

Stigma: Culture, Identity, and the Abject

Prof. Susan Seizer
Dept. of Anthropology
ANTH E338 / E609
Spring 2017

Class meetings: 11:15am-12:30 pm MW, SB 131

Film Screenings: 06:00-09:00 pm M, in RTV 226

Office hours: M 12:30-2:30, or by appointment

Office: Student Building Room 160

Phone: 812-856-1986

Email: sseizer@indiana.edu

Note: email is the best way to reach me. I respond to emails between the hours of 8am-9pm.

*Film screenings will be run by our Undergraduate Teaching Assistant for the semester, Elena Fischer. Elena will take attendance at 6:00 pm sharp. If you must miss a screening, to receive attendance credit you must email Elena elefisch@indiana.edu and Prof. Seizer **in advance**. Because we will discuss films in class on Wednesday, it is important to view the films before the Wednesday class meeting, and some of these films are difficult to find. DVD copies of all films screened for this course are available in the Media Room in Wells Library on 4-hour reserve for viewing in the library.

Course Description:

Cultural value systems in every society rely on sets of mutually defining terms -- for example, normal/abnormal, able-bodied/disabled, heterosexual/homosexual, white/non-white -- that largely determine local attitudes of acceptance or ostracism regarding particular categories of persons. Focusing on social stigma allows us to understand how specific cultural value systems affect our most intimate senses of self, contribute to our very notions of personhood, and inform the ways in which we communicate and engage with others in the world.

Stigma theory speaks broadly to the nature of the social relationships that create marked categories of persons, regardless of which particular attributes are devalued. In this class we look both at theory and at particular cases of stigmatized persons (individuals & groups), as attention to the particularities of a given stigma keys us in to the cultural values that create and support it. Since stigmas do (eventually!) change over time, identifying strategies that have been effective in creating such change is a primary focus of the course.

The theoretical centerpiece of this course is Erving Goffman's 1963 study *Stigma: Notes on the Management of Spoiled Identity*. We will read this text closely to appreciate Goffman's insights, and attempt throughout the semester to update them (and the language he uses to convey his points) by applying his model to more recent historical

and ethnographic case studies of stigmatized persons & groups. Our focus will be on the range and efficacy of the various strategies available for managing and /or defying stigma.

The role of the expressive arts -- including novels, short stories, films, and performance art -- in the live trajectories of stigmatized persons & groups will be explored as one popular strategy used to disarm the stigmatizing gaze. We focus in particular on artists and activists whose work addresses contemporary cases of stigma. Weekly screenings of landmark films in the fields of American studies, disability studies, black studies, queer studies, gender studies, women's studies and India studies supplement regular class meetings; viewing these films is a critical part of the course.

Primary texts: The following paperback books are available for purchase at the IU Barnes & Noble Bookstore (IMU) & at TIS bookstore (1302 E. Third St). In addition, a copy of each required book is on 4-hour reserve at the Wells library reserve desk, located in the Media room on the ground floor.

- **Goffman, Erving.** 1963. *Stigma: Notes on the Management of Spoiled Identity.* Simon & Schuster.
- **Bourdieu, Pierre.** 1984. *Distinction: A Social Critique of the Judgment of Taste.* Harvard U Press.
- **Dreger, Alice.** 2004. *One of Us: conjoined twins and the future of the normal.*
- **Bogdan, Robert.** 1988. *Freak Show.* University of Chicago Press.
- **Groce, Nora Ellen.** 1985. *Everyone Here Spoke Sign Language.* Harvard U Press
- **Feinberg, Leslie.** 1993. *Stone Butch Blues.* NY: Firebrand Books. Out of print, but available as a free download at www.lesliefeinberg.net (where you can also order a print copy for \$12).
- **Goffman, Alice.** 2015. *On the Run: Fugitive Life in an American City.* NY: Picador.

Recommended:

- **Frazier, Ian.** 2001. *On the Rez.* Picador Press. (Not ordered through IU bookstores; this book is available used on Amazon at very low prices)
- **Ishiguro, Kazuo.** 2006. *Never Let Me Go.* NY: Vintage.
- **Weschler, Lawrence.** 1995. *Mr. Wilson's Cabinet of Wonder.* NY: Vintage.

All other readings (articles, essays, & chapter excerpts) for this course are downloadable from the CANVAS site, under FILES. Information on using and accessing electronic materials will be discussed at our first class meeting if necessary.

Course Requirements:

1. Reading: This course is organized as a lecture / discussion for upper level undergraduates and graduate students. This format means that course meetings will include discussion every session. In order to fully participate in these discussions, it is mandatory that students *do all the reading* on the syllabus prior to each class meeting and post a brief but articulate written response to these readings the evening before each class meeting. I will expect grad students to help synthesize readings for others in the class by posting lengthier responses, participating in class discussions, and

sometimes doing additional readings.

2. Reading responses posted on Canvas Discussions: Use of the online Canvas discussion section facilitates more productive discussion in class and keys me in to your responses to the course materials. **Every student is responsible for posting for every class no later than 7:00 pm on the day prior to our class meeting. Plan for this in your schedules!**

Rationale & Directions for Response posts:

- **The evening-before deadline** – Sundays by 7 PM, and Tuesdays by 7 PM -- gives us all time to read each others' posts and reflect on them before class, and to refer to them in our class discussion the following day. (You are welcome to post earlier than the deadline, i.e. at anytime during the week prior to our class meeting, as the discussion topics are already set up in Canvas.)
- **The aim** of these online discussions is to enable us to collectively determine the approach to stigma that we want to develop over the semester, and to ensure full student participation in charting the direction of our class discussions.
- **In the Tuesday posts** for discussion in Wednesday's class, please also share your responses to the film in your post. You may choose to write one paragraph on the film and another on the reading, or discuss them together, up to you!
- Reading Response posts should be **1-2 paragraph responses to the assigned readings and films.**
- **Undergraduate students** may choose to focus primarily on one reading, but if more than one reading is assigned for any given class be sure to frame your comments in light of the other readings for that day.
- **Graduate students** are responsible for addressing each assigned reading in their responses.
- **Graduate students** will also determine (in consultation with Prof. Seizer) an additional two books to read over the course of the semester that deal with a stigmatized population other than one we are focusing on in class. They will give a 10-15 min presentation to the class on the book's relevance to the study of stigma. (This means presenting two times over the course of the semester.)
- **Note that more broadly synthetic posts are always appreciated!** This means that you are always welcome to refer back to and draw out connections with prior readings or class discussions in your post.
- Try to suggest at least **one possible question for class discussion** in your post.
- I encourage you to read, reply, and comment on each other's posts.

Grading for the Response Posts:

- I try to read every student post for every class, though I grade only five student posts per class. I determine the posts that will be graded for each class randomly. This means that over the course of the semester each student will receive grades for five posts. If you have not posted on the day that your name is randomly selected, you will receive zero points for that post.
- You may miss three posts without penalty over the course of the semester; after that, your overall course grade will be lowered by 2% points for every missing post.

- Grading is numerical: 90-100 is the A range; 80-89 is the B range; 70-79 is the C range; and on down from there. Grades will be posted in the Canvas Gradebook so that you will know how you are doing in the class.

3. Midterm due March 20. 5 page take-home essay on the subject of different strategic responses to stigma, including such topics as the deployment of subcultural capital; the pros and cons of visibility and invisibility; and the creation and documentation of alternative rituals and bodily practices. The midterm essay will be **handed out in class on W March 9 and is due on Canvas before class on Monday March 20**

4. Final Project: The final for this class is an interactive web-based project in two parts. You have two options for this project, as described below. Each option has a **1st part (your report)** and a **2nd part (your response to another student's report)**.

Your report should allow you to further study questions raised in class, especially in an experiential way, regarding relations of stigma, the specific strategic responses to stigma among a particular community or people, and your own negotiation of these relations in researching your topic. You might think of topic selection here as a sort of pilot project: here is a chance to approach a subject of interest to you from a particular angle, that of stigma and its attendant relations. Hopefully this angle will add depth to what you envision doing with this interest as you proceed in life and in your future studies.

- Write your report in the first person.
- Reports should be between 1500-2000 words
- **Post your report in the Assignment "Final Projects" on Canvas by 1pm on Monday May 1**

At the current time there are a number of community groups that are organized to address the problems and aims of specific underserved and marginalized populations right here in the Bloomington community. I have listed sixteen of these groups below. I encourage you to select an issue/group that interests you, and begin volunteering/participating with this group right away as this semester begins. This will give you three+ months of experience working with a particular group to think with as we proceed in this course, as well as to write about in your final report. Your report can then become a kind of ethnographic account of your own changing understanding of the issues of stigma that this particular population is dealing with. Keep a journal & write fieldnotes during your participation. Feel free to include in your report your suggestions and reflections on the use of strategies for addressing this group's stigmatized status.

List of groups who represent underserved and stigmatized populations in Bloomington, and names of contact people [*NOTE: this is not a complete list and you will certainly find other groups!]

- **Indiana Recovery Alliance** (Alexandria Hollett, grad student at IU)
- **UndocuHoosier Alliance** (Gionni Ponce, Willy Palomo: grad students at IU)
- **PRISM** = group serving LGBTQ+ youth ages 12-20
- **Shalom Center** serving the homeless population in Bloomington with breakfast

- & lunch served daily M-F + many other services (Forrest Gilmore, founder)
- **People's Park food supply** (not the exact name of the group) = they bring hot meals to the homeless at 5 pm every Sunday in People's Park. They start cooking at 2:30 pm Sundays and welcome helpers. Jessica _____, spokesperson.
- **Mother Hubbard's Cupboard** = food pantry that provides food to any and all in need
- **Bloomington Against Islamophobia** (Amanda Lanzillo, History / India Studies graduate student)
- **IU Students for a Democratic Society** (spokesperson Stanley Njuguna, IU undergrad sophomore)
- **Students Against State Violence** (Nick Grevan, CLACS graduate student)
- **Stop criminalizing and stigmatizing poverty addiction and mental illness** (Alice Corey, IU Faculty)
- **Bloomington NAACP** (William Morris)
- **New Leaf, New Life** = providing assistance to persons released from prison, help finding work and reintegrating (Marilyn Dallas, Transition Program Manager, (821) 355-6842)
- **Jobs with Justice** (Patrick Brantlinger, Emeritus IU)
- **Bloomington Peace Action Committee** (David Keppel)
- **Women's International League for Peace and Freedom** (Diane Legomsky; Helen Rubin de Celisa, an IU student, started a campus chapter)
- **Feminist Student Association** (Morgan Mohr, IMP major)

Part One

Report Option 1:

Write up a report on an interview, event, topic, or experience that you either conduct, witness, research, or remember that allows you to explore questions of **the** management of stigma among a particular community, group, or category of people. Make your description "thick": that is, give us enough detail and characterization that your readers can usefully join you in thinking with and about your material. In your report, include sections on how this particular stigma relates to others we've discussed in class, and on how the situation you are considering sheds light on the workings of stigma in general. Consult and reference at least three textual sources in your report (books, journal or magazine articles, films, or websites). As a part of your research, use resources available through the IU Libraries and online to learn more about the topic of your report. It is strongly recommended that you discuss your topic with Professor Seizer prior to submission of your final report.

Report Option 2:

Here is your chance to write a paper that integrates the film component of this class with our readings and discussions! **Select and (re-)watch a movie that does *not* purport to be about stigma and write about the ways that stigma figures into the film in question.**

Structure your essay as follows:

- a one-to-two sentence rationale for your selection of this film for this assignment
- a one-paragraph summary of the film's plot, style, and key characters

- Select and analyze three specific scenes from the film for what they demonstrate about the way stigmatizing attitudes, discourses, ideologies, beliefs and/or fears shape action and outcome in this film (if any of these scenes are available on youtube please include these links in your essay!)
- Draw out comparisons between this film and the way that two other films from among those we've screened for this course have treated stigmatized characters or potentially stigmatizing situations.
- Bring into your discussion of the issues raised regarding stigma and how it is experienced and treated by this film at least two of the authors/theorists whose work we have considered in this course and whose ideas you find relevant for analyzing the issues raised by this film
- Offer a conclusion that sums up your sense of how this film might advance and/or hinder critical efforts to redress stigma

Note: For this essay, the umbrella category of your analysis should be **STIGMA**. In the course of your analysis you might discuss particular ways that familiar stigmatizing discourses of "race" "disability" "sexuality" "age" "ethnicity" (or any other particular stigma) play into the larger picture presented in this film.

Suggestions of recent films that would be great to use for this essay (all of which I have seen and think, would work well for this assignment):

"Flight" (Zemeckis, 2012); "Avatar" (Cameron, 2012); "The Intouchables" (Nakache, 2011); "Amour" (Haneke, 2012); "Skyfall" (Mendes, 2012); "Dirty Pretty Things" (Frears, 2002); "The Namesake" (Nair, 2006); "Once Were Warriors" (Tamajpro, 1994); "Monsoon Wedding" (Nair, 2001); "The Only Good Indian" (Willmott, 2009); "Never Let Me Go" (Romanek, 2010) "The Chant of Jimmie Blacksmith" (Schepisi, 1978); "Devi" (Satyajit Ray, 1960); "Gattaca" (Niccol, 1997); "Twin Falls Idaho" (Polish, 1999); "Darwin's Nightmare" (Sauper, 2004), "Incendies" (dir. Villeneuve, 2010), "Moonlight" (Jenkins, 2016).

If you choose to use a film other than one of those listed above please let me know at least a week before the assignment is due so that I can watch the film (& send me a link if you have it!)

[Note: I adapted this assignment from a creative writing professor who used it to address issues of race as portrayed in the film "Flight"; see his discussion in http://chronicle.com/blogs/linguafranca/2012/11/27/reading-denzel-washington/?cid=wb&utm_source=wb&utm_medium=en]

Part Two

Respond to the reports of two other students. The response portion of the project is designed to allow everyone to learn from your final project, not just me, thus creating a larger forum for discussion and thought. Your first response is to the posting of a student with whom I have paired you (I will provide this list in class): you will respond to each other's posted reports. Your second response is to a posting of your choice. In this way, every student's report will receive at least one response from a classmate, and possibly more. Post your responses by using the "Reply" tab in the Canvas discussion section for Final Projects so that all can benefit from your comments. **Response posts**

are due by 1pm Friday May 5.

The structure for the responses you give your classmates is as follows:

1. Which two further questions would you ask of the person or persons who figure in the report if you had the opportunity to do so, and why? (if you are responding to Option 2 on a film, which further questions would you ask of the film's director?)
2. Give feedback to the student writing the report on the choices they've made in their approach to the subject, and in their presentation of the resulting material. (Constructive comments and suggestions are the goal here.)
3. Which two theorists/authors/filmmakers whose work we've studied this semester do you think would have interesting comments and questions to ask of this report, and what might they be? (So for example, what kinds of questions might James Scott ask about the situation described here, and how might his questions refocus the study?)

Grading (by percentage points):

Attendance in class & film screenings, & Class Participation = 25%

FOR GRAD STUDENTS ONLY: Class Presentation is 5% of your Participation grade

Reading response postings on Canvas Discussion sections = 25%

Midterm essay due March 20 = 18%

Final Project report due May 2 = 25%

Final Project response due May 5 = 7%

Conduct

How can you get the most out of this course? Do the readings and assignments carefully, pay attention to the instructors and your classmates, treat everyone with respect, and do not be afraid to voice your ideas, opinions, observations, and questions in class (all this goes into my recognition and evaluation of your Class Participation). And, by all means, talk to your instructor. I genuinely want you to learn and succeed, and you should always feel free to approach me with your questions and concerns as the course progresses.

Until cyborg technology advances, we each have only two eyes and two ears surrounding one brain (at most). During discussion, we will hopefully be directing our main attention to each other or to the readings. Under the circumstances, additional glowing screens in the classroom are very likely to distract you and your classmates—not to mention me—from the task at hand. We also, however, need to have the readings available and in front of us. You may either print the readings out or bring them to class on a laptop, notebook, tablet, or other electronic screen-based device. If you bring readings to class in digital format, *please do not use your device for any purposes other than referring to the readings or taking notes*. If you want to follow up on a topic raised in class by doing some internet searching, please do so *only after class*; your reading response posts are a good place to include any additional information you found useful in relation to our class discussions. If I notice that you're doing anything else onscreen during class, or if a classmate complains of distraction, you will be marked as absent for the day and may be asked to leave. If you have trouble not compulsively checking your

email/IM/texts/facebook account/twitter feed, turn off your device's wireless access or consider a blocking program. Turn off all other devices before class begins. It is your responsibility to use technology appropriately.

Course Schedule

Class 1: M Jan 9: Introduction to syllabus and course objectives.

- fill out student info sheet
- review syllabus
- get your schedule set up to post reading responses on Sundays and Tuesdays by 7:00 pm!
- introduce Canvas site (not necessary?)
- Point out in Files: an eleven-page **study guide to reading Goffman:** definitions & key concepts
- Handout: "Flesh Trade: Weighing the Repugnance Factor," NY Times 7/9/06
- Handout: "German & Jewish & Neither" NY Times 1/6/14
- IN-CLASS viewing: "If You Could See Her Like I Do" from *Cabaret*, 1972

<p>Screening M Jan 9, 6:00 p.m. in RTV 226: "Paris Is Burning" (dir. Jennie Livingston, 1990; 71 min.)</p>
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Class 2: Wednesday Jan 11: Key texts and theories (1): Goffman day 1

Read:

- Goffman, Erving. 1963. *Stigma: Notes on the Management of Spoiled Identity*. Ch. 1, pp. 1-40.
- IN-CLASS collective reading: Todd Parr, 2001. *It's Okay to Be Different*. NY: Little, Brown & Co.

****NO CLASS MONDAY, JANUARY 16 FOR MARTIN LUTHER KING JR DAY****

Class 3: Wednesday Jan 18: Goffman day 2 Passing & Covering

Read:

- Goffman, E. 1963. *Stigma*, Ch.2, pp. 41-104.

Class 4: Monday Jan 23: Deeper into Passing, Covering, and their social implications

Read:

- Langston Hughes, 1933, "Passing," Ch. 4, and "Poor Little Black Fellow," Ch. 6, both in *The Ways of White Folks* [Canvas]
- Zora Neale Hurston, "Drenched in Light" (1924) and "Introduction" to *Mules and Men* (1935) [Canvas]

<p>Screening M Jan 23, 6:00 p.m. in RTV 226: "Six Degrees of Separation" (dir. Fred Schepisi, 1993; 112 min.)</p>

Class 5: Wednesday Jan 25: Goffman day 3: How stigma changes

Read:

- All students: Goffman, E. 1963. *Stigma*, Chs. 3-5, pp. 105-147 (finish the book)
- Grad students: Julia Kristeva, 1982. "Approaching Abjection" Ch. 1, pp 1-31, in *The Powers of Horror*. Columbia University Press.

IN-CLASS:

- Handout on the Subject: introduce the concentric circles model of subject positions (Judith Butler via Julia Kristeva)
- Handout: introduce "the charmed circle" (from Gayle Rubin, "Thinking Sex")

Class 6: Monday Jan 30: Covering and its implications for civil society

Read:

- Yoshino, Kenji. 2006. *Covering: the hidden assault on our civil rights*. "Preface" pp. ix-xii, and "An Uncovered Self" pp. 3-27 [Canvas]
- **Pallavi Rao**: present on Perumal Murugan's novel *One Part Woman*. Murugan came under attack from [Hindutva](#) supporters who claimed that his novel *Madhurobhagan* (2010) is blasphemous. The novel explores the problems of caste divisions in the context of a childless marriage and alludes to real-life places and communities such that actual communities were considered to be slurred. The book has been translated into English as *One Part Woman*.^[4] The protests by Hindu and caste-based outfits focused on the portrayal of historical traditions related to [Ardhanareeswarar Temple](#), where the eponymous presiding deity is part-[Shiva](#) and part-[Parvati](#) in one idol. The Tamil title of the book, *Madhorubagan*, is a translation of the name of the deity (Ardha-naree-eswarar), just as the English title, *One Part Woman*, is an allusion to the deity's form.

<p>Screening M Jan 30, 6:00 p.m. in RTV 226: "Tongues Untied" (dir. Marlon Riggs, 1990; 55 min.) "Chant d'Amour" (Jean Genet, 28 min)</p>
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Class 7: Wednesday Feb 1: Key texts and theories (2): Bourdieu day 1, "Taste classifies, and it classifies the classifier" (p. 6)

Read:

- Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgment of Taste*. "Introduction" (pp. 1-7) and "Conclusion" (pp. 466-484).

IN-CLASS:

- Handout: N Y Times article, "Class of 2008 Matches '07 on the SAT" 8/27/08: p.A13
- Grad student Meg Morley presents on the stigmatizing classification of Egyptian women bellydancers in Egypt, reporting on the book *A Trade Like Any Other* by Karin van Nieuwkerk

Class 8: Monday Feb 6: Bourdieu day 2: "Tastes are perhaps first and foremost distastes, disgust provoked by... the tastes of others" (p. 56)

Read:

- All students: Bourdieu, *Distinction*, Ch. 1, "The Aristocracy of Culture" pp. 11-58 – read as much as you can of this chapter.

- All students: Bourdieu, *Distinction*, Appendix 1, pp. 503-518.
- Grad students: Pick one more chapter of *Distinction* to read, and prepare a 5 minute presentation on this chapter that you will give in class.

IN-CLASS:

- viewing of musical examples discussed by Bourdieu, on youtube.com and in the opening scene of Woody Allen's film "Manhattan"

Screening M Feb 6, 6:00 p.m. in Ballantine 135:

"The Aristocrats" (Penn Jillette, 2006; 65 min.)

optional:

"Jesus is Magic" (Sarah Silverman, 2006; 68 min.)

Class 9: Wednesday Feb 8: Hebdige, Hipness, & (Music) Subcultures (Strategic Responses to Stigma 2)

Read:

- All students: Hebdige, Dick. 1979. Read the four page "Introduction" to *Subculture: The Meaning of Style* (Hebdige, Intro on Canvas)
- Undergrad Students: excerpts from Hebdige, Dick, pp. 130-143 in *The Subcultures Reader*, ed. Ken Gelder & Sarah Thornton 1997 (Canvas).
- Grad Students: Hebdige, Dick. 1979. *Subculture: The Meaning of Style*. Read the whole (short) book and meet Wed after class to discuss w Prof Seizer for 30 min.

IN-CLASS viewing:

- M.I.A. "Galang Galang" music video to try our hand at some interpretive readings of the meanings of style here!

Class 10: Monday Feb 13: Subculture and status

Read:

- Thornton, Sarah. 1997. "The Social Logic of Subcultural Capital" pp. 200-209 in *The Subcultures Reader*, ed. Gelder & Thornton, (Canvas)
- Becker, Howard. 1963. "The Culture of a Deviant Group: the 'jazz' musician" pp. 55-65 in *The Subcultures Reader* (Canvas)
- Irwin, John. 1970. "Notes on the Status of the Concept 'Subculture'," in *The Subcultures Reader*, pp. 66-69 (Canvas) 'Hipness' & Music Subcultures "

In class: Ashley Hemseth presents on BDSM subculture

Screening M Feb 13, 6:00 p.m. in Ballantine 135:

"The Runaways" (Sigismundi 2010, 106 min.)

Class 11: Wednesday Feb 15: Classic stigma – the freak show, Bogdan day 1

Read:

Bogdan, Robert. 1988. *Freak Show*. Pages vii-116, Preface & Part 1

In-class:

Screening of "Freaks" (dir. Todd Browning, 1932; 62 min.) The horror classic!

Class 12: Monday Feb 20: Bogdan, day 2: Issues in the display of persons (1)

Read:

- Bogdon, Robert. 1988. *Freak Show*. Chs. 9 & 10, pp. 234-281 (end of book)
- Joan Hawkins, 1996. "One of Us: Todd Browning's *Freaks*," in *Freakery*, ed. Rosemarie G. Thomson, NY: NYU Press, pp. 265-276. (Canvas)

***No Screening for our class on M Feb 20**

*However at 6:00 p.m. the SPEA Law and Public Policy event coordination team is hosting a screening of the Netflix documentary "13" (dir. Ava DuVernay, 2016).

This is a film we will screen at the end of the semester, but it certainly bears watching twice: LOTS of information here on a highly current topic: the history of the growth of mass incarceration of black men in the U.S. from 1980-present. Following the film screening an expert in the area of law and the prison system will lead an informed discussion. **GISB rm, 1106, snacks provided!**

Class 13: Wednesday Feb 22: What is done to some people to make others comfortable

Read:

- Dreger, Alice. 2004. Introduction & Chs. 1-3 in *One of Us: Conjoined Twins in Medical Discourse*.
- In class: TED talk by Alice Dreger: <http://on.ted.com/Dreger>

Supplementary material:

- Dominus, Susan. "Could Conjoined Twins Share a Mind?" *NY Times Magazine*, 5/25/11 (Canvas)

Class 14: Monday Feb 27: Issues in the display of persons: What to do? Taking on established display practices and entrenched attitudes

Read:

- Dreger, Ch. 4, "Freeing the Irish Giant"
- Rothschild, Joan. 2005. "Introduction" pp. 1-10, *The Dream of the Perfect Child*. (Canvas)

Screen in class: "Juggling Gender" (dir. Tami Gold, 1990, 29 min.)

Screening M Feb 27, 6:00 p.m., RTV 226:

"Face to Face: the Schapell twins" (1998 A&E, 120 min)

Optional: "Twin Falls Idaho" (Polish, 1999)

Class 15: Wednesday March 1: invisibility pros & cons: what history teaches us

Read:

Groce, Nora Ellen. 1985. *Everyone Here Spoke Sign Language*.

Class 16: Monday March 6: Claiming, aiming, and turning stigma around: performance as action (Strategic Response 3)

Read:

- B. Kirschenblatt-Gimblett. 1991. "Objects of Ethnography," in *Destination Culture*. (Canvas)
- Mannix, Daniel P. 1950. "Joining the Sideshow." In *Memoirs of a Sword*

- Swallower*. San Francisco: V/Search Publications reprint 1996, pp. 15-30 (Canvas)
- Screen in class: "The Couple in the Cage" (dir. Coco Fusco, 1993, 32 min.)

Screening M March 6, 6:00 p.m. in RTV 226:

"Un Cirque a New York" (dir. F. Pressman, 2002; 54 min.)
 "Sideshow Gals" (WEtv 2008 *The Secret Lives of Women* epis. 324, 44 min.)

Class 17: Wednesday March 8: Guest Speaker: The incomparable **Jennifer Miller** will join us today! (through Skype)

*MIDTERM EXAM HANDED OUT IN CLASS TODAY

Read:

- Fusco, Coco. 1995. "The Other History of Intercultural Performance." In *English is Broken Here*. NYC: The New Press, pp. 37-64 (Canvas)

MARCH 12-19 SPRING BREAK = NO CLASS

If possible, watch "Shameless: the Art of Disability" (dir. Klein, 2006) online at
http://www.nfb.ca/film/shameless_the_art_of_disability

Class 18: Monday March 20: Disability Activism 2: how Universal Design would change the world (strategic responses to stigma 5)

*MIDTERM EXAM ESSAY DUE TODAY: 5-page, double-spaced, 12-pt font essay uploaded as a word.doc or .docx document in the Assignments tab on our Canvas site

Read: four (very short! Total = 12 pages) news articles:

- King, Martha. "Unlimited by Design" *Inside MS*, Vol 16, No. 3, Fall 1998 pp. 10-13 (Canvas)
- Stone, Karen, "Practical, Beautiful, Humane" *Inside MS*, Vol 16, No. 3, Fall 1998 pp. 14-17 (Canvas)
- Ervin, Mike. "Visitability." *New Mobility*, Vol 8 No. 47, pp 40-43 (Canvas)
- Nussbaum, Debra. 1998. "Bringing the Visual World of the Web to the Blind." *NY Times*, March 26, 1998 (Canvas)

IN-CLASS: read aloud Jane Cowen-Fletcher, 1993. *Mama Zooms*. Scholastic Books.

Screening M Mar 20, 6:00 p.m. in RTV 226:

"Rolling" (dir. Gretchen Berland, 2003, 71 minutes)

Class 19: Wednesday March 22: Invisibility pros & cons (Strategic Responses to Stigma 4) -- *Staring Back*

Read:

- Lucy Grealy, "Pony Party" (Canvas)
- Leonard Kriegel, "Falling into life" (Canvas)
- Lathrop, D. 2003. "Tiny Tim" *New Mobility magazine*, Dec., p. 34-5 (Canvas)
- "Nancy Chapman, The Duchess of Leeds" (2007, *New Mobility*) (Canvas)

Grad students:

- Stryker, Susan. 1994. "My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage." *GLQ: A Journal of Lesbian and Gay*

Studies, pp. 237-254 (Canvas)

- Dave Roche (he figures in the film "SHAMELESS"): read his book "The Church of 80% Sincerity"

Class 20: Monday March 27: Strategic Responses to stigma 6: biological manipulations and transgender warriors

Read:

- Feinberg, Leslie. 1995. *Stone Butch Blues*. Read the first half of novel, Chapters 1-13

Screening M Mar 27, 6:00 p.m. in RTV 226:
"Southern Comfort" (dir. Kate Davis, 2003; 90 min.)
"She's A Boy I Knew" (dir. Gwen Haworth, 2007; 70 min.)

Class 21: Wednesday March 29: Transgender (day 2)

Read:

- *Stone Butch Blues*, finish novel (chapters 14-26)
- On raising a gender-less baby: "'Genderless' Baby Raises a Storm of Controversy" by Laura Stampler,
<http://www.parentdish.com/2011/05/26/genderless-baby>

In-class: Ashley Hemsath presents on *SM: Painful Perversion or Pleasurable Play?*

Supplementary reading:

- Grad Students read at least one chapter of Dreger, Alice. 1998. *Hermaphrodites and the Medical Invention of Sex*. Harvard U Press
-

Class 22: Monday April 3: Alice Goffman, like father like daughter

Read: Readings on Prisons of different types

- Alice Goffman, *On The Run* (2015) first half of book
- NY Times article w/ updated prison stats in IN: "This small Indiana county sends more people to prison than San Francisco and Durham",
<http://mobile.nytimes.com/2016/09/02/upshot/new-geography-of-prisons.html?referer=https://www.google.com/>

Screening M April 3, 6:00 p.m. in RTV 226:
"Moonlight" (dir. Barry Jenkins, 2016)
This film won the Oscar for Best Picture this year!

Class 23: Wednesday April 5: Alice Goffman

Read:

- *On the Run* (finish the book)
- Grad student Jiling Duan reports on a book on intersections between race and transgender

Class 24: Monday April 10: pockets of periphery in the core

Read:

- Ian Frazier, 2000. *On The Rez*. Ch 1 (pp. 1-19) & Ch. 5 (pp. 70-92) (Canvas)

Screening M April 10, 6:00 p.m. in RTV 226:
"Smoke Signals" (Sherman Alexie)
OR
"Rabbit Proof Fence" (dir. Philip Noyce, 2002; 94 min)

Class 25: Wednesday April 12: Strategic responses to stigma 7: what would constitute restitution?

Read:

3 articles on the 2013 adoption case of Baby Veronica & her Cherokee bio-Dad
Dusten Brown re: the Indian Child Welfare Act of 1978:

- Liptak, Adam. 12/24/12. "Case Pits Adoptive Parents Against Tribal Rights"
New York Times.
- Frosch, Dan. 8/13/13. "Custody Battle Continues Despite Ruling by Justices"
New York Times.
- "Baby Veronica" Handed Over to Adoptive Parents, Cherokee Nation Confirms"
9/24/13, CBS News
- Ta-Nihisi Coates, 2014. "The Case for Reparation." The Atlantic. PDF is in files,
but the website also has better maps (if you can stand the ads):
<https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>

Recommended (required of grad students):

- Aviv, Rachel. 12/10/12. "Netherland: Homeless in New York, a young gay
woman learns to survive." *The New Yorker* magazine.

Class 26: Monday April 17: Everyday Resistance (strategic responses to stigma 8) and
Collective resistance: the beginnings of a movement

- Scott, James. 1985. *Weapons of the Weak*, Chs 1 & 2, "Small Arms Fire in the Class
War," and "Normal Exploitation, Normal Resistance," pp. 1-47 (Canvas)
- Seizer, Susan. 2002. "Roadwork: Offstage with Special Drama Actresses in South
India." *Everyday Life in South Asia*, ed. Mines & Lamb. Pp. 116-131. (Canvas =
SHORT Roadwork)

Screening M April 17, 6:00 p.m. in RTV 226:
"Eyes on the Prize" Part One: Awakenings, 1954-556
(Emmet Till and the Montgomery bus boycott)

Class 27: Wednesday April 19: on colonialism & capitalism in the world system

Read:

- Orwell, George. 1936. "Shooting an Elephant," *The Orwell Reader* pp. 3-9 (Canvas)
- Open slot for reading suggested by grad student/s

In class:

- Grad student presentation: Jiling Duang presents to the class on a book on the phenomenon called "left-over women" in China; women who remain unmarried by choice, and the daily pressure they face from both the family and the society. The book attends to young feminists' resistance, and Jiling has video documenting these young women's use of creative performance arts as resistance.

Class 28: Monday April 24: who are we stigmatizing these days?

Read:

EITHER

- another open slot for reading suggested by grad student/s on abuses of the world system

Final film screening M April 24, 6:00 pm
 "Darwin's Nightmare" (dir. Hubert Sauper, 2004)

OR

- Lepselter, Susan. 2010. "The Disorder of Things: Neoliberal Hoarding Narratives." (*Anthropological Quarterly*)
- In-class viewing of televised segments discussed in our reading for today

*Prof. Lepselter will join us in class for the discussion of her essay

Screening M April 24, 6:00 p.m
 "What's Eating Gilbert Grape?" (dir. Lasse Hallstrom, 1993, 118 min)

Class 29: Wednesday April 26: on contemporary stigmatized identities

- Student presentations of their experiences volunteering with local groups

FINALS SCHEDULE

Final Report: post due Monday May 1 by 1pm

Final Reply: post due Friday May 5 by 1pm

Our final meeting as a class: Wed. May 3 at the usual time. We will do class evaluations, eat donuts, debrief from the semester, and discuss your experiences with the final reports & responses. Happy Summer!

Additional Readings / Optional Readings:

1. Readings on Prisons:

- *Total Confinement: Madness and Reason in the Maximum Security Prison*, Lorna A. Rhodes, 2004 U CA Press [Micol Seigel, AMST could come talk] Micol's recommendation for a film:
- "I've Loved you so long" French film about a woman reentering after 15 years in prison after killing her 10-year-old son
- "Concrete, Steel, and Paint" – watch the trailer; "You have to do the apologetic speak"

2. Same-sex marriage as a case study of a stigmatized category that has changed in our lifetime.

- The Supreme Court decision of 6/26/15, Oberfell. Same sex marriage ruled a constitutional right. What allowed this to happen? Same-sex couples were not only everywhere but they had long term relationships (45 years, 62 years) that could not be deemed transient, esp. given that USA is only 250 years old, such relationships have been part of this nation for a fifth of that time!
- Read the *Declaration of Independence* alongside this:
"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.--That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, --That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.--Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.