

Instructor: Marla Berkowitz

Course Credits: 5

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AMERICAN DEAF ARTS and LITERATURE

Course Description:

This course surveys literary and artistic works about being deaf that are written or created by individuals who are American deaf. Through application of various critical, literary, historical, and production theories, students will develop an understanding and appreciation of the complexities of experiencing, living and identifying with, and reflecting on being deaf in America. Course material is considered in a cultural, historical and political context to develop an understanding of deaf people as an American co-culture.



Topics covered in the course will include: the various social and historical implications of being deaf; comparative and conflicting presentations and representations of being deaf in art and literature (including fiction, nonfiction, poetry, drama, folklore); and the use and impact of American Sign Language on the production and reception of "literature" in the deaf community. In addition to readings in traditional (English) print form, there will be works of American Sign Language screened through film, internet, and video. These visual forms of sign language literature will include critical consideration of: the traditions of storytelling; the creation and delivery of ABC handshapes and numbers poetry; ASL-centered film; the use of humor/jokes; and the performance of drum songs. Alongside a study of printed literature and art produced by American deaf people, students will broaden their understanding of print-based 'literature' through an examination of the American Deaf community's "oral" and visual tradition which has largely developed, transmitted, and expanded its own literature at Deaf clubs, festivals and residential schools.

Goal: Insight into the Deaf experience through analysis and criticism of literary and artistic works by American deaf.

Objectives:

- 1) Students will expand their general knowledge of literary and artistic theories and apply their ability to conduct critical analysis, and criticisms of literary works
- 2) Students will develop a historical, political, literary, and identity-based understanding and appreciation of the richness of the American Deaf community.
- 3) Students will learn to apply a comparative critical lens to the various forms, genres, techniques, and language bases used by American deaf authors and artists.

Prerequisite: None, although some basic knowledge in American Sign Language will be of considerable benefit for the student.

Required Text Purchase:

Available at campus bookstores and most on-line booksellers.

Peters, C.L (2000) Deaf American literature: From carnival to the canon. Gallaudet University Press.
(Heretoforth designated as Peters, C.L.)

Required Selected Readings: Either on OSU Library Reserve or on Carmen

Rivkin, J and Ryan, M. (eds) (1998). Literary Theory: An anthology. Blackwell Publishers.(Heretoforth designated as R & R)

Rosenheim, E. (2000). What happens in literature. University of Chicago Press

Brueggemann, B.J. (2000). "Writing Insight": Deafness and Autobiography. AMERICAN QUARTERLY-MINNEAPOLIS-. 53(2), 316 – 321.

Jepson, J. (ed). (1995). No walls of stone: An anthology of literature by deaf and hard of hearing writers. Washington DC: Gallaudet University Press. (Heretoforth designated as Jepson)

Stremlau, T.M. (ed.) (2002). Deaf Way II: A literary collection of deaf and hard of hearing writers. Gallaudet University Press. (Heretoforth designated as Stremlau)

Bauman, Dirksen, Jennifer Nelson and Heidi Rose, Signing the Body Poetic: Essays in American Sign Language Literature. Berkeley, CA: University of California Press.

Ficher-Rathus, L. (2000). Understanding art. (6th ed). Harcourt College Publishers.

Sonnestrahl, D. (2002). Deaf artists in America. Dawn Sign Press.

Required Materials and activity outside of class:

- 1) Daily access to the OSU Carmen website.
- 2) Selected readings on Carmen will be required

Grading Scale:

A	93-100	B	83-87	C	73-77	D	65-67
A-	90-92	B-	90-82	C-	70-72	E	0-64
B+	88-89	C+	78-79	D+	68-69		

Grading: This class is worth a total of 800 points. The general breakdown is below. Read further for more detailed explanations of each category.

Attendance (15%)	120 Points
Participation (15%)	120 Points
Artistic or Literary Works Abstract (20%)	160 Points
Mini-Conference Presentation (25%)	200 points

Literary Analysis & Criticism Final Paper (25%)

200 points

800 points

Project Abstract: 20% of the final grade

The project abstract will outline the proposed project. This abstract will be expanded into a visual demonstration for the mini-conference presentations (see below) followed by a final critical review of the chosen artistic or literary work.

Guidelines for the abstract are as follows:

1. Summarize the major characteristics and findings of the artistic or literary work you've chosen. More than one source can be discussed. Please include:
 - a. Genre and the design of the artistic or literary work
 - b. Major question (s) the study is addressed
 - c. What was done? (Who was observed &/or interviewed, how often, etc.)
 - d. Participants (ie: gender, age, family & educational background, language used, socioeconomic status, & ethnicity)
2. Explain your rationale for choosing the artistic or literary work and your plan for the mini-conference including what you hope to gain from participating in it.
3. Submit one double-spaced page between 150 – 250 words abstract.

Mini-Conference Presentations: 25% of the final grade

We will host a mini-conference in which students will set up their own stations to visually demonstrate their project. The goal of the presentation is two-fold: 1) to inform your fellow classmates and others who might attend the mini-conference of your creative work or project in progress, and 2) to generate discussion and additional insights into the deaf experience. The project presentation consists of at least six parts

1. Title. Tells classmates and other attendees what your presentation is about
2. Project question. Tells the classmates and other attendees what you examined and why this is an important question
3. Abstract. Abstract is a brief summary of your presentation
4. Findings. Tells the classmates and other attendees what you found in your examination of research on your topic.
5. Conclusion. Synthesizing the major points in response to your research question
6. References. List of references that you used, including relevant course readings

A well-constructed visual presentation is clear, concise, attractive and self-explanatory. Some general tips: Minimize detail and try to use simple, jargon-free statements. Don't overwhelm the audience with excessive amounts of information; rather, construct a display that enhances conversation. Using pictures, tables, and figures will work well with visual displays. Examples of visual displays are but not limited to*:

- 1) Poster presentation: The height of the poster is 30 inches and its width 40 inches. All text should be at least in font size 18, headings may be larger. All sections should be limited to a maximum of 250 words.

- 2) Powerpoint presentation: The presentation should have a minimal of 10 slides. All text should be at least in font size 16, headings may be larger. All sections should be limited to a maximum of 250 words.
- 3) Website presentation: The presentation should entail a webpage for anyone to have access to it. All text should be at least in font size 16, headings may be larger. All sections should be limited to a maximum of 250 words.
- 4) DVD/VHS presentation (must be either in sign language or closed captioned): The DVD/VHS should be between 3 – 5 minutes.

**Students are to consult with instructor in advance for their choosing of visual presentation. Time during class will be reserved to discuss ways of organizing presentations during the mini-conference. Students are welcome to bring mock-up ones for pre-conference feedback.

4 Steps Precede Visual Presentation:

1. Topic selection. Your research question boils down to “What does this artistic or literary work tell us about the lives of deaf people?” The topic should be broad enough to allow you to find resources on the topic, narrow enough to facilitate your synthesis of the resources you select.
2. Annotated Bibliography. You will select a minimum of 3 references that address your topic. These references must be research-oriented: one for description of an artistic or literary work, one reference for textual-analysis; and one for interpretation/criticism. They must appear in reputable journals or edited volumes. In your bibliography, provide the reference in MLA format and an abstract in your own words. If the article is broader than your topic, focus your abstract on the questions, research methods, and findings relevant to your topic.
3. Abstract. The abstract provides a summary of your findings and conclusion and states why this is an important question. This should be graded by your instructor and you are required to incorporate it in your visual presentation.

Final Literary Analysis and Critical Review of a chosen artistic or literary work: 25% of the final grade

This is your final research paper for this course. It is due on the last day of class. A 3-5 page three double-spaced review paper (or, approximately 750-1250 words) is ample for a clear, concise of critical review of the artistic or literary work. The information you’ve collected and used for your visual presentation should be included in this paper. Guidelines for this paper will be given in class and posted on Carmen.

Points to ponder:

How convincing you find the author’s conclusions will also depend on your views, knowledge, and experience. Bring your own knowledge and experience to bear in writing this critical review, but try to avoid unexamined assumptions, biases, intuitions, etc. We all have these, so there is no point pretending they won’t color our thinking. The challenge is to recognize them, make them explicit, and examine them.

Class Attendance: Since this is a discussion class, students are expected to attend all sessions. Failure to attend class will be penalized on a progressive 5 point scale each time you miss a class without documentation of a valid excuse (illness, death, accidents, etc.) A progressive 2 points scale will be deducted for each instance of tardiness or leaving class early without documentation.

Participation: Participants are expected to have read the assigned readings and materials before coming to class. See below is how your participation grade will be evaluated.

In-Class/Online Participation: 120 Points

Points Grading	Preparation/Participation
0 – 60	Not prepared for class discussions (in-class/online) and does not participate
61 – 70	Rarely prepared; rarely able to engage in class discussions (in-class/online); rarely initiates discussions
71 – 80	usually prepared, but preparation is inconsistent; answers when asked; willingly participates in discussions; stays on task
81 – 90	regularly prepared; answers when asked; willingly participates; stays on task; makes a conscious effort to engage in all of discussions; volunteers answers to open-ended questions
91 - 120	high level of preparation; answers when asked; willingly participates; stays on task; volunteers answers to open-ended questions. Shares pertinent information. Asks questions or volunteers information that is relevant to the topic.

Class Cancellation Policy

In the unlikely event of class cancellation due to emergency, I will contact you via E-mail and post an announcement on the home page of our Carmen course site, under “News”. When possible, I will also request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Writing Center

Students are expected to demonstrate college level writing skills for each assignment. All members of the OSU community are invited to discuss their writing with a trained consultant at the Writing Center. Please call 614-688-4291 or visit www.cstw.org make an appointment or have an online tutorial.

Late Work Policy:

This policy applies to ALL work to be handed in throughout the quarter. Your instructor will NOT accepted any late work If you are absent for ANY reason and wish to earn credit, you may do one of the following: 1) email your assignment (as an attachment) to me prior to the start of class to prove you have completed the work. – OR- 2) put a hard copy in my mailbox (Hagerty Hall 100) prior to the class time it is due. BE SURE to have it signed and stamped with the date and time by the secretary in Hagerty Hall 100 before you submit it.

Plagiarism is the representation of another's works or ideas as one's own. It includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Academic Misconduct:

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct."

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Such instances include, but are not limited to: plagiarism (representing as one's own work anything done by another), cheating on assignments or examinations, collusion (unauthorized collaboration), falsification of excuses, submitting work from a previous quarter without explicit permission of the current instructor, receiving or passing exam information to other students before, during or after the exam (cheating in this case applies both to the receiver of the exam information and the person who gives the information), and violation of course rules contained in the syllabus or provided in class. Ignorance of the University's Code of Student Conduct is never considered an "excuse" for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct. This document is available at: http://studentaffairs.osu.edu/resource_csc.asp.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

DISABILITY STATEMENT:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services (<http://www.ods.ohio-state.edu>) at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

Deaf Arts and Literature Winter 2009 Weekly Schedule

Week 1: Tue. 1/6

Course overview/requirements
General Introductory Lecture: Into the World of Deaf
experience via Arts and Literature

Perceptions:

- a. How do the deaf see their world?
- b. How do the deaf interpret their world?
- c. How do the deaf define their world?
- d. How do the deaf represent their world?

Forms and Characteristics:

- a. Written Literature
- b. Oral Literature
- c. Deaf Literature
- d. ASL Literature

Thurs. 1/8

Literary Analysis: Textual and Post-Textual

Literary Criticism: Into the World of Deaf Experience

Course Project Assignments: Literary Analysis & Criticism of Literary
and Artistic Works of American Deaf

- a. Submit an abstract of chosen artistic or literary work
- b. Create a visual display of a chosen artistic or literary work
for mini-conference
- c. Critical review of chosen artistic or literary work

In-Class Discussions/Screenings/Examples:

Principles of Literary Description, Analysis, and Criticism

Assigned Readings Due:

Rosenheim, E. Chapters 1 – 3

Peters, C.L. – pp. 1 -16, 96 -172

Week 2: Tues. 1/13

Description of Literary and Artistic Works

- a. Literary Genres (Fiction, Poetry, Drama)
- b. Art Genres (Painting, drawing, Camera, Architecture, Craft
& Design, computer arts, printmaking, sculpture, &
performance arts)

In class screening/examples:

Distinguishing Literary and Art Genres

Assigned Readings:

Brueggemann, B.J., pp. 316 - 321

Thurs. 1/15

Additional Literary and Artistic Works

- a. Literary Elements (Title, plot, character, point of view,
setting, theme, metaphor, tone, author's life and times)

- b. Literary Elements for Art Works (materials, techniques, imagery, symbolism, composition.)

In class screenings/examples:

analysis of literary elements using various literary and artistic works

Assigned Readings:

Ficher-Rathus, L.- Iconography chapter

Week 3: Tues. 1/20

Textual Literary Analysis

Formalism: Text as Form

- a. Content and Structure of text
- b. Story as a structure: Theme, plot, sequence
- c. Deaf characters, settings, and actions

In class Screenings/examples:

Bahan, B. Birds of at Feather (video)

Assigned readings:

R & R, Formalisms pp 3 – 8

R & R Morphology of the folktale pp. 28 – 31

MacDonald (In Jepson) For Stanley teaching sign language and us p. 31

Peters, C.L. p. 32 - 51

Thurs. 1/22

Textual Literary Analysis (continued)

Structuralism: Text as Sign

- a. Binary Oppositions with invariant structure and its permutations
- b. Story as a Sign: Medical and Cultural

In Class discussions/screenings:

Supalla, T. For a decent living (short story video)

Cohen Efron, A. - The Greatest Irony

Miller, B ASL: Past, Present and future (art)

Assigned readings:

R & R – The Linguistic Foundation pp. 73 – 76

Luczak (In Stremlau) – Depths of the river pp. 158 – 164

Textual Literary Analysis (continued)

Structuralism: Text as Sign

Significations of Being Deaf: How are these oppositions created? Unraveled?

*Visualism and Auralism;

Week 4: Tues. 1/27

- * Deaf and deaf;
- * Deaf and Hearing;
- * Manualism and Oralism

In class screenings:

- Baird, C. Why Me (Art)
- Miller, B. Deaf Picnic (Art)

Assigned Readings:

- R & R – The structural study of myth pp. 101 – 115
- R & R – Course in general linguistics pp. 76 -90

Thurs. 1/29

Textual Literary Analysis (completion)

Discourse: Text as Speech

- a. Discourses of “signs” and “voices” in text
- b. Story as narrative: Dominance, equality, Super/sub-ordination
- c. Dialectical and synergetic relationships

In-class Discussions/screenings:

- Holmes (in Jepson) - Inner ears. pp. 134 – 139 (short story)
- Payne, King Silence (short story)
- Wilhite, T. Climax of red, Untitled, Study of the Earth, Blue raindrops (art)

Assigned Readings:

- R & R – Discourse in the novel pp. 32 – 44
- Peters, C.L. – pp. 17 – 31, 52 – 95.

Week 5: Tues. 2/3

Post-Textual Literary Criticism: Text Ambiguities

Language in Text: Multitudes of Meaning

Experience of Sensory Perceptions: Deconstruction and Post-modernism

The Lived Experience of Being Deaf

- * Silence versus Sound
- * Sight versus hearing
- * Signing versus speaking

ASSIGN: Literary Analysis and Criticism Visual Presentation and Paper Guidelines

DUE: Project Abstract

In class discussions/screenings:

- May (In Stremiau) – If I could wish to hear well pp. 87 -88 (poetry)
- Shipley-Connor (In Jepson) – On my impeding deafness pp. 141 (poetry)

Assigned Readings:

R & R The class of 1968 – Post-Structuralism par lui-meme pp. 333 – 357

Thurs. 2/5

Post-Textual Literary Criticism: Text Ambiguities
Language in Text: Multitudes of Meaning
Hearism and Audism in the Deaf experience

In-Class discussions/screenings:

Panara (In Jepson) – The deaf experience p. 28 (poetry)

Panara (In Jepson) – On his deafness p. 27

Assigned Readings:

R & R The order of Things pp. 377 – 384

Week 6: Tues. 2/10

Post-Textual Literary Criticism: Text Ambiguities
Language of the Deaf: Post-Structuralism
Communication and Language; American Sign Language
ASL Poetics with using space and time

In-class showings:

Conley (In Stremmlau) – Salt in the basement pp. 184 – 186

Merker (In Jepson) – Listening pp. 215 – 232

Baird, C. All American Breakfast (art)

Williams, H Musign (art)

Assigned Readings;

R & R The archeology of knowledge pp. 421 – 428

Thurs. 2/12

Post-Textual Literary Criticism: Text Ambiguities

Individual in Text: The individuation Process

Development of Deaf Identity: Psychoanalysis

*Childhood experiences of being Deaf

*Personal Recognition, acceptance, and/or rejection of being Deaf

In-class discussions/screenings:

Whalen (In Stremmlau) – A noisy house pp. 12 – 28

Dupor, S. – Family dog (art)

Williams, H. Deaf baby (art)

Assigned Readings:

R & R – Strangers to Ourselves: Psychoanalysis pp. 119 – 127

R & R – The interpretation of dreams pp. 128 - 150

Week 7: Tues. 2/17

Post-Textual Literary Criticism: Text Ambiguities

Individual in Text: The individuation Process (continued)

*Enculturation and Acculturation Processes of persons born or becoming deaf

*Deaf person versus 'hearing person' identity

In-Class Discussions/screenings:

Luczak (In Jepson) – A wish, unheard. P. 88

Malmud, Talking Horse

Assigned Readings:

R & R – Group psychology and the analysis of the ego pp. 175 – 177

R & R – The anti-oedipus pp. 206 – 214

Thurs. 2/19

Post-Textual Literary Criticism: Text Ambiguities

Society in Text: Power Relations among people

Deaf Lives: Socialization and Enculturation

Deaf-deaf and Deaf-hearing Relations: Encounters and interdependent dynamics

In-Class discussions/screenings:

Conley (In Jepson) – The hearing test pp. 46 -71

Karepov, V. The deaf man (art)

Assigned Readings:

R & R – Starting with zero: Basic Marxism pp. 231 – 242

R & R – Dialectics – pp. 243 - 246

Week 8: Tues. 2/24

Post-Textual Literary Criticism: Text Ambiguities

Society in Text: Deaf Experience governed by living in hearing world

*Alienation and Emancipation/ acceptance versus rejection of and by society

*Institutional dominance of deaf people:

'healing/helping/agency professions

*Stigma, loneliness versus communication, friendship

*Belongingness

*Isolation versus integration

*Economics: Opportunity versus discrimination

*Politics: Paternalism versus equality

In-Class discussions/screenings:

Thornely, M. Milan, Italy, 1880 (art)

Luczak, R. The audiologist (poetry)

Baiird, C. The mechanical Ear, Why me? (art)

Assigned Readings:

R & R Marxism and the philosophy of language pp. 278 - 281

R & R Discipline and punish pp. 464 - 486

Thurs. 2/25

Post-Textual Literary Criticism: Text Ambiguities
Semantics of Culture in Text: Cultural meanings and community
infrastructure via language

American Deaf Community

*Creation of deaf community

*Membership

*Groups and Subgroups

*Community activities

In-Class discussions/screenings:

Richardson, S. Deaf library (art)

Bergmann, E. & Bragg, B. Tales from a clubroom

Assigned Readings:

R & R – English without shadows, Literature on a world scale pp. 851
– 856

R & R – The location of culture pp. 936 – 944

Peters, C.L. pp. 173 – 206

Week 9: Tues. 3/3

Post-Textual Literary Criticism: Text Ambiguities

Deaf Culture in Text: Typologies of Nativity

*Full deaf; near deaf, or anti-deaf

American Deaf Culture

*Creation of Deaf Culture

*Worldviews of deaf persons

*Cultural activities

*Cultural traditions

In-Class discussions/screenings:

Silver, A. Hearing-impaired: Wrong Way/Deaf: Right Way (art);

Freedom to speak out in ASL (art)

Madsen, W. You have to be deaf to understand (poetry)

Assigned Readings:

R & R – The politics of culture pp. 1025 – 1027

R & R – Topologies of nativism pp. 945 – 957

Thurs. 3/5

Review of Literary Analysis and Criticism of Deaf Arts and Literature
Mini-Conference Planning

Week 10. Tues. 3/10

Project consultation

DUE: Final Literary Analysis and Criticism paper

Thurs. 3/12

Mini-Conference Presentations Day

SEI/ Course Evaluations