

## **Museum Checklist:**

Special Olympics Medal

Fix the phrase poster (separate doc)

Coins text (Sanhedrin 38a)- playdoh and coins, compare to mirror

Moses man of words text (Exodus)

Don't curse the deaf (Leviticus)

Artists with disability gallery

Handicap sign update

Capitol Crawl

Disabilities in Hollywood

Wonder

The Reason I Jump

All Cats Have Aspergers Syndrome

Ezekiel Quote (Watts Belser Quote)

Set

Invisible disability image

Audre Lorde image

2 examples of "inspirational" posters

Clip of Guinness commercial and/or Praying with Lior clip

Pledge to End the Word

Graffiti wall (draw or write whatever you want!)- flipchart paper

Guinness commercial (play on loop): <https://www.youtube.com/watch?v=iiB3YNTcsAA>

Praying with Lior clip (play on loop): <https://www.youtube.com/watch?v=AkSdhtAjfSI>

**Disabled Persons Rally, Crawl Up Capitol Steps : Congress: Scores protest delays in passage of rights legislation. The logjam in the House is expected to break soon.**

**March 13, 1990 | WILLIAM J. EATON | TIMES STAFF WRITER**

[http://articles.latimes.com/1990-03-13/news/mn-211\\_1\\_capitol-steps](http://articles.latimes.com/1990-03-13/news/mn-211_1_capitol-steps)

WASHINGTON — Crawling up the Capitol steps to dramatize the barriers confronting them, scores of disabled persons rallied Monday to protest delays in congressional action on a Senate-passed bill to expand their access to jobs, transportation and public services.

The legislation, endorsed by President Bush, has broad bipartisan backing but has been moving at glacial speed through four House committees since it was approved overwhelmingly by the Senate last September.

"Two centuries is long enough for people with disabilities to wait before the constitutional promise of justice is kept," Justin W. Dart Jr., chairman of the President's Committee on Employment of People with Disabilities, told the rally.

"If we have to come back, perhaps we'll simply stay until they pass (the bill)," said I. King Jordan, first deaf president of Gallaudet College for the deaf, hinting at a Capitol Hill camp-in for the disabled.

Organizers of the rally said disabled persons from 30 states, including many in wheelchairs, came to demand immediate action on the bill without any weakening amendments.

At the close of the rally, when dozens left their wheelchairs to crawl to the Capitol entrance, spectators' attention focused on 8-year-old Jennifer Keelan of Denver, who propelled herself to the top of the steep stone steps using only her knees and elbows.

Nearby, sprawled on her back and inching ahead slowly, was Paulette Patterson, 33, of Chicago.

"I want my civil rights," Patterson said. "I want to be treated like a human being."

Despite grumbling from rally-goers that the Bush Administration and Democratic leaders were relaxing their efforts on behalf of the measure, key advocates predicted the House logjam will be broken in the next few weeks.

The House Energy and Commerce Committee is expected to approve its part of the legislation today, followed by similar action by the Public Works and Judiciary committees. Final House passage appears likely to occur by May.

Ralph Neas, executive director of the Leadership Conference on Civil Rights, said the unusual lobbying effort would provide a "final push" to the legislation, which he forecast would clear the House with no more than 100 votes against it.

The demonstration at the West Front of the Capitol had some of the fervor of a civil rights rally of the 1960s as the demonstrators chanted slogans and sang songs to underscore their message to Congress.

Rep. Patricia Schroeder (D-Colo.) made the comparison, telling the crowd: "What we did for civil rights in the 1960s we forgot to do for people with disabilities."

Another member of Congress, Rep. Major R. Owens (D-N.Y.), said there are still threats to passage of the bill from conservative lawmakers and powerful business interests who oppose the legislation's provisions on disabled access to transportation.

"All the i's have been dotted and all the t's have been crossed," Owens said. "There have been enough negotiations--delay is the real enemy."

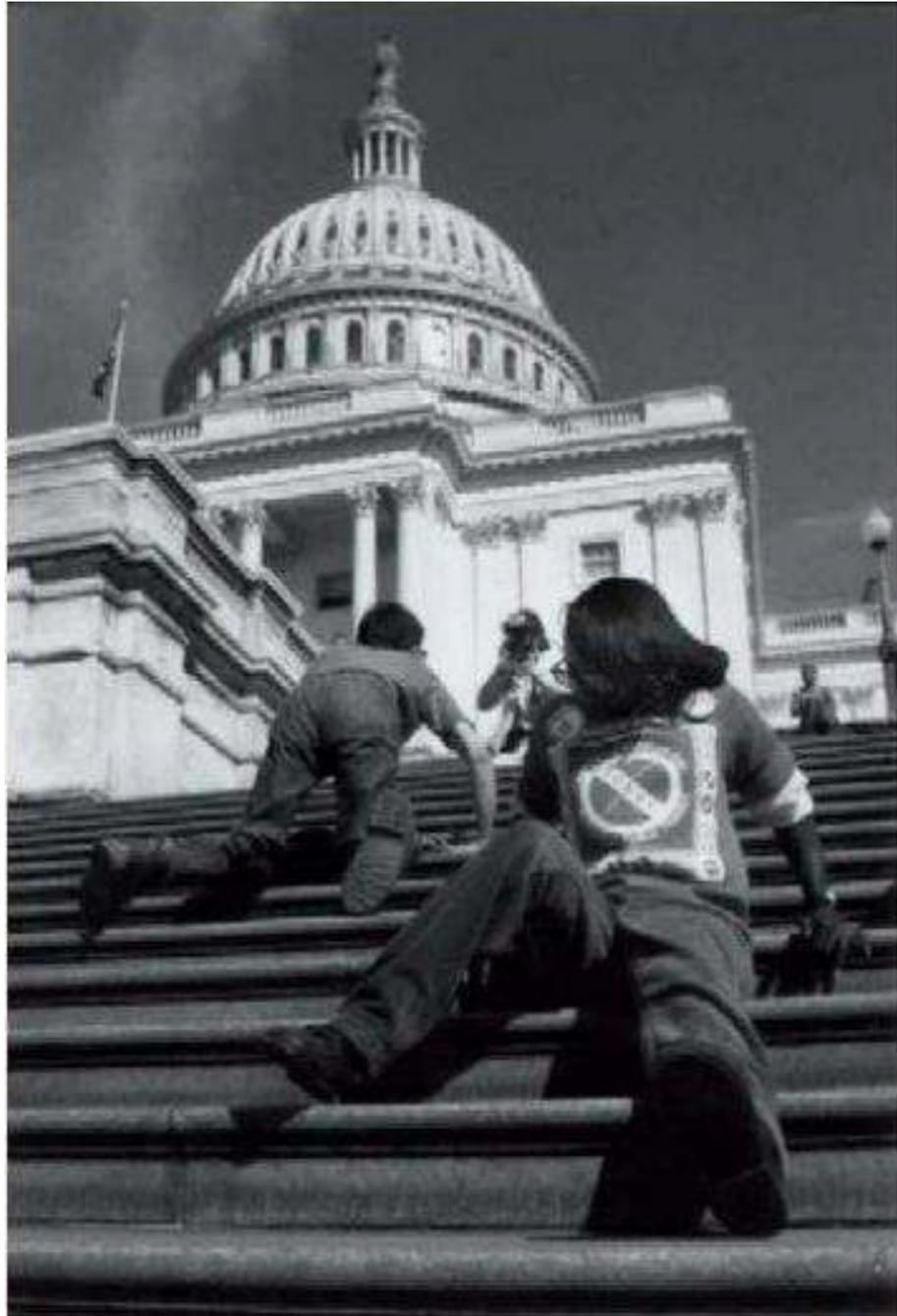
Speaking for the Bush Administration, however, Chairman Evan J. Kemp Jr. of the Equal Employment Opportunity Commission denied any lack of enthusiasm by the White House. Kemp, who uses a wheelchair, said: "This Administration is more for the bill today than it was 14 months ago. . . . We have solidarity. Solidarity made Poland free; It can make us free, too."

But James Brady, former press secretary to President Ronald Reagan, expressed impatience with Congress' rate of progress.

"I hope these politicians are awake and listening. If not, we'll be back," said Brady, who was disabled when he was shot in the head during an attempt on Reagan's life.

Meantime, Atty. Gen. Dick Thornburgh notified key members of the House that the Administration would seek a change in the Senate-passed bill to make clear that disabled persons who are willfully discriminated against would not be entitled to monetary damages.

The "clarifying amendment" will be introduced during the House Judiciary Committee's consideration of the bill this month, Thornburgh said, adding: "We will . . . continue to support expeditious passage of the Americans with Disabilities Act with this clarification."



# **Babylonian Talmud Tractate Sanhedrin 38a**

If a human mints many coins from one mold, they are all identical, but the Divine fashioned all people after the first humans, Adam and Eve, and not one person resembles another. Each is unique.

**\*\*\*Stamp some coins and compare it with the image you see in the mirror, or by tracing the shape of your face.**

## JOSEPH CARTIN

Cartin is from Brooklyn and actively lives with bipolar disorder. He has been active in the Mental Health Consumer Movement since 1990 and considers himself a “psychiatric survivor”. He has won numerous art competitions and does corporate design work in addition to his art.

<http://www.webdesignerdepot.com/2010/03/the-amazing-art-of-disabled-artists/>



## MARIA ILIOU

Maria Iliou is a Greek artist with autism spectrum disorder. She lives in Long Island, New York, and is an advocate for the rights of people with autism.

<http://www.webdesignerdepot.com/2010/03/the-amazing-art-of-disabled-artists/>



## MICHAEL MONACO

Michael Monaco is a quadriplegic who paints with his mouth. His work has been featured in global exhibitions and he is a member of the Mouth and Foot Painters Association.

<http://www.webdesignerdepot.com/2010/03/the-amazing-art-of-disabled-artists/>





**Not  
every  
disability  
is  
Visible.**

“

*It is not our differences  
that divide us. It is our  
inability to recognize,  
accept, and celebrate  
those differences.*

~ Audre Lorde ~

”

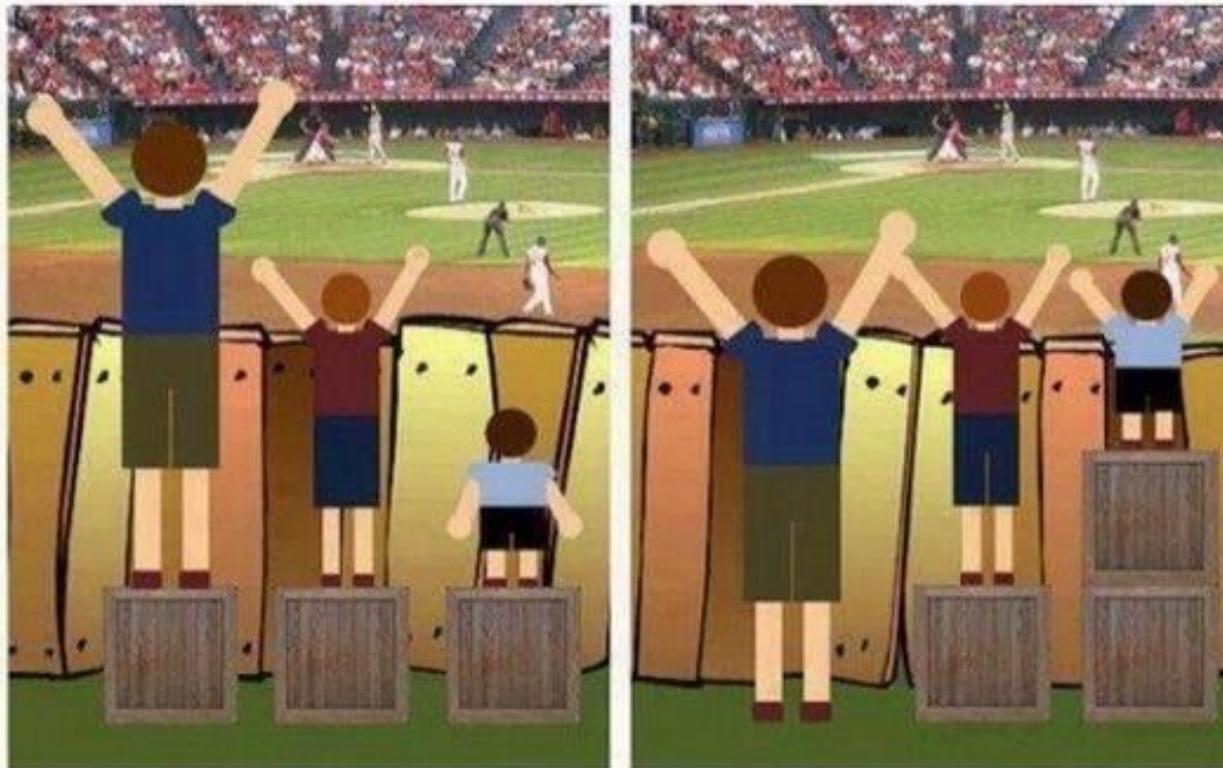
OkkyDay.com

Your  
excuse  
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invalid.

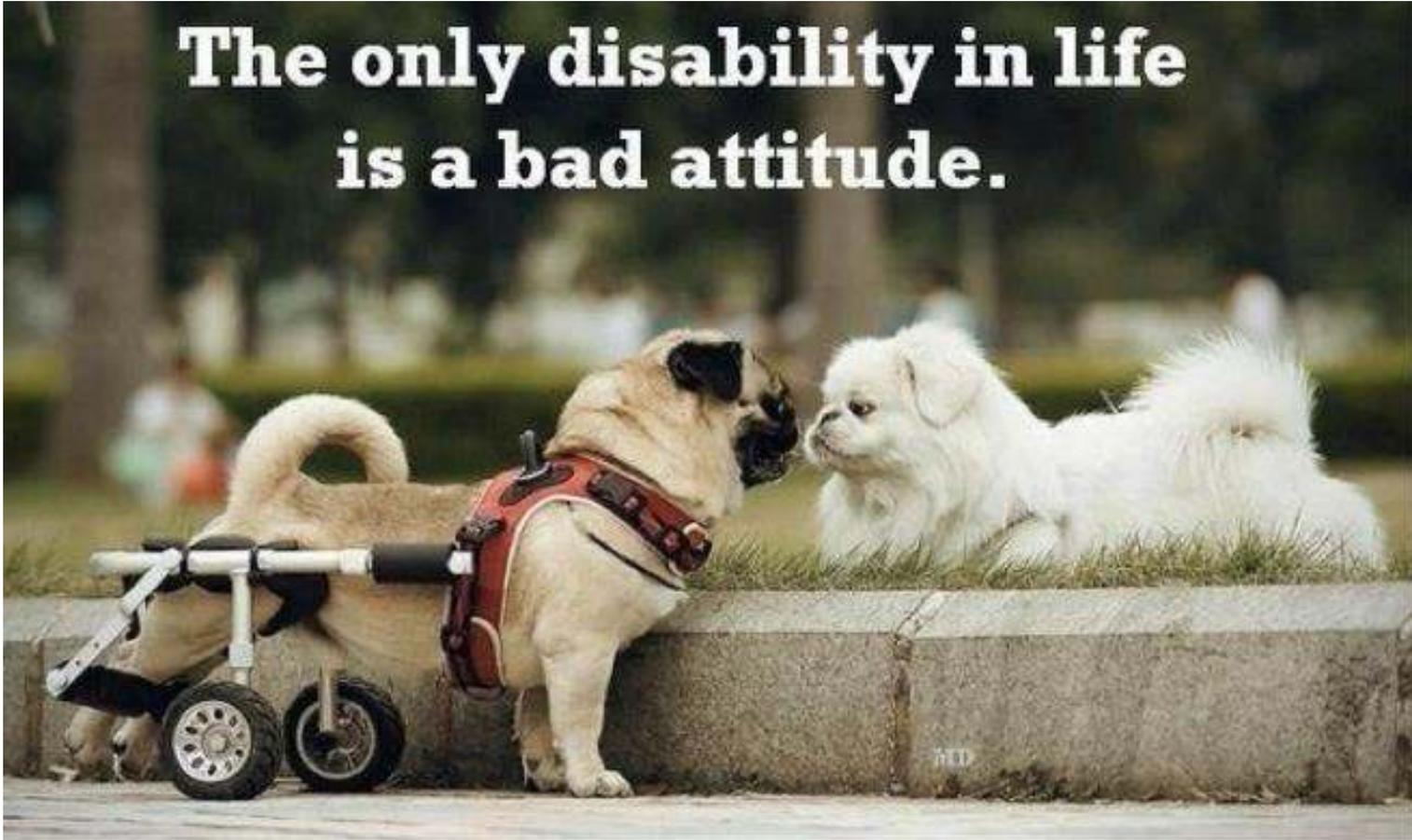


# EQUAL

# FAIR



**The only disability in life  
is a bad attitude.**





**HANDICAPPED  
PARKING**



**RESERVED  
PARKING**

Pledge to end the use of the  
#Rword at [r-word.org](http://r-word.org)

**SPREAD THE WORD  
TO END THE WORD.**



## “God Has Wheels!”

**Ezekiel 1:20-21 (Ezekiel has a vision of Divine creatures that among other features have wheels):**

“Wherever the spirit impelled them to go, they went—wherever the spirit impelled them—and the wheels were borne alongside them; for the spirit of the creatures was in the wheels.

When those moved, these moved; and when those stood still, these stood still; and when those were borne above the earth, the wheels were borne alongside them—for the spirit of the creatures was in the wheels.”

“One recent Shavuot, Ezekiel’s vision split open my imagination. Hearing those words chanted, I felt a jolt of recognition, an intimate familiarity. I thought: God has wheels!

When I think of God on wheels, I think of the delight I take in my own chair. I sense the holy possibility that my own body knows, the way wheels set me free and open up my spirit.”

-Rabbi Julia Watts Belser, “God on Wheels: Disability and Jewish Feminist Theology”  
(With thanks to Rabbi Ruti Regan)

## **At the Burning Bush (Exodus 4:10-12)**

But Moses said to the LORD, “Please, O Lord, I have never been a man of words, either in times past or now that You have spoken to Your servant; I am slow of speech and slow of tongue.”

And the LORD said to him, “Who gives man speech? Who makes him mute or deaf, seeing or blind? Is it not I, the LORD?

Now go, and I will be with you as you speak and will instruct you what to say.”

## **Leviticus 19:14**

You shall not insult the deaf, or place a stumbling block before the blind. You shall fear your God: I am the LORD.

# In Hollywood, people with disabilities are almost nonexistent

By [Alyssa Rosenberg](#) September 7, 2016 [Email the author](#)

I didn't need a study to tell me that people with disabilities are woefully underrepresented in the entertainment industry, but [a new report from Stacy Smith and her colleagues at the Media, Diversity and Social Change Initiative](#) casts a dispiriting new light on just how badly Hollywood is doing. And Smith's latest deep dive into whose stories get told on screen offers us an important reminder: Fewer stories about people with disabilities mean a narrower vision of life in general.

Smith and her co-workers have been tracking who appears and who gets to speak in the most popular movies released since 2007. In 2015, the first year Smith analyzed movies for the representation of people with disabilities, she found that just 2.4 percent of characters in the top 100 movies who spoke or had actual names had disabilities. That's a significant gap between fiction and reality, since the Census Bureau has found in 2010 that 56.7 million people, or 18.7 percent of Americans, have disabilities.

Characters with disabilities appeared in 55 of those 100 movies. And of those characters, 61 percent had physical disabilities, 37.1 had mental or cognitive disabilities, and 18.1 percent had communicative disabilities. Characters with disabilities were overwhelmingly male; just 19 percent of characters with disabilities were female. Characters with disabilities were likely to be relatively marginalized in the movies in which they did appear: 10 of the 100 top-grossing films from 2015 featured characters with disabilities as leads or co-leads. Of the 11 movies that Smith and her colleagues classified as ensemble, two featured characters with disabilities as part of the core ensemble.

As Smith and her co-authors put it, tartly: “Overall, the vast majority of characters with disability were featured in supporting (54.3%) or inconsequential roles (32.4%).”

Some of the consequences of Hollywood’s exclusion of people with disabilities are obvious. The entertainment industry’s lack of interest in these stories makes disabilities seem less common than they actually are. And its tendency to tell stories that emphasize the struggles associated with disability limit the range of things that people with disabilities get to do in fiction. The result is [not merely a limited number of roles available to actors with disabilities, but a limited range of roles.](#)

Smith’s report also points to other troubling signs in Hollywood storytelling. Of the already small number of movies that feature characters with disabilities, just 2 percent of those characters appear in animated movies. In other words, [“Finding Dory,” Pixar’s movie about a fish with a cognitive disability, may be a smash hit](#), but otherwise “content targeting the youngest viewers all but erases this community.”

And the paucity of images of people with disabilities interacts with other ways in which Hollywood is profoundly and persistently unequal.

Take, for example, gender. Women are already underrepresented in the movies: Of the top 100 films of 2015, just 32 percent had women as leads or co-leads, and 31.4 percent of characters overall were female.

As I noted earlier, those proportions get even more skewed when it comes to characters with disabilities. As Smith notes, “For females, it is clear that Hollywood’s preference skews toward youth, beauty, and ability.” The lack of female characters with disabilities reinforces the pernicious notion that women with disabilities are somehow not young, beautiful or capable. And the general exclusion of female characters with disabilities contributes to a Hollywood’s already narrow definition of what women are, what we look like and what we can do.

Similarly, the authors wrote, “For individuals who are LGBT and/or living with a disability, film is also a representational wilderness,” in a year where no movie character with a disability was also anything other than straight. And 71.7 percent of characters with disabilities were white.

These skewed statistics work in two directions. When it comes to sexual orientation, a lack of LGBT characters who also have disabilities contributes to a vision of the world in which disability is not part of the LGBT experience, and where people with disabilities are often presented as sexless. In a similar way, the overwhelming whiteness of fictional people with disabilities suggests both that people of color do not have disabilities, and that people with disabilities are not affected by the many issues that also face people of color in the United States.

Stories about people with disabilities aren’t just about one community, or employment for one group of people. As Smith’s report points out, these portrayals have implications for all of us.

[https://www.washingtonpost.com/news/act-four/wp/2016/09/07/in-hollywood-people-with-disabilities-are-almost-nonexistent/?utm\\_term=.7c93abbc7908](https://www.washingtonpost.com/news/act-four/wp/2016/09/07/in-hollywood-people-with-disabilities-are-almost-nonexistent/?utm_term=.7c93abbc7908)

# When it comes to depicting disability, Hollywood keeps 'cripping up'

By Sara Novic

Updated 12:32 PM ET, Thu March 1, 2018

Sara Novic is a Deaf writer and assistant professor of creative writing at Stockton University. Her first novel, "[Girl at War](#)," was released by Random House in 2015. The views expressed in this commentary are her own. The Deaf community uses a capital "D" to differentiate between people who identify with Deaf culture and identity, and the physical lack of hearing.

(CNN)The 90th annual Academy Awards are nearly here, and one of this year's [front-runners](#) for best picture is Guillermo del Toro's "The Shape of Water." Sally Hawkins, as the mute Elisa who falls in love with a sea creature, has scored a best actress nomination for the role.

Critics have been quick to declare the film a positive representation of disability -- Elisa is employed, independent and a sexual being, a rarity for a group of people often portrayed in movies and books as childlike and asexual. Then again, the only one who finds her sexually desirable is a semi-human sea creature.

Also problematic is Hawkins' American Sign Language, her only mode of communication in the film, which is abysmal -- halting, stilted and not at all like someone who'd been signing since she was a child.

It's no secret Hollywood has a representation problem. The film industry has been repeatedly called out in the media, and by some of its own, for its whitewashing on-screen and sexism behind the camera. Much less attention is paid to the equally prevalent problem of casting abled actors in the role of disabled characters, a phenomenon the disabled community calls "[cripping up](#)." When disabled people do raise the issue, they are quickly silenced, [accused of overreacting](#).

But representation matters. We learn about the world around us from film, and without the inclusion of disabled people, abled actors and directors will continue to perform tired stereotypes, while the absence of real disabled people further perpetuates the stigma of our inferiority, that we are too grotesque for the screen, or not worthy of a place on it.

Despite the rich tradition of Deaf storytelling and theater showcased by award-winning companies such as the National Theatre of the Deaf and Deaf West Theatre, Hollywood has an equally longstanding tradition of forgoing deaf actors for hearing ones, even for signing and/or deaf characters. And "The Shape of Water" isn't the only example of this.

In the last three years alone, five other hearing actors have portrayed deaf or signing characters, including Julianne Moore in "Wonderstruck," Kate Siegel in "Hush," Jacob Tremblay in "Shut In," Tessa Thompson in "Creed" and Catalina Sandino Moreno in "Medea." And this is to say nothing of the abled actors cast as characters with other kinds of disabilities, including Tremblay in "Wonder," Alec Baldwin in "Blind," Jake Gyllenhaal in "Stronger," Andrew Garfield in "Breathe" and Bryan Cranston in "The Upside" -- and that's just in 2017.

At their core, these casting choices are a classic failure of imagination. Even as filmmakers seek to tell diverse stories, they continue to make casting and production choices out of convenience and fear. By refusing to work with disabled actors, they avoid anything that might force them to stray too far from the stereotypes so ingrained in our culture.

And Hollywood's failures of imagination have a trickle-down effect. Rather than take a moment to listen to the Deaf/disabled community about why we are upset, abled viewers accuse us of overreaction and align themselves with the able-bodied offender.

Excuses why disabled actors can't be cast abound -- everything from standard lines about diversity not selling tickets to fears that a deaf actor [might hurt herself](#) in an action scene. Same with Hawkins' shoddy ASL -- rather than take a moment to listen to the Deaf community about the problematic performance, hearing viewers posit themselves as experts in period sign language, remind us that Hawkins has to sing in the film or provide a favorite mantra: "It's called acting for a reason."

But according to many abled people, acting is a one-way street. Not only are disabled actors not allowed to represent themselves, they're also not cast as "normal" people, even in the background. If acting is really about a

transformation of character, it stands to reason that disabled actors should be allowed to play roles that deal with storylines unrelated to disability.

Instead, while disabled actors are shut out of both disabled and nondisabled roles, those who "crip up" to play them are lavishly rewarded. Hawkins is the latest of [dozens of actors](#) to receive an Oscar nomination for playing a disabled character.

Why should able-bodied actors have the privilege to move between worlds, when that same allowance is never extended to disabled actors? More succinctly [put by](#) actress and comedian Maysoon Zayid: "If a person in a wheelchair can't play Beyoncé, Beyoncé can't play a person in a wheelchair."

It comes down to a question of priorities. If director del Toro had valued an authentic representation of a mute person for "The Shape of Water," he could have cast a deaf or mute actor and used a voice-over for the song; instead, the value was placed on the ease of casting an abled actor. The team had to spend time and effort teaching Hawkins rudimentary sign language -- and an ultimately clumsy performance was the result.

Recent smash hits such as "Black Panther," "Get Out" and "Wonder Woman" make it clear that audiences crave diverse stories and authentic representation, and the tickets most certainly sell. Until society stops holding up the hearing, able-bodied person as the "default" human, we disabled people will continue to be marginalized in and out of Hollywood. And until we include different kinds of normal in our cultural artifacts, that default will not change.

<https://www.cnn.com/2018/03/01/opinions/hollywood-disability-new-normal-opinion-novic/index.html>