*. Canada. 3:52 min.

Bradley, Maureen. 2001. *Birthday Suit Management: a 21C Homage to Lisa Steele*. Canada. 10 min.

Hoffman, Deborah. 1994. *Complaints of a Dutiful Daughter*. USA. 44 min.

\*WHEN A NUMBER OF FILMS ARE SCHEDULED, WE WILL ALSO REVIEW SOME OF THEM IN CLASS.

#### Reading:

Titchkosky, Tanya. 2009. "Disability Studies: The Old and the New." In *Rethinking Normalcy: A Disability Studies Reader*, edited by Tanya Titchkosky and Rod Michalko, 38-62. Toronto: Canadian Scholars' Press.

Tremain, Shelley. 2005. "Foucault, Governmentality, and Critical Disability Theory." In *Foucault and the Government of Disability*, 1-24. Ann Arbor: Univ. of Michigan Press

Foucault, Michel. 1988. "Practicing Criticism." In *Michel Foucault: Politics, Philosophy, Culture: Interviews and Other Writings 1977-1984*, edited by Lawrence D. Kritzman, 152-156. London: Routledge.

### **Week 4. Tues Jan 30. The Un-Crippled University / Crippling the University**

**-OBSERVATION EXERCISE ON CAMPUS FOLLOWING DISCUSSION OF READINGS**

**-NO SCREENING THIS WEEK**

#### Reading:

Pierson, Ruth Roach. 2008. "The Personal is Pedagogical / The Pedagogical is Personal." In *Dissonant Disabilities: Women with Chronic Illness Explore Their Lives*, edited by Diane Driedger and Michelle Owen, 111-119. Toronto: Canadian Scholars' Press Inc. /Women's Press.

Devaney, Julie. 2008. "There Always Seems to be Excuses: A Grad Student's Narrative of Autoimmunity." In *Dissonant Disabilities: Women with Chronic Illness Explore Their Lives*, edited by Diane Driedger and Michelle Owen, 121-129. Toronto: Canadian Scholars' Press Inc. /Women's Press.

Brueggemann, Brenda Jo. 2004. "Interpreting Women." In *Gendering Disability*, edited by Bonnie G. Smith and Beth Hutchison, 61-72. New Brunswick, New Jersey, and London: Rutgers University Press.

Titchkosky, Tanya. 2011. "'What?': Representing Disability." In *The Question of Access: Disability, Space, Meaning*, 49-68. Toronto: Univ. of Toronto Press.

### **Week 5. Tues Feb 6. Fat Politics**

**-SUBMISSION OF CRITICAL REFLECTIONS RE: OBSERVATION EXERCISE**

**-PRESENTATION OF CRITICAL REFLECTIONS RE: OBSERVATION EXERCISE (1<sup>st</sup> week)**

### Screening:

Mitchell, Allyson. 2000. *My Life in Five Minutes*. Canada. 7 min.

Morris-Cafiero, Haley. 2011. *Wait Watchers*. USA. Photography. <http://haleymorriscafiero.com/>

### Reading:

Farrell, Amy Erdman. 2011. "Feminism, Citizenship and Fat Stigma." In *Fat Shame: Stigma and the Fat Body in American Culture*, 82-116. New York and London: New York Univ. Press.

LeBesco, Kathleen. 2004. "Fat Politics and the Will to Innocence." In *Revoltin' Bodies?: The Struggle to Redefine Fat Identity*, 111-124. Amherst and Boston: Univ. of Massachusetts Press.

## **Week 6. Tues Feb 13. Mothers, Daughters, Difference**

### **-PRESENTATION OF CRITICAL REFLECTIONS RE: OBSERVATION EXERCISE (2nd week)**

### Screening:

Onwurah, Ngozi. 1991. *The Body Beautiful*. England. 23 min.

### Reading:

Erevelles, Nirmala. 2011. "'Unspeakable' Offenses: Disability Studies at the Intersections of Multiple Differences." In *Disability and Difference in Global Contexts: Enabling a Transformative Body Politic*, 95-120. New York: Palgrave Macmillan.

Shildrick, Margrit. 2002. "Monsters, Marvels, and Meanings." In *Embodying the Monster: Encounters with the Vulnerable Self*, 9-27. London: SAGE.

## **Week 7. Tues Feb 20. MID-TERM RECESS; NO CLASS**

## **Week 8. Tues Feb 27. Sexuality and Embodiment**

### **-POSSIBLE WEEK FOR SEMINAR PRESENTATION**

### Screening:

Fung, Richard. 2000. *Sea in the Blood*. Canada. 26 min.

Mitchell, Allyson. 2009. *Ladies Sasquatch*. Hamilton, ON: McMaster Museum of Art.

Installation. [http://www.allysonmitchell.com/visual%20art%20html/ladies\\_sasquatch.html](http://www.allysonmitchell.com/visual%20art%20html/ladies_sasquatch.html)

Mitchell, Allyson, and Christina Zeidler. 2007. *Unca Trans*. Canada. 4:30 min.

\*WHEN A NUMBER OF FILMS ARE SCHEDULED, WE WILL ALSO REVIEW SOME OF THEM IN CLASS.

### Reading:

McRuer, Robert. 2006. "Introduction: Compulsory Able-Bodiedness and Queer/Disabled Existence." In *Crip Theory: Cultural Signs of Queerness and Disability*, 1-32. New York and London: New York Univ. Press.

Wilkerson, Abby L. 2012. "Normate Sex and its Discontents." In *Sex and Disability*, edited by Robert McRuer and Anna Mollow, 183-207. Durham and London: Duke Univ. Press.

Noble, Jean Bobby. 2012. "Our Bodies are Not Ourselves: Tranny Guys and the Racialized Class Politics of Incoherence." In *Queerly Canadian: An Introductory Reader in Sexuality Studies*, edited by Maureen FitzGerald and Scott Rayter, 35-48. Toronto: Canadian Scholars' Press Inc. / Women's Press.

## **Week 9. Tues March 6. Queer Indigenous Subjectivities**

### **-REVIEW OF RESEARCH PAPER EXPECTATIONS -POSSIBLE WEEK FOR SEMINAR PRESENTATION**

#### Screening:

Claxton, Dana. 2005. *Anwolek Regatta City*. Canada. 4:35 min.

Claxton, Dana. 1994. *I Want to Know Why*. Canada. 6:20 min.

Monkman, Kent. 2010. *Dance to Miss Chief*. Canada. 4:49 min.

Monkman, Kent. 2011. *Mary*. Canada. 3:18 min.

\*WHEN A NUMBER OF FILMS ARE SCHEDULED, WE WILL ALSO REVIEW SOME OF THEM IN CLASS.

#### Reading:

Smith, Andrea. 2011. "Queer Theory and Native Studies: The Heteronormativity of Settler Colonialism." In *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*, edited by Qwo-Li Driskill, Chris Findley, Brian Joseph Gilley, and Scott Lauria Morgensen, 43-65. Tucson: Univ. of Arizona Press.

Driskill, Qwo-Li, Findley, Chris, Gilley, Joseph Brian, and Scott Lauria Morgensen. 2011. "The Revolution is for Everyone: Imagining an Emancipatory Future through Queer Indigenous Critical Theories." In *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*, edited by Qwo-Li Driskill, Chris Findley, Brian Joseph Gilley, and Scott Lauria Morgensen, 211-221. Tucson: Univ. of Arizona Press.

## **Week 10. Tues March 13. Visit to the McMaster Museum of Art (MMA)**

At the beginning of class, we will visit current exhibitions at the McMaster Museum of Art. One exhibition, which is organized by the Museum's Indigenous curator, Rhéanne Chartrand, focuses on historical Indigenous photography, and, therefore, it will be especially interesting for our class. We will attend as a group, becoming acquainted with McMaster's key centre for visual culture, and consider central themes of the course in relation to visual works not on the course schedule. Following the MMA visit, we will gather for discussion and an opportunity for social time.

## **Week 11. Tues March 20. Military Discourses, Nation, and Masculinity**

### **-INTERSECTIONS PAPER DUE (2nd) -POSSIBLE WEEK FOR SEMINAR PRESENTATION**

#### Screening:

Denis, Claire. 1999. *Beau Travail*. France. 90 min.

McQueen, Steve. 2008. *Hunger*. England. 96 min.

#### Reading:

Erevelles, Nirmala. 2011. "The Color of Violence: Reflecting on Gender, Race, and Disability in Wartime." In *Feminist Disability Studies*, edited by Kim Q. Hall, 117-135. Bloomington and Indianapolis: Indiana Univ. Press.

## **Week 12. Tues March 27. Breasts, Beauty, Business**

### **-DISCUSSION OF RESEARCH PAPERS**

## **-POSSIBLE WEEK FOR SEMINAR PRESENTATION**

### Screening:

Pool, Léa. 2011. *Pink Ribbons, Inc.* USA. 97 min.

### Reading:

Garland-Thomson, Rosemarie. 2009. "A Social Relationship [Excerpt]." In *Staring: How We Look*, 33-39. New York: Oxford Univ. Press.

Garland-Thomson, Rosemarie. 2009. "Breasts." In *Staring: How We Look*, 141-159. New York: Oxford Univ. Press.

Garland-Thomson, Rosemarie. 2000. "The Beauty and the Freak." In *Points of Contact: Disability, Art, and Culture*, edited by Susan Crutchfield and Marcy Epstein, 181-196. Ann Arbor: Univ. of Michigan Press.

## **Week 13. Tues April 3. Mad Subjectivities, Sanism, Social Anxieties, Apocalypticism**

### **-DISCUSSION OF RESEARCH PAPERS**

## **-POSSIBLE WEEK FOR SEMINAR PRESENTATION**

### Screening:

Von Trier, Lars. 2011. *Melancholia*. Denmark, Sweden, France, Germany. 135 min.

### Reading:

Donaldson, Elizabeth J. 2011. "Revisiting the Corpus of the Madwoman: Further Notes toward a Feminist Disability Studies Theory of Mental Illness." In *Feminist Disability Studies*, edited by Kim Q. Hall, 92-113. Bloomington and Indianapolis: Indiana Univ. Press.

Diamond, Shaindl. 2013. "What Makes Us a Community? Reflections on Building Solidarity in Anti-sanist Practice." In *Mad Matters: A Critical Reader in Canadian Mad Studies*, edited by Brenda A. LeFrançois, Robert Menzies, and Geoffrey Reaume, 64-78. Toronto: Canadian Scholars' Press.

**NOTE: RESEARCH ESSAY DUE DATE: Tues April 10.**