1. **Title of the module**

ARTS5220 (ART522) Disability and the Arts

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Single Honours in Drama and Theatre

BA Joint Honours in Drama and Theatre

BA Single Honours in Film

BA Joint Honours in Film

BA Single Honours in Art History

BA Joint Honours in Art History

BA Media Studies

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

1. Demonstrate a knowledge of the ways in which the arts (drama, film and visual art) engage with disability and the politics of disability identity;

2. Understand the different modes of analysis undertaken by academics in disability studies and ‘crip theory’, and how it applies to the study of the arts;

3. Critically engage with the work of disabled artists through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;

4. Through analysing the current practice within theatres, cinemas and galleries, demonstrate a greater understanding of disabling barriers in artistic institutions.

5. Demonstrate an understanding of the interplay between the lived experience of disability, the ethics and politics of disability representation and the aesthetics of disability arts.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

1. Develop skills in critical and historical analysis, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of persuasive arguments;

2. Develop the skills of communication, improving performance, and problem-solving;

3. Locate and use appropriately a range of learning and reference resources (including academic books, journals and articles as well as writings by disability activists);

4. Employ information technologies to research and present their work;

5. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in written form;

6. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a degree of autonomy and self-reflexive awareness is achieved in these tasks.

1. **A synopsis of the curriculum**

This module will look at disability in the arts, covering theatre, film and visual art. The students will engage with the historical representation of disability within the arts and the way in which disability scholars have critically engaged with it. The students will also look at arts institutions (i.e. theatres, cinemas and galleries) and the disabling barriers within those institutions that prevent the full participation of people with impairments in the arts. This will culminate in an ‘accessibility review’, whereby the students analyse the adjustments made by arts institutions for people with impairments and the extent to which they are effective. Finally, the students will engage with examples of contemporary disabled artists whose impairments informs the aesthetic qualities of their work.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Davis, Lennard (2016) *The Disability Studies Reader*. (5th Ed.) London: Routledge.

Johnson, Kirsty (2016) *Disability and Modern Theatre*. London: Bloomsbury Methuen Drama.

Kuppers, Petra (2014) *Studying Disability Arts and Culture*. Basingstoke: Palgrave Macmillan.

McGuer, Robert (2006) *Crip Theory: Cultural Signs of Queerness and Disability*. New York: New York University Press.

Millett-Gallent, Ann (2012) *The Disabled Body in Contemporary Art*. Basingstoke: Palgrave Macmillan.

Mitchell, David T. and Sharon L. Snyder (2000) *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Michigan: University of Michigan Press

Norden, Martin (1994) *Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick: Rutgers University Press

Siebers, Tobin (2010) *Disability Aesthetics*. Michigan: University of Michigan Press.

1. **Learning and teaching methods**

This module will be taught by means of lectures, seminars and screenings.

Contact hours: 50

Private Study Hours: 250

Total study hours: 300

1. **Assessment methods**
   1. Main Assessment Methods

100% Coursework, comprising:

Assessment 1: Essay, 3,000 words (50%)

Assessment 2: Accessibility Review, 3,000 words (50%)

* 1. Reassessment Methods

Like-for-like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.4* | *9.5* | *9.6* | *9.7* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| *Private Study* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  |  |  |
| *seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *screenings* | **x** |  |  |  | **x** | **x** |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Accessibility*  *review* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

In terms of subject content, the students will study the work of disabled artists across the globe, particularly in the United States, Australia and Canada, and whilst the focus will be on the UK cultural context we’ll touch on legal requirements around accessibility in different countries. Students will investigate case studies of events, both nationally and internationally, which are exemplary in accommodating disabled audiences. Moreover, many of the leading disabled scholars engaging in practice-based research make work in the U.S., such as Petra Kuppers (Michigan) and Carrie Sandhal (Illinois).

More generally, the topic of disability cannot be understood without recourse to cultural contexts (e.g. social attitudes towards disability and legal requirements to make institutions accessible), so the course will address the way in which disabling social barriers differ across countries.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 02/02/18 | Major | September 2018 | 3, 8-10, 13, 14 | No |
|  |  |  |  |  |