**AMST/ENGL 135: Alternative Voices in American Literature**

**Theme – Unruly Bodies: Disability in American Literature**

**Section 01, Fall 2020**

**MWF 2:30-3:20 pm EST**

**Classroom –- Zoom**

**Instructor: Maria Rovito**

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**Office -- Olmstead W344-D**

**Office hours -- MWF 1:30-2:30 pm EST and by appointment (Zoom)**

Disability can be a powerful symbol in literature (think Tiny Tim), but what does it mean to be “disabled”? How do the stories that we tell about disability influence society’s expectations about what it means to be a “normal” citizen, subject, and human being? This course will examine representations of disability in contemporary literature and popular culture. With the help of some readings in critical disability theory, we’ll explore what disability does for literature, and what literature does for disability. We’ll analyze the emotional and political impact of representing disability in a diverse selection of modern narratives, including short stories by Shirley Jackson and Raymond Carver, Sylvia Plath’s novel *The Bell Jar*, episodes from the Netflix series *The Healing Powers of Dude*, and the films *Crip Camp* and *Certain Proof*. Readings will also include poetry, videos, and memoir by disabled authors and activists such as Anne Finger, Stella Young, Keah Brown, Stephen Kuusisto, and Neil Hilborn.

Disability activist Ash Brittenham at a 2017 protest. Image via [National Council on Independent Living](https://www.ncil.org/disability-pride-toolkit-and-resource-guide/).

**Course Texts:**

* Davis, Lennard, editor. *Beginning with Disability: A Primer*. Routledge, 2018.
* Kusch, Celena. *Literary Analysis: The Basics*. Routledge, 2016.
* Mason, Jessica Lowell. *Straight Jacket*. Finishing Line Press, 2019.
* Plath, Sylvia. *The Bell Jar*. Harper Perennial Modern Classics, 2005.
* Wong, Alice, editor. *Disability Visibility: First-Person Stories from the 21st Century*. Vintage, 2020.
* Supplemental texts on Canvas and online as assigned.

You are responsible for bringing the assigned course readings with you to class every day. Failure to do so will affect your class participation grade.

**Course Description and Goals**

AMST/ENGL 135 applies critical lenses from fields of English and American studies to a selection of texts on a particular theme. The course engages students in interpreting current themes across cultures and/or time periods. Students will explore the topic from different perspectives by learning methods for critiquing texts, including new media.

Students who successfully complete this course will be able to:

* Identify and apply a selection of rhetorical, theoretical, and literary terms/concepts to texts studied.
* Critically analyze current debates within disability studies, literary studies, and popular culture, with an eye toward their implications for issues of identity and representation.
* Study literary forms relevant to disability, including narrative and poetics.
* Apply understandings of disability history, disability theory, literary theory, and literary analysis to texts studied in order to evaluate their literary and ideological significance.

**Course Policies**

**Academic Honesty**

Academic dishonesty is not limited to simply cheating on an exam or assignment. The following is quoted directly from the "PSU Faculty Senate Policies for Students" regarding academic integrity and academic dishonesty: "Academic integrity is the pursuit of scholarly activity free from fraud and deception and is an educational objective of this institution. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students."

All University and Penn State Harrisburg policies regarding academic integrity/academic dishonesty apply to this course and the students enrolled in this course. Refer to the following URL for further details on the academic integrity policy of Penn State Harrisburg: <http://harrisburg.psu.edu/academics/academic-guidelinesand-policies>. Each student in this course is expected to work entirely on her/his own while taking any exam, to complete assignments on her/his own effort without the assistance of others unless directed otherwise by the instructor, and to abide by University and Penn State Harrisburg policies about academic integrity and academic dishonesty. Academic dishonesty can result in assignment of "F" or "XF" as the final grade for the student.

**Counseling and Psychological Services**

* Website: <http://harrisburg.psu.edu/counseling-services>
* Location: 205 Student Enrichment Center
* Contact: 717.948.6025
* \*If you are experiencing a mental health emergency:
	+ Dial 911
	+ Call the Penn State Harrisburg Police Services at 717.948.6232 or 717.979.7976
	+ OR report to your nearest emergency room.
	+ Other options for crisis situations can be found here: <https://harrisburg.psu.edu/counseling-services/crisis-intervention>

Students may face a variety of concerns over the course of their time at PSH – depressed mood, anxiety, stress, family concerns, body image, substance use, sexuality and many others – that may interfere with their ability to focus on their studies. Counseling Services provides FREE mental health and social support for all currently enrolled students. Staff follow strict legal and ethical guidelines concerning the confidentiality of counseling. Counseling services is located in SEC 205 and can be reached by phone at (717) 948-6025. You can find more information at the Counseling Services webpage, <http://harrisburg.psu.edu/counseling-services>.

**Disability Access and Accommodations**

* Student DisAbility Resources (SDR)
* Website: <http://harrisburg.psu.edu/disability-services>
* Location: 205 Student Enrichment Center
* Contact: 717.948.6025, aub15@psu.edu

Penn State welcomes students with disabilities into the University’s educational programs. Every Penn State campus has a Student DisAbility Resources office. Student DisAbility Resources at Penn State Harrisburg is located in SEC 205. The Disability Services Coordinator, Alan Babcock, can be reached via email at aub15@psu.edu or phone 717-948-6025.To receive consideration for accommodations, you must contact Student DisAbility Resources (SDR), participate in an intake interview, provide documentation of your disability, and complete a Self-Assessment. Additional information is available on the Disability Services website (<http://harrisburg.psu.edu/disability-services>). If the documentation supports requests for reasonable accommodations, SDR will provide you with an accommodations letter, which you will give to your professors. You will receive accommodations after you give your accommodations letters to your professors. You should share your accommodations letters with your professors as early in the semester as possible. Professors do not provide accommodations retroactively.

**Educational Equity**

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, harassment, and/or incivility due to age, ancestry, color, disability, gender, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity at the Report Bias site: <http://equity.psu.edu/reportbias/statement>. Penn State’s Code of Conduct can be found at the following link <https://studentaffairs.psu.edu/support-safety-conduct/student-conduct/code-conduct>. Direct all inquiries regarding the nondiscrimination policy to our Penn State Harrisburg Office of Student Affairs at the following link: <https://harrisburg.psu.edu/webform/office-student-conduct-incident-report-form>.

**Russell E. Horn Learning Center: Writing Tutoring and Other Academic Support**

The Russell E. Horn Sr. Learning Center may have a tutor who can assist with the content of this course. An appointment is recommended, though not required. You can make an appointment in one of the three ways listed below:

* Via our online scheduler: <http://psuh.mywconline.com>
* Via phone: 717-948-6475
* In person: SEC 201.

Tutoring occurs Mondays-Thursdays 9a -7p and Fridays 9a -5p. Our office is open Monday-Friday 8a -5p. The Learning Center can help you in a variety of ways:

*Academic Success Coaches*

Our professional coaches use individualized tools and learning strategies to help students with skills such as: Time management, organization, test-taking, as well as speech and presentation preparation and delivery.

*Quantitative Support Services*

Courses of a quantitative nature including accounting, biological and behavioral science, computer science, economics, finance, mathematics, physical sciences, statistics, and some world languages are supported by peer and professional tutoring. Group sessions are available for some of the more popular courses while most tutoring is one-on-one or two-on-one and are either booked in advance or walk-in, based on tutor availability.

*Writing*

Our professional writing tutors can help student with a variety of types of writing: essays, argument papers, and much more. We can help you at any stage of development from brainstorming ideas to polishing your final product. If you have a request for tutoring help with a subject that is not on the online scheduler, send an email to tutorrequest@psu.edu and we will try to find you an option.

**Mandated Reporting**

One of the responsibilities of instructors at Penn State is to help create a safe learning environment on our campus. Faculty also have a mandatory reporting responsibility related to our role as an educator. It is our goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. Your instructors will seek to keep information you share private to the greatest extent possible. However, per University policy AD85 (<https://policy.psu.edu/policies/ad85>), instructors are required to share information regarding sexual misconduct or information about a crime with the University, including incidents of sex-based discrimination and harassment (discrimination, harassment, sexual harassment, sexual misconduct, dating violence, domestic violence, stalking, and retaliation). While faculty are ethically bound to report any information as it relates to University policy, we are also a resource and want to be sure you are aware of the services available to you.

* The first resource that you should contact is: Perdeta Bush, Penn State Harrisburg Title IX Office, E131 Olmsted Building, 717.948.6180
* Other resources that are available to you include:
* Penn State Harrisburg Counseling and Psychological Services: 205 SEC, 717.948.6025
* Department of Safety & Police
* Campus Police: 717.979.7976 (officer cell phone) or 717.948.6232 (non-emergency line)
* Local Police: 717.543.2200 or 911•YWCA Confidential Domestic Violence & Sexual Assault Services: 1101 Market Street, 1.800.654.1221 (available 24/7)
* Contact Helpline: 800.932.4616 (24-hour community crisis hotline)
* Pinnacle Health Harrisburg: 111 South Front Street, 717.782.3131
* Penn State Harrisburg Student Health Services: 220 Capital Union Building, 717.948.6015
* Penn State Hotline: 800.560.1637 (Anonymous reporting)

**Emergency Statement**

In the event of a University-wide emergency, course requirements, classes, deadlines, and grading schemes are subject to changes that may include alternative delivery methods, alternative methods of interaction with the instructor, class materials, and/or classmates, and a revised semester calendar and/or grading scheme.

For more general information about the emergency situation, please refer to:

* [Penn State Harrisburg’s home page at http://harrisburg.psu.edu/](http://harrisburg.psu.edu/)
* PSUAlert (info for PSUAlert at [http://psualert.psu.edu/psualert/).](http://psualert.psu.edu/psualert/%29) This is a service designed to alert the Penn State community via text messages to cell phones when situations arise on campus that affect the ability of the campus - students, faculty and staff - to function normally. Everyone is encouraged to sign up to receive the text alerts.
* Messages will be placed at the 717-948-6000 campus phone number.

In the case of a University-wide emergency, please refer to the following about changes in this course:

* Course Canvas page
* Instructor’s email (mrr354@psu.edu)

**Grading**

I use a points-based grading system as my teaching philosophy. In a points-based grading system, each assignment is given a number of points rather than a percentage. At the end of the semester, I will add up all of your points to determine your final grade. There is no complicated math involved when I am grading, and you will always know what your grade is when you add up your points. The breakdown of the points for each assignment is as follows:

* Reading Responses: 150 points
* Participation: 100 points
* Reading Quizzes: 200 points
* Short Paper 1: 150 points
* Short Paper 2: 150 points
* Final Project: 250 points
	+ Total = 1,000 points

Breakdown for final grades:

* A: 940-1,000 points
* A-: 900-939 points
* B+: 870-899 points
* B: 840-869 points
* B-: 800-839 points
* C+: 760-799 points
* C: 700-759 points
* D: 600-699 points
* F: 0-599 points

**Assignment Descriptions**

**Reading Responses**: 15 weekly prompts, each requiring approx. 300 words of analysis and reflection pertaining to the reading assigned for that week. Posted on Canvas.

Reading responses are informal posts in Canvas Discussions that will inform our class discussions and help you prepare for class. For each entry, choose something specific from the week’s assigned reading that stands out to you and inspires you to think deeply or differently – a theme, idea, phrase, plot point, characterization, line of argument, etc. – and engage with it deeply. Try to answer one or some of the discussion questions that will lead our classes each week. Reflect on it; respond to, apply, or deconstruct it; play with or riff on it; raise questions, connect it to a piece of disability culture (past and/or present), argue with it; use it to practice applications of theoretical models, etc. You can also use your entries as a space to ask questions that you would like to discuss in class. Be creative, think deeply, and have fun!

* Grading: Out of 10 points, 15 times this semester, totaling 150 points.
* Format: Flexible; Informal writing.
* Audience: Assume you are writing for yourself and your classmates.
* Length: 300 words or longer.
* Deadlines: Submit your entry in Canvas Discussions by 12:00 pm EST before class each Monday.
	+ By Friday evenings (12 am EST), respond to \*two\* of your classmates’ posts on the discussion board.

**Reading Quizzes:** Each class session we will begin with short quizzes that cover the content of that day’s readings. These are multiple choice, closed note/closed book quizzes. We will take these quizzes on Canvas.

* Grading: Out of 5 points for each quiz, 40 times this semester, totaling 200 points.
* Deadline: Beginning of each class session.

**Writing Projects**: Two projects of formal analytical writing, and one final project of reflective writing and creative work. These essays will be turned in to [Turnitin.com](http://turnitin.com/) for academic honesty.

**Short Paper 1 – Comparing Two Texts**

1. In this essay, you will perform a close reading of \*two\* texts we have covered in class through the theoretical lens of disability studies. We have discussed many topics in the realm of disability studies, ranging from the social model, aesthetics, the medical model, accessibility, ableism, etc. Pick two texts that discuss a common theme in the field of disability studies and analyze what these texts argue about these themes. For example, what does “Good Country People” by Flannery O’Connor imply about accessibility? (Think of another text that would work with this short story!) Use some of the theoretical texts that have been assigned to make your case.
	1. What to do: Perform a close reading of two texts of your choosing in order to discover what the authors state about disability; develop a thesis about these meanings, patterns, and functions; and convey your thesis to your readers using evidence from the text that you interpret, analyze, and connect back to your thesis. Use the information from our class discussions and Kusch’s *Literary Analysis* to help you discover and make sense of the meanings, patterns, and functions you find in your section. This essay will require significant thought about your texts. You may use outside scholarly sources for research, but you must use peer-reviewed journal articles or books.
		1. Grading: 0-150 points.
		2. Format: Literary analysis.
		3. Audience: Assume you are writing for me or other literature and disability studies professors.
		4. Length: 1,000-1,250 words.
		5. Citation style: You are free to use either MLA or Chicago.
		6. Deadline: Sunday, 10/4, by 11:59 pm EST on Canvas.
		7. Questions about performing a close reading and writing a close reading essay? Here are the basic steps:
			1. Read your texts closely and carefully, taking careful notes of your observations about the text, questions that arise as you are “reading” the text, and reactions to the content, dialogue, presentation, etc. within the text.
			2. Review your notes, looking specifically for patterns of observations, questions, or reactions that you had to the text.
			3. See if there are any patterns or observations that appear in both texts.
			4. Use those patterns to develop your thesis, and use your notes to help you choose examples from the text to support your thesis and build your argument. For more detailed discussions and explanations about performing close readings, use the following resources discussed in class:
				1. Kusch’s *Literary Analysis.*
				2. Purdue OWL handout – Close Reading a Text and Avoiding Pitfalls: <http://owl.english.purdue.edu/owl/resource/616/01/>
				3. Reed College Online Writing Lab – Close Reading Assignments: <http://academic.reed.edu/writing/paper_help/closereading.html>

**Short Paper 2 – Disability Studies Analysis of *The Bell Jar***

1. In this essay, you will perform a close reading of Sylvia Plath’s novel, *The Bell Jar*, using a critical disability studies analysis. Think about different concepts within disability studies that appear in Plath’s novel. What does the novel suggest about concepts such as Mad Pride, medical authorities, asylums, disabled women, etc.? Feel free to use background information about Plath, either primary or secondary sources. Your secondary sources must be peer-reviewed articles or books.
	1. Grading: 0-150 points.
	2. Format: Literary analysis.
	3. Audience: Assume you are writing for me or other literature and disability studies professors.
	4. Length: 1,250-1,500 words.
	5. Citation style: You are free to use either MLA or Chicago.
	6. Deadline: Sunday, 11/8, by 11:59 pm EST on Canvas.

**Final Project – Reflective and Creative Work**

This project requires two components: a piece of creative work, and a reflective essay about your work and this class.

1. Creative work – Make your own creative piece/work of art or literature that fits within the context of the course. Submit the piece/work or art, literature, or popular culture in a format that Canvas accepts (video, jpg, pdf, doc, ppt, etc.) Along with the piece/work of art, write a caption that provides any necessary context or explanation for your audience for the work/piece of art. Use information from other assigned readings and class discussions to provide context for your creative work.
2. Reflective essay – Reflecting on what you have learned is an important part of making meaning for yourself and for others. To write this reflective essay, first reread the information that you posted in the weekly Reading Responses, essays, class notes and activities. Then, reflect on the following questions:
	1. What did you think about representation of disabled people, disability, and literature before this class? How has your thinking about these topics changed?
	2. What surprised you in this course, and why?
	3. What is the most important thing you learned this semester? Why?
	4. When were you the most creative this semester? Why do you think that is?
	5. If you were going to continue studying the same topic, but you could decide on the content and have access to anything you wanted, where would you start tomorrow, and why?
	6. What themes from the semester held the most meaning for you? This Reflective Essay can be organized in any way that makes sense to you to explain your thoughts to your reader, but don’t just write down the answers. It should be written as an essay, with an introduction, conclusion, paragraphs, transition sentences, etc., and should be over 1,000 words.
3. Grading: 0-250 points.
4. Audience: Assume you are writing for me and other students at Penn State.
5. Deadline: Monday, 12/14, by 9:00 am EST on Canvas.

**Discussion and Participation**: Students earn a possible 100 points for discussion/participation, which includes, but is not limited to, active participation in class discussions and readings, assignments, and group work.

**Recording Class Sessions on Zoom**

Video and audio recordings of class lectures will be part of the classroom activity. The video and audio recording is used for educational use/purposes and only may be made available to all students presently enrolled in the class. For purposes where the recordings will be used in future class session/lectures, any type of identifying information will be adequately removed.

**Conferences**

Students are welcome to drop in during posted office hours or make appointments for conferences outside of office hours. Emails are also welcome. I will endeavor to respond to all communications within 24 hours on weekdays and 48 hours on weekends.

**Diversity in the Classroom**

In our classroom, the instructor and the students should foster and maintain a harmonious, non-threatening and non-discriminating environment. Students are encouraged to express their ideas freely, and in a professional and respectful manner. I will be vigilant against any inflammatory and demeaning statements or arguments. All individuals are to be respected as equal and contributing partners to the project of learning.

A note on civility in classroom discussions:

We will be discussing sensitive issues this semester – gender, race, class, disability, and culture are integral parts of identity and experience, and we will be examining these and other issues from multiple angles, some of which may be new or unfamiliar. New ideas can make us unsure or uncomfortable at times; this as a normal part of learning and the processes of questioning what we think we know. Our classroom is a community with a social contract; we have all chosen to gather in this place to address the content of this course with openness and a willingness to learn. This community should be a space where all are able to explore new ideas, speak up, ask and answer questions, be corrected, and offer alternative points of view and different ways of approaching the course material on a path to deeper understanding. Criticisms and disagreements should be presented through constructive and collaborative approaches – not through combative and/or derogatory approaches. Intentionally employing hate speech or other hurtful behaviors is not acceptable in the classroom.

**Due Dates/Make-up and Late Work**

I understand that the fall will be a difficult semester for all of us, and that getting work done on time will be impacted. I expect that all assignments will be completed and handed in on time; however, if you need an extension for medical or personal reasons, **please email me**. I would rather have late work that is acceptable rather than a plagiarized assignment turned in on time. If you are unable to turn in work for an extended period of time, we can work something out. I have been in that situation before, so I understand!

**Course Schedule**

**Week 1: Introduction to course and Disability Studies**

**Our questions for this week:**

1. **What can I do to do well in this class?**
2. **What is literary analysis?**
3. **What is a close reading of a text?**
4. **Why are disabled people considered “alternative voices” in American literature?**
5. **What is disability studies?**

**Monday, 8/24 – Getting to know each other and the expectations of this class**

**Wednesday, 8/26 – Please read/watch before class:**

1. Short Film: “[Jeremy the Dud](https://www.youtube.com/watch?v=qFcFpWzIQNk&feature=youtu.be)”
2. Kusch, *Literary Analysis*, ch. 1-2
3. Look up on Twitter: [#ThingsDisabledPeopleKnow](https://twitter.com/search?q=%23ThingsDisabledPeopleKnow&src=typed_query)
4. Please complete by 12 pm: Introduce yourself on Canvas

**Friday, 8/28 – Please read/watch before class:**

1. Lennard Davis, Introduction to *Beginning with Disability*
2. Colin Cameron and Michele Moore, “[Disability Studies](http://sk.sagepub.com.ezaccess.libraries.psu.edu/books/disability-studies/n12.xml),” in *Disability Studies: A Student’s Guide*

**Week 2: Introduction to the disability community**

**Our questions for this week:**

1. **What are the social, medical, and charity models of disability?**
2. **How are disabled people oppressed in society?**
3. **What is the preferred way to talk and write about disabled people?**
4. **What is ableism?**
5. **How do we annotate a text?**

**Monday, 8/31 – Please read/watch before class:**

1. Kusch, *Literary Analysis*, ch. 3
2. Stella Young, “[I’m not your inspiration](https://www.youtube.com/watch?v=8K9Gg164Bsw&list=PLw7uuf2mbzzHFxLIy8Lv8bpp3YRkJw2Mr&index=5&t=0s)”
3. Rose Eveleth, “[It’s Time to Rethink Who’s Best Suited for Space Travel](https://www.wired.com/story/its-time-to-rethink-whos-best-suited-for-space-travel/)”
4. Please complete by 12 pm EST: Reading Response 1

**Wednesday, 9/2 – Please read/watch before class:**

1. Kusch, *Literary Analysis*, ch. 4-5
2. Center for Disability Rights, “[Disability Writing & Journalism Guidelines](http://cdrnys.org/disability-writing-journalism-guidelines/)”
3. Harriet Tubman Collective, “[The Vision for Black Lives is Incomplete Without Disability Solidarity](http://www.forharriet.com/2016/09/the-vision-for-black-lives-is.html)”

**Friday, 9/4 – Please read/watch before class:**

1. Jay Dolmage, “Disability Rhetoric” (*Beginning with Disability,* ch. 4)
2. 99% Invisible, “[Curb Cuts](https://99percentinvisible.org/episode/curb-cuts/)”
3. Look up on Twitter: [#AccessIsLove](https://twitter.com/search?q=%23accessislove&src=typeahead_click)
4. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 3: Short Fiction I**

**Our questions for this week:**

1. **How do we read a short story?**
2. **What is stigma?**
3. **How do we compare texts?**
4. **How is the social model of disability helpful/hurtful for disabled people?**

**Monday, 9/7 – Please read/watch before class:**

1. Flannery O’Connor, “[Good Country People](https://repositorio.ufsc.br/bitstream/handle/123456789/163600/Good%20Country%20People%20-%20Flannery%20O%27Connor.pdf?sequence=1&isAllowed=y)”
2. Michael Davidson, “Aesthetics,” in *Keywords for Disability Studies* (Canvas)
3. Please complete by 12 pm: Reading Response 2

**Wednesday, 9/9 - Please read/watch before class:**

1. Tom Shakespeare, “The Social Model of Disability” (Canvas)
2. Raymond Carver, “[Cathedral](http://www.giuliotortello.it/ebook/cathedral.pdf)”
3. Look up on Twitter: [#SuckItAbleism](https://twitter.com/search?q=%23suckitableism&src=typed_query)

**Friday, 9/11 – Please read/watch before class:**

1. Kurt Vonnegut, “[Harrison Bergeron](https://heinonline.org/HOL/P?h=hein.journals/arklr44&i=937)”
2. Colin Cameron, “[Stigma](http://sk.sagepub.com.ezaccess.libraries.psu.edu/books/disability-studies/n47.xml),” in *Disability Studies: A Student’s Guide*
3. Kusch, *Literary Analysis*, ch. 6
4. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 4: Short Fiction II**

**Our questions for this week:**

1. **How does ableism intersect with racism and sexism?**
2. **What is a “deformed” body?**
3. **What are the issues surrounding access to healthcare?**
4. **How are doctors viewed in the disability community?**

**Monday, 9/14 – Please read/watch before class:**

1. Shirley Jackson, “[The Tooth](http://www.jstor.org/stable/3847813)”
2. Helen Deutsch, “Deformity,” in *Keywords for Disability Studies* (Canvas)
3. Kusch, *Literary Analysis*, ch. 7
4. Please complete by 12 pm: Reading Response 3

**Wednesday, 9/16 – Please read/watch before class:**

1. Charlotte Perkins Gilman, “[The Yellow Wallpaper](https://www.gutenberg.org/files/1952/1952-h/1952-h.htm)”
2. Kim Q. Hall, “Gender,” in *Keywords for Disability Studies* (Canvas)
3. Look up on Twitter: [#AbledsAreWeird](https://twitter.com/search?q=%23AbledsAreWeird&src=hashtag_click)

**Friday, 9/18 – Please read/watch before class:**

1. Andre Dubus, “Dancing After Hours” (Canvas)
2. Anne Finger, “[Helen and Frida](https://www.jstor.org/stable/pdf/4337064.pdf)”
3. Omansky & Rosenblum, “Comparison of Disability with Race, Sex, and Sexual Orientation Statuses” (*Beginning with Disability,* ch. 5)
4. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 5: Poetry I**

**Our questions for this week:**

1. **How do we read a poem?**
2. **What does “crip” mean?**
3. **How do we face difficulties when reading a poem?**

**Monday, 9/21 – Please read/watch before class:**

1. Academy of American Poets, “[How to Read a Poem](https://poets.org/text/how-read-poem-0)”
2. Sylvia Plath, “[Tulips](https://www.poetryfoundation.org/poems/49013/tulips-56d22ab68fdd0),” “[Lady Lazarus](https://www.poetryfoundation.org/poems/49000/lady-lazarus),” and “[Mad Girl’s Love Song](https://wordsfortheyear.com/2016/04/18/mad-girls-love-song-by-sylvia-plath/)”
3. Mark Yakich, “[Reading a Poem: 20 Strategies](https://www.theatlantic.com/entertainment/archive/2014/11/how-to-read-poetry-a-step-by-step-guide/380657/),” in *The Atlantic*
4. Please complete by 12 pm: Reading Response 4

**Wednesday, 9/23 – Please read/watch before class:**

1. Stephen Kuusisto, “Why I’m a Crippled Poet” (*Beginning with Disability,* ch. 32) and “[Summer at North Farm](https://www.poetryfoundation.org/poetrymagazine/poems/37522/summer-at-north-farm)”
2. Mary Oliver, “[The Fourth Sign of the Zodiac](https://onbeing.org/blog/mary-olivers-cancer-poem/)”
3. Victoria Ann Lewis, “Crip,” in *Keywords for Disability Studies* (Canvas)

**Friday, 9/25 – Please read/watch before class:**

1. Petra Kuppers, “[Disability Culture Poetry: The Sound of the Bones](http://dsq-sds.org/article/view/809/984)”
2. Cheryl Marie Wade, “[I am Not One of the](http://www.newmobility.com/2014/04/three-iconic-voices/)”
3. Jillian Weise, “[Biohack Manifesto](https://www.poetryfoundation.org/poetrymagazine/poems/58002/biohack-manifesto)”
4. Lynn Manning, “[The Magic Wand](https://www.tandfonline.com/doi/abs/10.1080/13603110903046069)”
5. Neil Hilborn, “[OCD](https://www.youtube.com/watch?v=vnKZ4pdSU-s)”
6. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 6: Poetry II**

**Our questions for this week:**

1. **What are crip poetics?**
2. **How do disabled authors write about lived experience?**

**Monday, 9/28 – Please read/watch before class:**

1. Gwendolyn Brooks, “sick man looks at flowers” “gay chaps at the bar,” and “still, do I keep my look, my identity” (Canvas)
2. C. S. Giscombe, “[First Dream](https://poets.org/poem/first-dream)”
3. Draft workshop
4. Please complete by 12 pm: Reading Response 5

**Wednesday, 9/30 – Please read/watch before class:**

1. Noemi Ixchel Martinez, “[Our Bodies are Shells that Remind Us We Belong to the Ocean](http://www.rigorous-mag.com/v2i3/noemi-ixchel-martinez.html)”
2. Molly McCully Brown, “[Grand Mal Seizure](https://poetry.lib.uidaho.edu/molly-mccully-brown/grand-mal-seizure/)”
3. Draft workshop

**Friday, 10/2 – Please read/watch before class:**

1. Peer review of Short Essay 1
2. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Sunday, 10/4 – Short Essay 1 due by 11:59 pm EST on Canvas**

**Week 7: Poetry III**

**Our questions for this week:**

1. **What is madness?**
2. **What are institutions?**
3. **What is Mad Pride?**

**Monday, 10/5 – Please read/watch before class:**

1. Jessica Lowell Mason, *Straight Jacket*, pp. 1-24
2. Sander L. Gilman, “Madness,” in *Keywords for Disability Studies* (Canvas)
3. Licia Carlson, “Institutions,” in *Keywords for Disability Studies* (Canvas)
4. Please complete by 12 pm: Reading Response 6

**Wednesday, 10/7 – Please read/watch before class:**

1. Jessica Lowell Mason, *Straight Jacket*, pp. 25-50
2. Alex Beam, “[The Mad Poets Society](https://www.theatlantic.com/magazine/archive/2001/07/the-mad-poets-society/302257/),” in *The Atlantic*
3. Look up on Twitter: [#MadPride](https://twitter.com/search?q=%23MadPride&src=typeahead_click)

**Friday, 10/9 – Please read/watch before class:**

1. Jessica Lowell Mason, *Straight Jacket*, pp. 51-end
2. Maya Sabatello, “Rights,” in *Keywords for Disability Studies* (Canvas)
3. Sarah Holder, “[How America’s ‘Bedlam’ Became Jails and Streets](https://www.citylab.com/equity/2020/04/mental-health-history-documentary-bedlam-hospital-homeless/609877/)”
4. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 8: Essay and Life-writing I**

**Our questions for this week:**

1. **What is the “spoon theory”?**
2. **What is life-writing?**
3. **Is “recovery” possible with disability? How is the concept of “recovery” helpful/hurtful for disabled people?**

**Monday, 10/12 – Please read/watch before class:**

1. Christine Miserandino, “The Spoon Theory” (*Beginning with Disability,* ch. 19)
2. Bill Peace, “Ableism and a Watershed Experience” (*Beginning with Disability,* ch. 20)
3. Alice Wong, “Introduction” (*Disability Visibility*, pp. xv-xxii)
4. Please complete by 12 pm: Reading Response 7

**Wednesday, 10/14 – Please read/watch before class:**

1. Harriet McBryde Johnson, “Unspeakable Conversations” (*Disability Visibility*, pp. 3-27)
2. Ariel Henley, “There’s a Mathematical Equation That Proves I’m Ugly—Or So I Learned in My Seventh-Grade Art Class” (*Disability Visibility*, pp. 39-46)

**Friday, 10/16 – Please read/watch before class:**

1. June Eric-Udorie, “When You Are Waiting to Be Healed” (*Disability Visibility*, pp. 53-58)
2. Liz Moore, “I’m Tired of Chasing a Cure” (*Disability Visibility*, pp. 75-81)
3. Haben Girma, “Guide Dogs Don’t Lead Blind People. We Wander as One.” (*Disability Visibility*, pp. 101-103)
4. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 9: Essay and Life-writing II**

**Our questions for this week:**

1. **What is crip time?**
2. **What is disability activism?**
3. **Who are the current activists within the disability community?**
4. **What is “disability justice”?**

**Monday, 10/19 – Please read/watch before class:**

1. Alice Sheppard, “So. Not. Broken.” (*Disability Visibility*, pp. 164-167)
2. Ellen Samuels, “Six Ways of Looking at Crip Time” (*Disability Visibility*, pp. 189-196)
3. Leah Lakshmi Piepzna-Samarasinha, “Still Dreaming Wild Disability Justice Dreams at the End of the World” (*Disability Visibility*, pp. 250-261)
4. Please complete by 12 pm: Reading Response 8

**Wednesday, 10/21 – Please read/watch before class:**

1. Mike Sacks, “O.C.D. in N.Y.C.” (*Beginning with Disability,* ch. 21)
2. Rod Michalko, “The Two-in-One” (*Beginning with Disability,* ch. 23)

**Friday, 10/23 – Please read/watch before class:**

1. s.e. smith, “The Beauty of Spaces Created for and by Disabled People” (*Disability Visibility*, pp. 271-275)
2. Keah Brown, “[We Are All Unruly](https://gay.medium.com/the-body-on-the-other-side-of-self-hatred-1be161cbe8e6)”
3. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 10: Novel**

**Our questions for this week:**

1. **What are the dangers of electroshock therapy?**
2. **What is metaphor?**
3. **How does disability intersect with gender?**
4. **What is disability identity?**
5. **How does disability influence narrative?**

**Monday, 10/26 – Please read/watch before class:**

1. Sylvia Plath, *The Bell Jar*, Foreword-ch. 6
2. Please complete by 12 pm: Reading Response 9

**Wednesday, 10/28 – Please read/watch before class:**

1. Sylvia Plath, *The Bell Jar*, ch. 7-13

**Friday, 10/30 – Please read/watch before class:**

1. Sylvia Plath, *The Bell Jar*, ch. 14-end
2. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 11: Criticism of Novel**

**Our questions for this week:**

1. **How is disability culturally constructed?**
2. **What is intersectionality?**
3. **How is disability influence narration?**
4. **What is trauma?**

**Monday, 11/2 – Please read/watch before class:**

1. Julia Miele Rodas, “Identity,” in *Keywords for Disability Studies* (Canvas)
2. Tanya Titchkosky and Rod Michalko, “[Narrative](http://sk.sagepub.com.ezaccess.libraries.psu.edu/books/disability-studies/n32.xml),” in *Disability Studies: A Student’s Guide*
3. Colin Cameron, “[Intersectionality](http://sk.sagepub.com.ezaccess.libraries.psu.edu/books/disability-studies/n28.xml),” in *Disability Studies: A Student’s Guide*
4. Draft workshop
5. Please complete by 12 pm: Reading Response 10

**Wednesday, 11/4 – Please read/watch before class:**

1. Colin Cameron, “[Alienation](http://sk.sagepub.com.ezaccess.libraries.psu.edu/books/disability-studies/n4.xml),” in *Disability Studies: A Student’s Guide*
2. Michael Bérubé, “[Disability and Narrative](https://www-jstor-org.ezaccess.libraries.psu.edu/stable/25486186?pq-origsite=summon&seq=1#metadata_info_tab_contents)”
3. Draft workshop

**Friday, 11/6 – Please read/watch before class:**

1. James Berger, “Trauma,” in *Keywords for Disability Studies* (Canvas)
2. Rose Miyatsu, “‘Hundreds of People Like Me’: A Search for a Mad Community in *The Bell Jar*,” (Canvas)
3. Look up on Twitter: [#StopTheShock](https://twitter.com/search?q=%23stoptheshock&src=typed_query)
4. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Sunday, 11/8 – Short Essay 2 due by 11:59 pm EST on Canvas**

**Week 12: New Media I**

**Our questions for this week:**

1. **How is disability portrayed in pop culture spaces such as advertising and video games?**
2. **What is “inspiration porn”?**
3. **How are psychiatry and asylums similar to prisons?**

**Monday, 11/9 – Please read/watch before class:**

1. David Bolt, “An Advertising Aesthetic: Real Beauty and Visual Impairment” (*Beginning with Disability,* ch. 29)
2. Tauriq Moosa, “Your Body Isn’t Your World: The Heroes of the Mad Max Video Game and Disability” (*Beginning with Disability,* ch. 30)
3. Please complete by 12 pm EST: Reading Response 11

**Wednesday, 11/11 – Please read/watch before class:**

1. Amanda Mel Baggs, “[In my Language](https://youtu.be/JnylM1hI2jc)”
2. Morgan Leahy, “Stop Sharing Those Feel-Good Cochlear Implant Videos” (*Beginning with Disability,* ch. 8)
3. Cuquis Robledo & Emily Ladau, *Disability Visibility Podcast* episode: “[Storytelling](https://disabilityvisibilityproject.com/2018/02/25/ep-19-storytelling/)”

**Friday, 11/13 – Please read/watch before class:**

1. Stella Akua Mensah and Stefanie Lyn Kaufman-Mthimkhulu, *Disability Visibility Podcast* episode: “[Abolition Must Include Psychiatry](https://disabilityvisibilityproject.com/2020/07/22/abolition-must-include-psychiatry/)”
2. Lael Ewy, “[Identity, Oppression, and the Culture of ‘The Mentally Ill](https://www.madinamerica.com/2020/08/identity-oppression-culture-mentally-ill/),’” from *Mad in America*
3. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 13: New Media II**

**Our questions for this week:**

1. **What does it mean to “survive diagnosis”?**
2. **Why are most public spaces inaccessible to disabled people?**
3. **What would a world which included disabled people look like?**

**Monday, 11/16 – Please read/watch before class:**

1. Eleanor Longden, “[The Voices in My Head](https://youtu.be/syjEN3peCJw)”
2. Jo Twist, “[Surviving Diagnosis](http://www.hearing-voices.org/personal-experiences/surviving-diagnosis/),” from *The Hearing Voices Network*
3. Please complete by 12 pm EST: Reading Response 12

**Wednesday, 11/18 – Please read/watch before class:**

1. Kyle Khachadurian and Emily Ladau, “[Representation and Toys](https://www.theaccessiblestall.com/episode-81-representation-and-dolls/),” from *The Accessible Stall*
2. Alison Kafer, Bathroom Accessibility Challenge, from *Feminist Queer Crip* (Canvas)

**Friday, 11/20 – Please read/watch before class:**

1. Stephanie Thomas, “[Fashion](https://disabilityvisibilityproject.com/2020/06/28/ep-80-fashion/),” from *Disability Visibility Podcast*
2. Frances Ryan, “[Why Are There More Clothing Lines for Dogs Than Disabled People](https://www.theguardian.com/society/2018/jun/18/why-are-there-more-clothing-lines-for-dogs-than-disabled-people)?” from *The Guardian*
3. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 14: Thanksgiving Break – No Class**

**Week 15: Film and Television I (Online – Class on Zoom)**

**Our questions for this week:**

1. **Why are there limited opportunities for disabled people in film and television?**
2. **What is “cripping up”?**
3. **Why aren’t disabled characters played by disabled people in film and television?**

**Monday, 11/30 – Please read/watch before class:**

1. “[Certain Proof](https://pennstate.kanopy.com/video/certain-proof),” on Kanopy (if you don’t have a Kanopy account you must sign up for free using your Penn State email)
2. Alyssa Rosenberg, “If Hollywood’s So Creative” (*Beginning with Disability,* ch. 24)
3. Please complete by 12 pm EST: Reading Response 13

**Wednesday, 12/2 – Please read/watch before class:**

1. “[People Say I’m Crazy](https://pennstate.kanopy.com/video/people-say-im-crazy),” on Kanopy

**Friday, 12/4 – Please read/watch before class:**

1. Finish both “Certain Proof” and “People Say I’m Crazy”
2. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 16: Film and Television II (Online – Class on Zoom)**

**Our questions for this week:**

1. **What is the future of disability activism?**
2. **Why aren’t disabled people considered sexual beings?**
3. **How are disabled children portrayed in media?**
4. **How is disability activism tied to other civil rights movements?**

**Monday, 12/7 – Please read/watch before class:**

1. “[Crip Camp: A Disability Revolution](https://www.netflix.com/watch/81001496?trackId=13752289&tctx=0%2C0%2Cb093ea8a265b082bd5a5eab8d8654d8cec4f7515%3Acfa3842edba7202830a7517c7b62aec3bee415aa%2Cb093ea8a265b082bd5a5eab8d8654d8cec4f7515%3Acfa3842edba7202830a7517c7b62aec3bee415aa%2C%2C),” on Netflix (if you cannot get a Netflix account please email me and we can work something out)
2. Please complete by 12 pm EST: Reading Response 14

**Wednesday, 12/9 – Please read/watch before class:**

1. “[The Healing Powers of Dude](https://www.netflix.com/watch/80241091?trackId=14277283&tctx=0%2C0%2C7c8cc187-9561-476a-944d-3bd7d7a2c577-116507060%2C%2C%2C),” season 1 episode 1 on Netflix

**Friday, 12/11 – Please read/watch before class:**

1. Finish both “Crip Camp” and the first episode of “The Healing Powers of Dude”
2. Please respond to 2 posts on the reading response discussion board by 12 am EST

**Week 17: Finals Week**

**Monday, 12/14 – Final Project due on Canvas at 9 am EST**