

DEAF LITERATURE'S TRANSFORMATIVE IMPACT ON COGNITION

Rachel Mazique

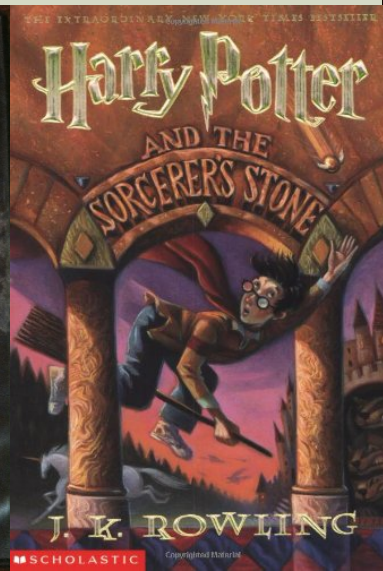
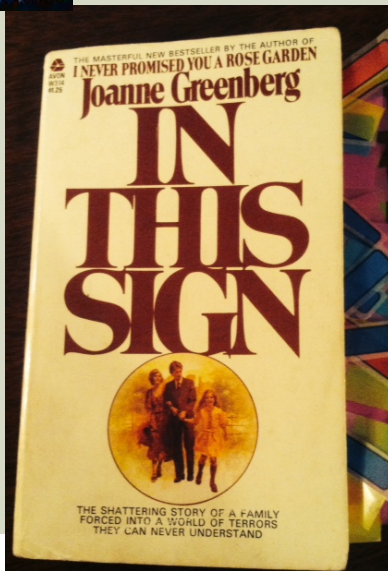
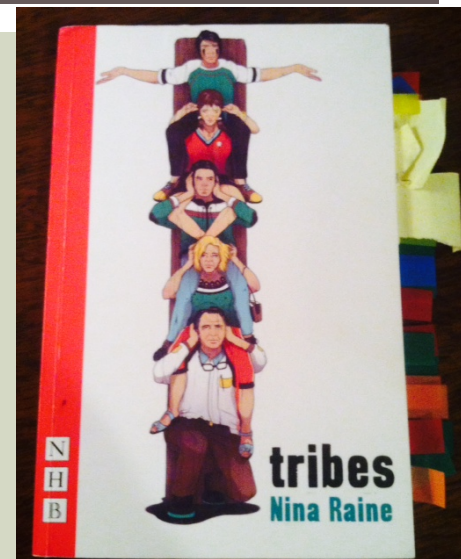
Department of Liberal Studies

NTID

Our Primary Texts



2 novels, 1 play, 1
semi-graphic novel,
1 film

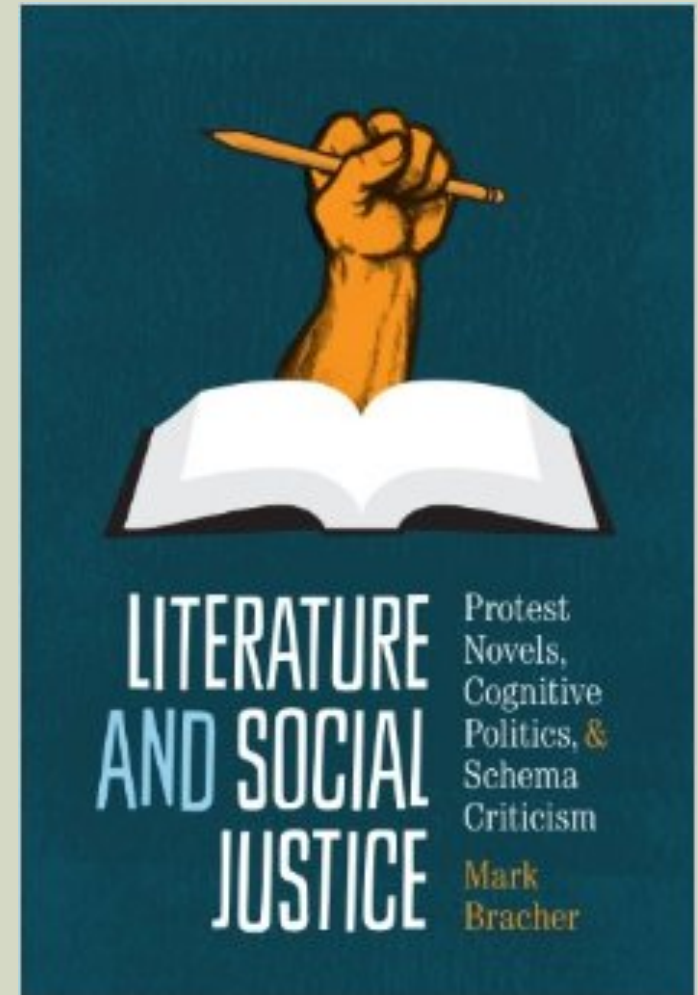


Tribes
coming soon
to NTID's
Robert F.
Panara
Theatre! (Feb.
4-7)

LITERATURE & INFORMATION PROCESSING

Information processing routines:

1. Expectations
2. Attention
3. Inferences
4. Suppositions



A FEW STEREOTYPES & SOME COUNTER-EXEMPLARS

DEAF



What Society
Thinks We Do



What Audiologists
Think We Do



Writer / Barefoot Skier



Technology Coordinator



Actress

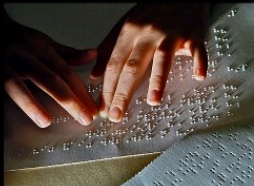


CEO of The M Project

What We Really Do



What AGBell
Wants Us Do



What Waitresses
Think We Do

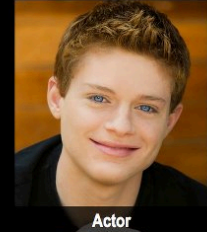
DEAF



What Society
Thinks We Do



What Audiologists
Think We Do



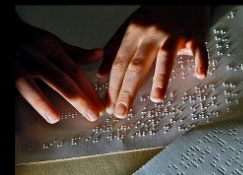
Actor



World Travelers



What AGBell
Wants Us Do



What Waitresses
Think We Do



Airline Maintenance Crew



Firefighter/EMT

What We Really Do

Required Readings

- “Understanding Harry Potter: Parallels to the Deaf World” by Todd Czubek and Janey Greenwald. *Journal of Deaf Studies and Deaf Education*
- “World of Silence and Not Listening: ‘Tribes,’ by Nina Raine, at the Barrow Street Theater” by Ben Brantley. *The New York Times*
- “Brian Selznick is ‘Wonderstruck’ by Novel and Movie” by Bob Minzesheimer. *USA Today*
- “‘Hugo’s author’s latest leaves readers ‘Wonderstruck’” by Christian DuChateau. *CNN*
- “Exploring the ‘Hearing Line’: Deafness, Laughter, and Mark Twain” by Christopher Krentz in *Disability Studies: Enabling the Humanities*
- “Introduction.” *Writing Deafness: The Hearing Line in Nineteenth-Century American Literature* by Christopher Krentz
- “Introduction.” *Visual Culture: An Introduction* by John A. Walker and Sarah Chaplin
- Selections from *A Short Guide to Writing About Film* by Timothy Corrigan
- Selections from *The World is a Text: Writing, Reading and Thinking about Visual and Popular Culture* by Jonathan Silverman and Dean Rader
- Selections from *Practices of Looking: An Introduction to Visual Culture* by Marita Sturken and Lisa Cartwright
- Selections from *Literary Theory: A Very Short Introduction* by Jonathan Culler such as: “What is Theory?”; “Literature and Cultural Studies” and “What Is Literature and Does it Matter?”
- Selections from *Critical Theory Today: A User-Friendly Guide* by Lois Tyson such as “Everything You Wanted to Know about Theory But Were Afraid to Ask”

Critical Concepts and Terms from Deaf Studies

- 1. [audism](#)
- 2. [dysconscious audism](#)
- 3. [Deaf vs deaf](#), or the sociocultural view on being Deaf vs the pathological, medical view on deafness as hearing-impairment/hearing loss. (See the 2 dictionary definitions that I link to in the blog post).
- 4. [Deafnicity](#), or Deaf ethnicity
- 5. [Deafhood](#): the process of discovering one's Deaf identity; its opposite would be deafness (from Paddy Ladd's *Understanding Deaf Culture: In Search of Deafhood*)
- 6. [Sign Language Peoples](#) (SLPs)
- 7. [hearing privilege](#)
- 8. [hearing hegemony](#); definition of [hegemony](#)
- 9. [ideology of ability](#)
- 10. [the hearing line](#)
- 11. [Children of Deaf Adults \(CODAs\)](#); Kids of Deaf Adults (KODAs); Siblings of Deaf Adults (SODAs); [Deaf of Deaf Adults \(DODA\)](#)—this acronym describes me as I'm a Deaf person with Deaf parents. The most commonly known acronym in this list is CODA although I've seen the other three used as well.
- 12. [compulsory hearing](#) (from Kristen Harmon's article: "Deaf Matters: Compulsory Hearing and Ability Trouble")
- 13. [hearingness](#)
- 14. [Deaf-centric](#); for a straightforward definition, see this [blog post](#)
- 15. [hearing-centric/phonocentric](#)

THE “HEARING LINE” AND READING THROUGH A DEAF LENS

writing
deafness

(THE HEARING LINE IN
NINETEENTH-CENTURY
AMERICAN LITERATURE
CHRISTOPHER KRENTZ)



THAT DEAF Wizard

BY MATT DAIGLE



©M:DAIGLE www.thatdeafguy.com

UNDERSTANDING HARRY POTTER: PARALLELS TO THE DEAF WORLD

Todd A. Czubek and Janey Greenwald (2005) *Journal of Deaf Studies and Deaf Education*

PAIRING THE UNFAMILIAR “HEARING LINE” WITH THE FAMILIAR: HARRY POTTER

- “It was very interesting to me how quickly I made that parallel once I was decidedly reading *Harry Potter and the Sorcerer’s Stone* through a Deaf lens” (Cohen, Week 11).
- When we first received the assignment of Harry Potter as a book we were going to be reading, I didn’t understand how it fit into the other curriculum. But now, after reading [...] *Understanding Harry Potter: Parallels to the Deaf World*, and the video in class on Tuesday, I see without a doubt the connection between Harry Potter and the Deaf community. (Faith, Week 11).

TRANSFORMATIVE IMPACTS

- The most important thing that I have learned from this class is a new perspective. Part of this is the ability to look through different pieces of literature through a Deaf lens. Although I had been exposed to Deaf culture beforehand, I had never read anything through a Deaf lens the way that we did with *Harry Potter and the Sorcerer's Stone*. I really enjoyed getting to take something that I had read several times and read it again in a completely different way. Another aspect of this new perspective is how to read almost everything as a text. [...] This class really has given me a new perspective on how I look at books and movies and other “texts”, and I will not forget that. (Week 14)

Literature, Visual Culture, and Deaf Studies

A class blog at the University of Texas at Austin

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[Some Critical Concepts and Terms from Deaf Studies](#)

Final Critical Analysis Paper

For this final paper, **an analysis of the hearing line** in your chosen primary text, I ask you to **make the effort to feel some of the feelings** of the imaginary characters in the literary texts we've read. You will then **connect your emotional response to your beliefs (ideology)** and define these beliefs as you **incorporate this reader response approach** to one of our four primary texts **with a critical analysis of the hearing line**.

BIAS CORRECTION

Value in self as a deaf person:

April 28, 2014 at 10:58 pm

This class was my favorite class this semester. At first, I was a little apprehensive about taking this class, but that passed quickly. Every day, I learned something that was new and intriguing. Because of this class, I have developed a lifelong respect for Deaf Studies and the Deaf community. Throughout my life, I had knowledge of the deaf community, but it was often vague or a rash judgment influenced by others. Because of this class, I was allowed to learn about it and have a small view of it. I now understand and accept that everyone is different when it comes to their Deaf identity and how they approach their lives. I took this class so that I could learn more about D/deaf studies and have an understanding of what/who I am.

EMPATHETIC UNDERSTANDING

Emotions + changed ways of seeing= new allies

asure of looking at images” (31). With works like *Tribes* and *Family Dog*, people who are unaware of Deaf culture or reluctant to learn, may find themselves emotionally attached to the characters, or even empathize with them, making them more invested and interested in learning about Deaf culture. Several people identify as the “black sheep” in their family, and can understand that it is like to be the only one who does not belong. Texts like these, as well as their emotional impact, are vital to giving people a new perspective on the world. Hopefully, this new perspective will help people grow into allies from unexpected and unexplored places. The hearing line may be present, but it does not have to be a divider.

INFORMATION PROCESSING & PERCEPTION

First of all, I would like to say that I consider the opportunity to take this course a huge blessing. Sure, I have had courses with interesting material (that I mostly didn't read), great teachers, group discussions, etc., but never one course that makes all of these elements seamlessly work together to create educators. I think that's what Ms. Mazique has made of us.

We have not merely been exposed to a different "global culture." We have (hopefully) read the material needed to view everything through different lens, seek out more stories for your single stories, see the world as a collection of different worlds that seem eccentric and unrelated, but in reality overlap. We have also been asked to place our own ideologies under scrutiny. So many people live completely oblivious to the underlying influences behind their belief systems, but here, we've been given the chance to not only analyze them, but change them. The best part of all of this is that I believe our belief systems have already been changed for the better.

**Dismantling
harmful
ideologies &
new lenses**

TRANSFORMATIVE POTENTIAL

Career changes:

helped create in me. This new way of thinking begs for more stories, more perspectives, demands more respect, more justice. So great has been the impact of this course, that I have chosen to **change** the aim of my career. I will be applying to grad school soon, and I honestly did not really have a strong reason for being an audiologist. I was only thinking of helping those with hearing loss. This class gave me the chance to really listen to my audiology lectures and see the **desensitizing words** that are thrown around in the field. So, I began to think: "If audiologists say they are committed to making life better for those who cannot hear, why are we the Death Eaters of the Deaf World?" It has become my personal mission to enter the world of audiology and infect as many audiologists as I need to **completely change** the field's ethical system. I also plan to focus my research on the bilingual/bicultural approach for early childhood intervention (instead of the cochlear implant, oral-only approach that many audiologists believe in). As far-fetched as this all sounds, I have hope. This course has given me hope for the world. One course completely changed the way I think about the world. I think we can also change others' minds.

INTERROGATING AUDIST IDEOLOGIES

Valuing hypothetical Deaf babies:

As I watched this episode, I agreed with everything April said. I, also, felt deep admiration and pride that she, hearing, would so faithfully defend Deaf culture. Her words also have challenged me to consider how I would raise my future child, if he or she was deaf. I would refuse to abide by my former ideology of ability in the raising of my child. I would faithfully immerse him or her into Deaf culture and ensure that he or she knows that one's ability does not depend on one's hearing status in any way. Joanne Greenberg indicates her ideology of ability in her novel, *In This Sign*. Consequently, her set of beliefs made me feel disgust, frustration and shame that I, too, once subscribed to such an ideology. Further, the emotion of a recent *Grey's Anatomy* episode confirmed my new ideology of Deaf culture and caused me to explore how I would overcome the hearing line and raise my hypothetically deaf child.

BIAS CORRECTION

Rocking (mental) worlds:

In October 2013, new to the Department of English, I began to peruse the Spring 2014 English course catalog with much excitement. The title of the second course on the list caught my eye: “Literature, Visual Culture & Deaf Studies.” The words, “popular culture” and “film” within the course description excited me and without further thought, I registered for it. Unbeknownst to me, this course and its instructor would soon rock my world and forever alter my ideology.

THANKS FOR WATCHING!

- Feedback and questions welcome

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Literature, Visual Culture, Deaf Studies blogs:

Spring 2014:

<http://sites.utexas.edu/litblogs/>

AND

Fall 2014:

<http://sites.utexas.edu/litblog/>