

FROM EXECUTIVE PRODUCERS
PRESIDENT BARACK OBAMA
AND **MICHELLE OBAMA**

A NETFLIX ORIGINAL DOCUMENTARY

CRIP CAMP

A DISABILITY REVOLUTION

JOURNEYS IN FILM™
educating for global understanding



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Dedication



We dedicate this curriculum to our friend, colleague, co-conspirator, and homie Stacey Park Milbern.

Stacey loved so deeply and unapologetically in ways that will remain revolutionary. Her vision of what is possible is represented in part through this curriculum. She dreamed of a world where crip wisdom is shared and honored, where interdependence is liberation, and where we all experience the freedom and body autonomy we deserve. This curriculum is here to help educate and teach, exactly what Stacey's work on this planet offered. She knew there were multiple stories to share and so many more voices and realities to lift up, and we do so with her as our newest ancestor guiding our path.

Table of Contents

Click the lesson title to be taken to that page

Dedication	2
Introducing <i>Crip Camp</i>	4
To the Teacher	5t
How to Use This Lesson Plant	6
Lesson - Media Literacy: Understanding What You Are Watching	7
Handout 1: Different Kinds of Media	19
Handout 2: Core Questions About Media	20
Handout 3: Media for Analysis	22
Handout 4: Images for Analysis	23
Contributors and Film Credits	25
Journeys in Film Credits	26

Introducing *Crip Camp*

The documentary feature *Crip Camp* marks a historic moment in mainstream representation of the disability experience. The film shares, with insight, clarity, humor, and beauty, the experiences of one group of disabled young people and their journey to activism and adulthood. It provides an opportunity for all to delve into the rich and complicated history of disability activism, culture, and history.

The goal of this curriculum is to extend the knowledge and understanding of disability and of disabled people offered in the Netflix film *Crip Camp*.

Impact producers Stacey Milbern and Andraéa LaVant invited us, Drs. Bianca I. Laureano and Aiesha Turman, to imagine a curriculum grounded in an equity and justice approach to disability, one that challenges us to go beyond the expectations of inclusion and diversity. We brought together a team and the result is the curriculum you are now reading. You can learn more about the authors and collaborators on page 1.

Our bold collective vision is to support students, educators, and families in a welcomed conversation about the **disability rights movement, power, ableism, and disability justice**. We hope as you read through these lesson plans that you too may envision the possibilities in your homes, classrooms, and communities when guided by those most impacted. We hope to reach as many educators as possible who are teaching now and those who will be teaching in the future. We wish to offer an example of what is possible and to shift from diversity and inclusion to equity and power for disabled people in learning environments!

We invite you to engage with the film and through social media using the hashtag #CripCampFilm. If you use the curriculum let us know!

We are all worthy!

Bianca & Aiesha

To the Teacher

As educators, we each create our own facilitation style. These lesson plans encourage you to maintain your personal style while expanding your practice with participants. You are encouraged to adapt activities to match group and individual needs. This might mean making a written exercise oral or inviting participants to use their own technology to complete the activities if this will facilitate their participation.

This is something to think about every time you prompt the group to do something. Making a space accessible isn't solely your responsibility as the facilitator; access is a community responsibility. But as a facilitator, you can and should model what access and care look like in action.

We encourage you to start each lesson with an access check-in. This is an opportunity for participants to check in with their bodies and minds, to note any specific needs they may have, and to share what support or understanding they need. For example, does someone need a drink of water? Does anyone need to take medication? Who may be more comfortable lying on the floor or standing up? Does anyone need different lighting in the room? Do the chairs in the room work for people's bodies?

Go around the room and have students share how their bodies and minds feel and whether they need something to make them more comfortable. As the facilitator, it can help to go first to give an example. After you finish, you may say "check," so everyone knows you are finished sharing. You may also remind participants that saying "All my access needs are met, check" is a good way to show that they have what they need to participate.

Remember that access needs can change from one moment to the next. An access check-in is also a reminder for you, as a facilitator, to create and maintain, as best you can, a space where participants can ask for accommodations.

In these lesson plans we use the term "disabled people" instead of "people with disabilities." This is "identity first" language vs. "person first" language and it is a choice made in the context of the U.S. disability community. You may shift the language if you know what is generally preferred or accepted in your community; you may also choose to make this a discussion with your group.

How to Use This Lesson Plan

Grounded in Access

Accessibility was an organizing principle in the way we wrote this lesson plan. It is designed to be changed, taken apart, put back together in new ways, and generally used in ways that are useful to the people for whom you are facilitating. There is no one right way to learn and there is no one way to use this curriculum. We have created a learning experience for educators who may not have full content expertise, yet have strong facilitation skills, to help participants critically think and evaluate the world they live in together.

Watch the Film!

Many of the activities in the lesson plans can be done without having participants watch the complete film. Yet, facilitators will benefit from having seen the entire film. The film is rated R, mainly for the use of profanity and discussion of sexuality and pleasure. We have selected specific scenes and provided the time stamps per scene for use. We have also suggested longer sections for communal viewing that may be useful for some learners. Again, trust yourself and your training as to what scenes may be best to offer your participants.

Where to Begin and End?

When we began discussing the lessons for the curriculum, we immediately knew we had to begin with the film as a form of media and with understanding what this form of media offers us all. That is why the media literacy lesson is the first one. This lesson offers a rich opportunity for facilitating a discussion about how our communities consume and understand media messaging in a variety of different formats. Choose the lesson plans and activities that work best for how you want your classroom and discussion to continue.

Common Core Standards and Social Emotional Learning Competencies

Each lesson has been aligned with the Common Core State Standard (CCSS) for a variety of different subjects. The Common Core State Standards in English Language Arts and Literacy provide a framework for the skills and concepts essential to college and career readiness in reading, writing, speaking, and language across multiple disciplines. These lesson plans are aligned to the Grade 11–12 Common Core standards. For more information, consult <http://www.core-standards.org/ELA-Literacy/>.

Each lesson has also been aligned with Social Emotional Learning Competencies as developed by the Collaborative for Academic Social and Emotional Learning (CASEL).

Media Literacy: Understanding What You Are Watching

Enduring Understanding

- Media literacy is the ability to access, understand, evaluate and create all forms of communication.
- Media literacy helps you to become a critical thinker and a good communicator.
- To analyze a piece of media, you should consider who made it, the techniques used, the values behind it, the audience it will appeal to, and the purposes for which it was created.

Essential Questions

- What are the various forms of media and media literacy?
- How do you interpret and analyze media? What are the five core questions?
- What different forms of media were created for *Crip Camp*?
- Why are multiple stories and voices valuable?

Notes to the Teacher

[Important: Before beginning this lesson, be sure to read the notes about accessibility in the “To the Teacher” section at the beginning of this guide.]

To prepare to teach this lesson, watch the entire film *Crip Camp*. View the images included in this lesson plan and visit the resource list to become familiar with the various types of media connected to the film.

The activities in this lesson plan add up to far more than a 45- to 60-minute session. This is intentional to allow for choice and flexibility. Activities can be done over several sessions and you may choose to select and edit the activities so they meet the needs of your participants.

If you don’t always know an answer, that’s okay. Saying “I don’t know” or “This is new information for a lot of us, including me” helps build a powerful relationship of honesty with participants. The goal is to support participants in understanding media literacy and applying their new skills to prepare them for what they are going to watch in the film *Crip Camp*.

This lesson plan focuses on media literacy, a theory and practice that has existed in education communities for more than 30 years. It’s important to make sure all participants understand what they are watching/hearing/experiencing, and it is equally important that each of us knows that all media are open to critique, exploration, and curiosity. This is a foundation for open, honest, and enriching critical experiences.

Media literacy is an essential tool for identifying and challenging ableism, as it allows us to think and talk about the ways we all access media differently and the ways some of us are left out of the conversation by the very nature of the media presented to us. Media literacy also gives parents and educators without a strong background in racial and disability justice a language and framework for talking about racism, ableism, and more. It offers a foundation for making the most of the educational and liberating possibilities of the film *Crip Camp*. Media literacy helps us identify media justice. And a great example of media justice is the film *Crip Camp*.

In Parts 1 and 2 of this lesson, participants define media literacy and list various types of media they are familiar with. They discuss statements about the media's fairness, objectivity, purpose, influence, and more. Part of the value of this "barometer" activity is to bring different interpretations to the surface and to remind participants that statements like these rarely have one single meaning. Be mindful of your role as a facilitator. Ensure that all opinions are acknowledged and that participants are paying attention to and communicating with each other. Remind participants that it is okay to change their minds. Make copies of **Handout 1** before class.

Part 3 examines key questions that should be considered in looking at media critically, questions that concern the creator of the materials, the techniques used, the values and beliefs it promotes, the ways different people might react differently to the message, and the purpose(s) for which it was created. Before beginning Part 3, review the items listed under Materials to become familiar with them. Make photocopies of **Handout 2**, putting the questions and the poster on separate pages to be handed out at different times. Study the poster to form your own opinions but be open to hearing different interpretations of the poster from the participants.

Part 4 allows participants to put into practice the five media literacy questions from Part 3 with another piece of media from the film *Crip Camp*. If you haven't done so already, make copies of **Handout 2: Crip Camp Media** before class so that each student has a copy. You will have to arrange computer access or have students bring their own devices. Have participants work individually or in groups and assign them a piece of media to discuss and examine from the film *Crip Camp*. There are a variety of images, a trailer, hashtags, a Spotify playlist, an official website, and a Wikipedia page for the film. Participants also discuss the trailer for the film *Crip Camp*.

In addition to this lesson, there are extension activities as follows:

- Activity A: ASL and Accessible Viewing
- Activity B: Writing Image Descriptions
- Activity C: What's Reliable Online?
- Activity D: Music as Media

Social Emotional Learning Competencies: (CASEL):

Self-awareness:

The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one's strengths and limitations, with a well-grounded sense of confidence, optimism, and a "growth mindset."

Social awareness:

The ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. The ability to understand social and ethical norms for behavior and to recognize family, school, and community resources and supports.

Relationship skills:

The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. The ability to communicate clearly, listen well, cooperate with others, resist inappropriate social pressure, negotiate conflict constructively, and seek and offer help when needed.

Responsible decision-making:

The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.

Common Core Standards addressed by this lesson

Reading (Informational)

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-LITERACY.RI.11-12.6

Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

CCSS.ELA-LITERACY.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Speaking and Listening

CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

Common Core Standards, continued

CCSS.ELA-LITERACY.SL.11-12.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Language

CCSS.ELA-LITERACY.L.11-12.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.11-12.6

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Writing

CCSS.ELA-LITERACY.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Materials

(All materials are also accessible through the education page at <https://cripcamp.com/curriculum/>)

Handout 1: Different Kinds of Media

Handout 2: Core Questions about Media

Handout 3: Media for Analysis

Handout 4: Images for Analysis

Film trailer with audio description at

<https://youtu.be/s6TB7KEqhRo>

Crip Camp Spotify playlist at

<https://open.spotify.com/playlist/5O1U3na3FdrrcfigsUYm3y>

Official *Crip Camp* website: <http://www.cripcamp.com>

Crip Camp Wikipedia page:

https://en.wikipedia.org/wiki/Crip_Camp

Procedure

Part 1: Defining Media Literacy (10 minutes)

1. Write the word “media” on the board. Share with participants that defining media is not always as easy as we may think. People define this term in many different ways. Ask participants to offer some examples of how they define media. Responses may include

- functions and definitions of media (such as information, communication, expression)
- forms of media (such as television, newspapers, and social media)
- examples of pieces of media (such as a specific TV show, article, song, or game).

(Be sure to keep the conversation on definitions of media. In a later activity, participants generate a list of the specific media they interact with.)

2. Offer the following definition: Media may be any way of communicating and sharing a message. Remind participants that media is a form of expression. Some people create media with only themselves in mind (like having a diary); others create media to share information and ideas with as many people as possible. These forms of media may be called “social media” or “mass media.”

3. Now write the word “literacy” on the board after “media.” Invite participants to share what they think literacy means. Listen for the following words and if you don’t hear them, add them to the discussion:

Understand	Create	Believe
Analyze	Read	Discover
Research	Know	Make

Participants may connect the term “literacy” with reading and writing. If they offer this, ask additional questions such as: “Why are reading and writing important skills to have?” and “What ways do people use reading and writing?”

4. Next ask: “When we put the terms “media” and “literacy” together, what do you think the phrase “media literacy” means?” Invite a few responses and then offer the definition from The Center for Media Literacy (<https://www.medialit.org/>):

“The ability to access, analyze, evaluate, create, and act using all forms of communication. Media literacy empowers people to be critical thinkers and makers, effective communicators, and active citizens.”

Write this definition on the board and explain its meaning as you write each section of the definition. Alternately, if you prepared it ahead of time, uncover or project the written definition, allowing students time to copy it, or distribute it as a handout.

5. Remind students that media literacy makes us more literate and aware media consumers. It helps us understand the messages that are constantly being created and sent to us, who made these messages, why they made them, and how to create our own messages.

Part 2: The Many Forms of Media (25 minutes)

1. Introduce the activity by writing “What are different kinds of media?” on the board. Distribute **Handout 1: Different Kinds of Media** and review the directions. Ask participants to write down as many examples of those forms of media as they can think of; putting at least one example in each section. For example, “Twitter” will go under “Social Media,” newspapers under “Print Media,” and movies under “moving images.” Encourage them to be specific and add the names of specific examples of each kind of media; for example, “newspaper” could be *The Washington Post*, and “social media” could be TikTok.

2. As they are working, replicate this graphic organizer on the board. When they have had enough time to work, invite participants to share what they included in each category. As they share, add their suggestions to the quadrant on the board or ask them to do it. After all participants have shared, ask the group, “Is there anything you would like to add or move elsewhere?” and do so.

3. Summarize by reminding the group that “media” means many things and that new forms of media are always being created.

4. Now say, "I am going to read out several statements. For each one, I will ask if you agree or disagree. You will have the opportunity to explain your responses and to respond to each other. Pay attention to what others are saying. If you hear something that makes you reevaluate your position, that's okay." Then read the statements below, adding others if you wish. After you read each statement, invite a few participants who are comfortable sharing to talk about why they agree or disagree with the statement. [Encourage participants to resist the temptation to interpret the statement. When participants ask, "What does that statement mean?" or share that they can't answer without knowing exactly what is meant by a statement, remind them that all these statements are opinions and that none of them have one single meaning.]

- Media is fair.
- Media must be objective or neutral.
- Media is entertainment and must not be analyzed.
- Media influences us.
- There is nothing you can do to change the way the media is.
- You can only make media if you have a lot of money.
- Media is not a mirror to reflect the world, but a hammer with which to shape it. (You may share that this is adapted from the quote "Art is not a mirror held up to reality, but a hammer with which to shape it" by Bertold Brecht.)

5. End with the following discussion/processing questions:

- What did you notice about people's responses to these statements?
- What are you taking away from this activity?
- Where do you see the media reflecting the world around you?
- Where do you see the media shaping the world around you?
- Why is it important for us to discuss and know about different types of media?

Part 3: Elements of Media Literacy (20 minutes)

1. Tell participants that there are five core elements that help us become media-literate and five key questions to ask when looking at or listening to media. Distribute page 1 of **Handout 2: Core Questions about Media**. Read the questions aloud and let participants discuss their meaning. Then distribute page 2, the *Crip Camp* poster image and give participants time to study it. Be prepared to describe the poster for participants who may not be able to see it. (Tips on creating image descriptions can be found at the end of this lesson plan in the "Resources" section.)

2. Ask participants the first question: Who created it? (Some may respond "The Obamas" or "Netflix.") Remind participants that there are people who write, direct, edit, put sound to, photograph, video, upload, archive, market, and broadcast or print media all the time! Ask: Who are those people, and how may their identities, experiences, and histories impact the media that they create? Give students time to take notes on the first page of the handout for this and each of the following steps.

3. Invite participants to share how they would find out information about this film. Point out that we can get information about who created a piece of media by looking at the credits, searching the Internet, reading interviews, and doing research. If useful, invite participants to try to find out who the directors of the film *Crip Camp* are by doing an online search. Next, ask participants to share how they found that information: What did they type or say into their web browser?

4. Move to question two: What creative techniques are used to attract (and keep) your attention? Remind participants that media can engage all of our senses and interacting with it can be a very sensuous (or at least sensory) experience! We can see, hear, and touch; some images and sounds can evoke memories of smell and taste as well. Ask: What are the ways this film poster attracts and keeps our attention?

5. For question three, remind participants that media cannot always reach or represent all people and experiences; it necessarily omits a lot of people and experiences. As you discuss the poster, ask participants what they think this film could be about, based on the image and words. Remind participants that there is no one right answer to what the film is about. Try to keep participants focused on the film poster and allow them some opportunities for confusion or play as these may be new representations for them to discuss. You may guide a conversation about why there are omissions; for example, the poster image omits women and girls. Remind participants this is why creating media of their own is important to fill the gaps and/or challenge myths and stereotypes.

6. For question four, invite participants to consider how those excluded from this media might experience it. Ask participants how different people might understand this message differently. Encourage them to look beyond the image to the words and symbols on the poster.

- Ask participants to consider the ways each example of media is made for some groups and not others. How does this influence the ways we experience the media?
- What group of people do participants think the film *Crip Camp* focuses on?
- Is this a film for everyone? Why or why not? (This conversation could lead to a variety of discussions about stereotypes, privilege, power, access, and misinformation. Be prepared to facilitate or redirect conversations as needed.)

Part 4: Media Literacy in Practice (30 minutes)

- 1.** Distribute a section of **Handout 3** to each participant. Explain that in this activity they will only work with one piece of media, but they are receiving the list in case they would like to extend their research by analyzing others.
- 2.** Have participants work individually or in groups and assign them a piece of media to discuss and examine from the film *Crip Camp*. If participants are working in groups, ask each group to collectively identify one member who will take notes and report back and another member who will display the media. Instruct the participants/groups to work their way through the five questions outlined in **Handout 2**. Give 15 minutes for this part of the activity.

3. Have each participant/group report back and invite the other participants to ask questions about the process (e.g., “How did you find out who created this message?”). Ask the following discussion questions:

- Why is it important to be media literate?
- What would you do if you saw a message promoted that you disagreed with?
- How are hashtags used to promote messages?

4. Show the group the trailer with audio description from <https://cripcamp.com/>; it is less than four minutes long. Then use the following questions to discuss it with participants:

1. What are your thoughts about this film?
2. Have you heard of any of these experiences before? Why, or why not?
3. What emotions did people in the film experience? What did you notice about watching the trailer with audio descriptions?

5. To end the session, thank participants for their time and energy in discussing media and practicing their media literacy skills. Ask participants to go around the room and share one thing they learned about media or disability with the group or if you prefer, do this as a written exercise.

Additional Activities

A: ASL and Accessible Viewing (25 minutes)

The purpose of this activity is to explore the accessibility of the film and/or trailer. Who can access it? What ways can visual media be accessed? What are some of the barriers to access? What does it mean for a film/trailer to be watched? How important is sound to film/video?

For this activity, you will be focusing on access for d/ Deaf and hard of hearing (HoH) people and communities. It’s important to differentiate between the term “d/Deaf” and the term “hard of hearing,” which many people use interchangeably.

According to Carol Padden and Tom Humphries in *Deaf in America: Voices from a Culture* (1988):

We use the lowercase deaf when referring to the audiological condition of not hearing, and the upper-case Deaf when referring to a particular group of deaf people who share a language—American Sign Language (ASL)—and a culture.

Hard of hearing (HOH), though often linked with the term d/Deaf, refers to:

... a person with a mild-to-moderate hearing loss. Or it can denote a deaf person who doesn’t have/want any cultural affiliation with the Deaf community. Or both. The HOH dilemma: in some ways hearing, in some ways deaf, in others, neither.

—*Deaf Life*, “For Hearing People Only” (October 1997)

You will need access to the following:

- The *Crip Camp* trailer (<https://youtu.be/s6TB-7KEqhRo>) or the full film on Netflix.
- What is Captiview? (<https://www.youtube.com/watch?v=ebL3vzuqiuc&feature=youtu.be>)
- Regal Access — Glasses with Open Captions (<https://youtu.be/OsckbFwU2SQ>)
- What Happens When Deaf People Go to the Movies? (<https://www.youtube.com/watch?v=qXAuws6uuGM>)

Procedure

1. Ask participants what the term “access” means. They will probably offer responses like “available, entry, etc.” Write the following statement from <https://www.myblindspot.org> on the board:

Access can be viewed as the “ability to access” and benefit from some system or entity. The concept often focuses on people with disabilities or special needs (such as the Convention on the Rights of Persons with Disabilities) and their right of access, enabling the use of assistive technology.

2. Explain to participants the differences between d/ Deaf and hard of hearing (HoH) people and communities using the information above. Once participants understand the differences in these terms, ask the following questions:

- What are some ways that d/Deaf or hard of hearing people communicate?
- Are d/Deaf or hard of hearing people able to watch films or television?
- When is the last time you saw a d/Deaf or hard of hearing person represented in the media?

Remind participants that these questions are not about right or wrong, but are useful to us as a way to think about how people are able to access visual media.

3. Show participants the “What is Captiview?” and “Regal Access” videos at these sites:

- What is Captiview? <https://www.youtube.com/watch?v=ebL3vzuqiuc&feature=youtu.be>
- Regal Access — Glasses with Open Captions <https://www.youtube.com/watch?v=OsckbFwU2SQ>

4. Ask participants these questions:

- What do you think of Nyle and Chella’s experience at the theater?
- What did you learn about the Captiview and Regal Access devices?
- Did any of your learnings change your mind about the ways d/Deaf and hard of hearing HOH people communicate? Why or why not?

For the final portion of this activity, have participants access the *Crip Camp* trailer on their personal devices or ask for a participant to volunteer to access it via the class’s system. Instruct participants to figure out how to access the closed captions. (NOTE: While doing this activity, have participants keep the sound on. You are not trying to simulate the experience of a d/Deaf or hard of hearing person; you are simply exploring accessibility.)

5. Then use the following questions to guide the discussion:

- Was it easy or difficult to add the captions? Why or why not?
- Did you understand everything?
- How important are music and sound effects to a TV program?
- Do the captions accurately portray music and sound effects?
- Were you able to read the captions and view all the action?

6. Review the statement about accessibility that you read aloud at the beginning of this activity. Ask participants to summarize how accessible visual media is for d/Deaf and/or hard of hearing people.

B: Writing Image Descriptions (25 minutes)

The purpose of this activity is to offer participants the opportunity to create media that is accessible by writing image descriptions.

1. Share with participants that there are many ways people receive information and communicate. We don't all rely on our ears to hear, on our eyes to see, on our voices to talk, or on our fingers and hands to feel. But we all take in media and everyone can share their thoughts and experiences with others. We can't do that unless the media is accessible to us. For example, something that is only visual isn't accessible to someone with low or no vision (and may not be accessible to a lot of other people). You may use the example of the *Crip Camp* trailer and how it offers audio descriptions and captions in order to be more accessible to people who process information in different ways.

2. Tell participants that one way people have begun to be more inclusive is to offer image descriptions (sometimes shortened to "ID"). These are a few sentences that explain what is happening in an image.

3. Invite the group to reflect on the poster for the film *Crip Camp* and take a few minutes to write down what they see. Ask a few volunteers to share what they wrote down. Make a note of what parts of the image participants are focusing on, e.g., "A person is in a wheelchair and there is someone standing behind them holding a guitar." How did participants decide on reporting (or not reporting) on people's gender, skin tone, race, location, and clothing? What adjectives are useful for participants to be reminded to use?

4. Next, assign or have students select an image offered on **Handout 4** and invite them to write an image description for the image. Remind them to include the copyright information at the end of their ID since that helps with the first question for media literacy: Who created this?

5. Allow ten minutes for this activity and invite participants to do at least two IDs. Then select volunteers to share their ID. If any images were not described, work as a group to create IDs for those so that by the end of the activity all images have image descriptions.

6. Conclude with these discussion questions:

- Why are image descriptions important to create?
- What are some ways we can be inclusive of more people when sharing media?

C: What's Reliable Online? (20 minutes)

The purpose of this activity is to offer participants the opportunity to practice media literacy skills and examine the reliability of websites. Participants will use search options to make decisions on what they consider reliable information about disability.

1. Share that often when we are seeking information, we want trusted information from sources that are honest and dependable—in other words, "reliable."

2. Place participants into groups of 3 to 5 people. (If you prefer, you may also do this with individuals or as a whole group.) Assign each group a topic (disability, disability movement, and disability rights) and instruct them to use mobile devices or laptops to research their topics.

3. Have participants choose two websites or social media accounts related to their topic and evaluate them for reliability using the media literacy skills learned in Part 3 of Lesson 1. Give participants ten minutes for this activity. Tell them they are to report back on their findings and whether they found the sites they share reliable or not.

D: Music as Media (20 minutes)

The purpose of this activity is to offer participants the opportunity to understand music and lyrics as forms of media that can powerfully convey messages both intended and unintended.

1. Share with participants that the movie *Crip Camp* has a soundtrack and, if necessary, discuss what a soundtrack is for a film (the music that is played during a film or a recording of this music on CD or other media). Share that the film has an official soundtrack on the website Spotify.com at <https://open.spotify.com/playlist/5O1U3na3FdrrcfigsUYm3y>.

2. Project the list of songs and ask participants if they are familiar with any of them; ask what they think the songs may be about based on the titles. Select a song and listen to it together.

3. Optional: Offering the lyrics to the song may be useful for participants to discuss the song as well. You may find lyrics to songs to show students at these websites: <https://metrolyrics.pro/> or <https://www.AZLyrics.com>. Project the lyrics and give participants time to read them carefully. Encourage participants to write down or circle any words from the lyrics that they are not familiar with. Invite them to share what some of these terms or phrases may include. You may need to offer a short discussion about slang and how language shifts and changes with time and from one community to another.

[NOTE: One song listed is from a musical film called *Rocky Horror Picture Show* released in 1975 and is titled “Sweet Transvestite.” You may share that this song is used in a particular part of the film to show how one disabled performer used gender to play with disability and beauty. The term “transvestite” was common at one time, but today is not used often. Terms such as “gender expression,” “gender-bending,” and “cross-dressing” are preferred today.]

4. Use the following questions to guide the conversation about the songs:

- *Crip Camp* is in part a movie about the director’s life. If you were making a movie about your life, what songs would you include in the soundtrack?
- Why must permission be given to use someone else’s song?

Glossary

Accessibility

The “ability to access” and benefit from some system or entity. The concept often focuses on people with disabilities or special needs (such as the Convention on the Rights of Persons with Disabilities) and their right of access, enabling the use of assistive technology.

Access Check-In

This is an opportunity for participants to check in with their bodies and minds and to note any specific needs they may have and/or support or understanding they may require.

Literacy

Often defined as the ability to read and write; more broadly, literacy refers to having a thorough competence or knowledge of a particular subject or area.

Media

Media may be any way of communicating and sharing a message.

Media Literacy

“The ability to access, analyze, evaluate, create, and act using all forms of communication. Media literacy empowers people to be critical thinkers and makers, effective communicators, and active citizens.” The Center for Media Literacy (<https://www.medialit.org/>)

Resources to Learn More

Creating Image Descriptions

There are lots of online resources to help you write image descriptions. Here are two we recommend, created by disabled writers/readers/makers:

Image Descriptions: A Quick Guide & How-To
<https://www.blindinphiladelphia.com/2018/12/30/image-descriptions-a-quick-guide-how-to/>

Living With Disability: All About Image Descriptions
<https://livingwithdisability.tumblr.com/post/124066767358/all-about-image-descriptions>

Read More

The Center for Media Literacy
<https://www.medialit.org/>

Sins Invalid. 2019. Skin, Tooth, and Bone: The Basis of Movement Is Our People. Disability Justice Primer 2nd edition. Available in PDF and hard copy here:
<https://www.sinsinvalid.org/disability-justice-primer>

“Netflix’s ‘Crip Camp’ is one of the most important films about disability I’ve ever seen.”
<https://www.nbcnews.com/think/opinion/netflix-s-crip-camp-one-most-important-films-about-disability-ncna1176456>

Watch More

How to Understand Power by Eric Liu available at
https://www.youtube.com/watch?v=c_Eutci7ack

Introduction to Media Literacy: Crash Course Media Literacy#1 available at <https://www.youtube.com/watch?v=AD7N-1Mj-DU&feature=youtu.be>

Listen More

‘Crip Camp’ Is A Raucous Celebration Of A World-Changing Place on NPR March 25, 2020. Retrieved at:
<https://www.npr.org/2020/03/25/821425631/crip-camp-is-a-raucous-celebration-of-a-world-changing-place>

How A Law To Protect Disabled Americans Became Imitated Around The World on NPR July 24, 2015. Retrieved at:
<https://www.npr.org/sections/goatsandsoda/2015/07/24/425607389/how-a-law-to-protect-disabled-americans-became-imitated-around-the-world-the-world>

Different Kinds of Media

Directions: In each section of the graphic organizer below, list as many examples of media as you can. Try to be as specific as possible. Under “More,” place any media that does not fit into the other categories.

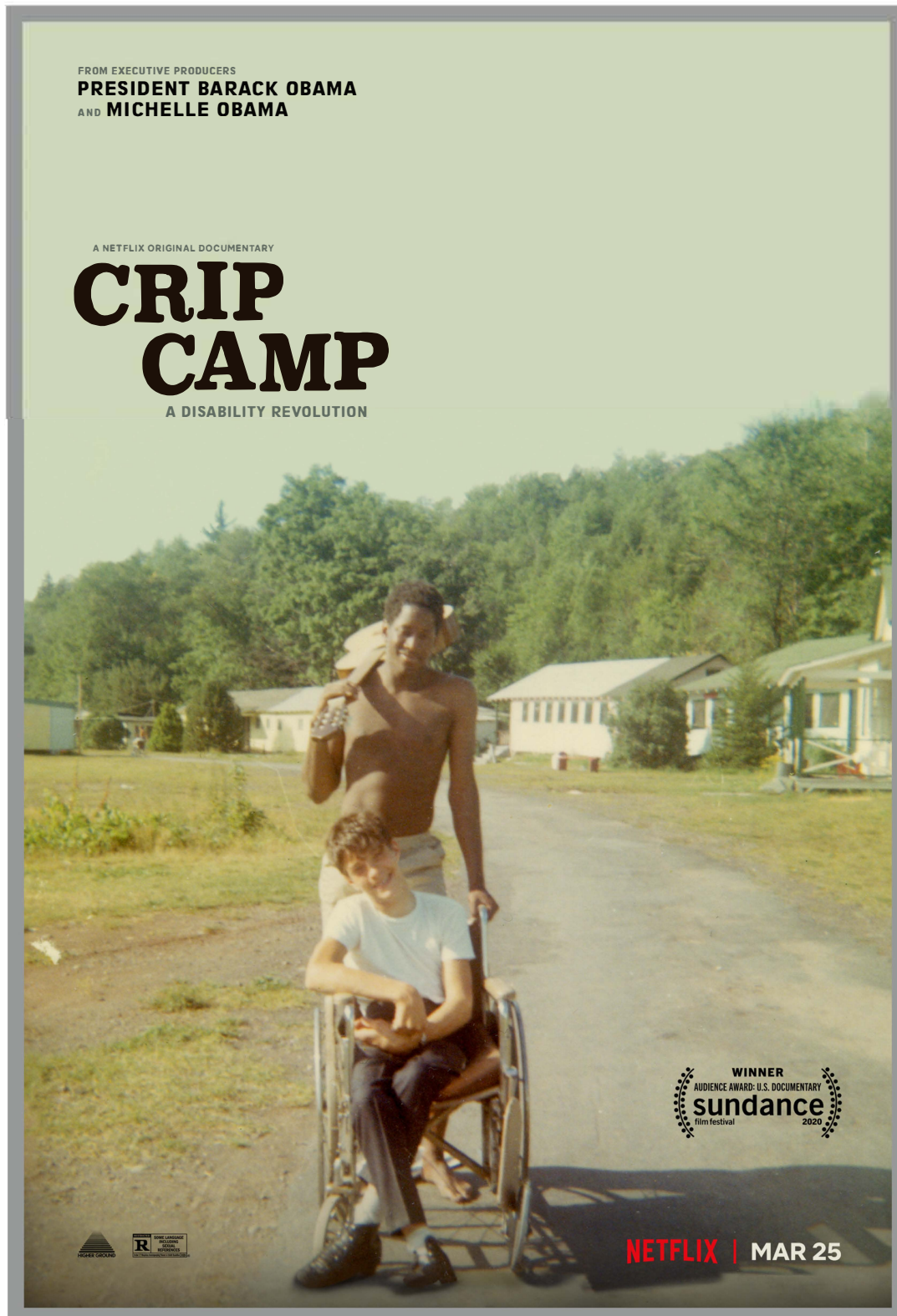
<p>Social Media</p>	<p>Print Media</p>
<p>Moving Images</p>	<p>More</p>



Core Questions about Media

Directions: Read the following questions carefully and be sure you understand what each question means. Then study the image on the next page and answer the questions about this image.

1. Who created this?
2. What creative techniques are used to attract (and keep) my attention?
3. What values and/or beliefs are being promoted? What is missing?
4. How might different people understand this message differently?
5. Why is this message being sent?





Media for Analysis

Directions: Photocopy and distribute one section to each participant. If you prefer, copy one section and email to each participant.

Crip Camp Media

The film trailer with audio description

<https://www.youtube.com/watch?v=6-E6luHeTCc>

The Spotify playlist

<https://open.spotify.com/playlist/5O1U3na3F-drrcffgsUYm3y>

The official website

<http://www.cripcamp.com>

The Wikipedia page

https://en.wikipedia.org/wiki/Crip_Camp

Images on **Handout 4**

Hashtags

#CripCamp

#CampJened

#Disability

#CripCamp2020

Crip Camp Media

The film trailer with audio description

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Images on **Handout 4**

Hashtags

#CripCamp

#CampJened

#Disability

#CripCamp2020



Images for Analysis

Photo by Patti Smolia



Photo © Steve Honigsbaum





Photo © HolLynn D'Lil



Photo (right)
courtesy of
Golda Simon



Contributors

Bianca I Laureano, Ph.D. h.c., M.A., C.S.E.S.

An award-winning interdisciplinary scholar and curriculum writer. She received an honorary doctorate from the California Institute of Integral Studies in May 2020 for her work in expanding racial and reproductive justice in sexuality education. Her background is in Black and Latinx sexualities, education, media justice, disability justice, and youth culture. She is a disabled queer fat femme and lead curriculum writer and director at ANTE UP!, a virtual freedom school for professional development.

Aiesha Turman, Ph.D.

Aiesha is a scholar-practitioner and the director, producer, and editor of the documentary film *Black Girl Project* (2010); she is also Founder and Executive Director of the Black Girl Project organization, a leading-edge grassroots community organization with the mission to transform individual lives and whole communities through reclaiming, rewriting and remixing narratives. Aiesha is raising a 16-year-old child with a disability and knows first-hand the systemic challenges and oppressions disabled youth and families experience.

Kaara Kallen, M.A.

Kaara has worked with Bianca and Aiesha for over five years in supporting their work via editing and aligning curriculum and lesson plans to the Common Core State Standard. Kaara is an adjunct instructor at Northwestern University. She is an editor and content consultant for organizations with educational, environmental, or social missions. She sees both teaching and learning as fundamentally creative acts.

Cory Silverberg, M.A.Ed

Cory worked with Bianca and Aiesha for more than five years as a collaborator, consultant, and editor. He is the co-author (with Miriam Kaufman and Fran Odette) of *The Ultimate Guide to Sex and Disability* and more recently has been working on a series of inclusive sex and gender books for children with Fiona Smyth. Their most recent collaboration is the ALA Stonewall Honor Book *Sex Is a Funny Word*.

Stephon Snell, B.A.Sc

Stephon has worked with Aiesha for over eight years as an emerging graphic designer when he was a peer educator. He holds a B.A.Sc in Graphic Design from Johnson and Wales University in Rhode Island and has created websites, images, packaging, and templates for various university publications, a marketing agency and the Brooklyn Children's Museum.

Film credits

Directors	Nicole Newnham, Jim LeBrecht
Executive Producers	President Barack Obama, Michelle Obama, Tonia Davis, Priya Swaminathan, Howard Gertler
Produced by	Sara Bolder, Jim LeBrecht, Nicole Newnham
Edited by	Eileen Meyer, Andrew Gersh
Co-Editor	Mary Lampson
Director of Photography	Justin Schein
Associate Producer	Lauren Schwartzman
Music by	Bear McCreary
Music Supervisor	Amine Ramer
Additional Editor	Shane Hofeldt
Story Consultant	Denise Sherer Jacobson
Impact Producer	Andraéa LaVant

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