

Literature and Disability Studies: English 6240.351

MWF 12:30-1:20/ Morrill 310

Dr. Elizabeth Grubgeld

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Office Hours: Monday: 3:30-5:00

Tues. & Thurs. 2:00-4:30

Reading Materials

Books at OSU Bookstore

Frank, *The Wounded Storyteller*

Murphy, *The Body Silent*

Fries, *Staring Back*

Thomson, *Extraordinary Bodies: Disability in American Literature and Culture*

Shakespeare, *Richard III* (any edition is acceptable)

Kuusisto, *Eavesdropping*

Just added: Morrison, *Sula*—find via online bookstore or use library copies

Many readings in the schedule (marked with a hatch mark #) are available on the web, or through links on the library website, or through electronic reserve on the library website (when indicated, I've also put hard copies of scanned materials on reserve). You will need to print copies for class use. You can do this on your own computer or at the library. Thomas Couser's *Recovering Bodies* is available for electronic check-out through the OSU library and has also been placed on reserve. If you wish to buy your own copy, new and used copies are available from amazon.com, alibris.com and similar sellers. The online-text and reserve list appears at the end of this syllabus.

It is expected that you will read not only the works assigned on the syllabus and those pertinent to your seminar essay, but that you will also read and draw from many of the books placed on reserve or from materials you locate in the MLA bibliography or other sources.

Course Work

Reading Journal 45%

Seminar Project (an essay of approximately 18-25 pages) 45%

Final Exam 10%

Final grades may be adjusted up to 1% to account for preparation and participation.

Late Work

Late work will be accepted, but 5% will be deducted for each class day late. This policy includes drafts.

Syllabus Attachment: See the OSU syllabus attachment for university policies on plagiarism, important dates, and accommodation procedures for students with disabilities.

Daily Schedule: Materials should be read by the day listed.

Week One: Definitions

8/20 Introduction to the Course

8/22 Wendell, Ch. 1-3 from *The Rejected Body* (Xerox handout); Fries, "Excavation" from *Staring Back*

8/24 Hockenberry, Ch. 1 & 16 from *Moving Violations* in *Staring Back* and in Xerox handout; Sherry, "Reading Me/Reading Disability" #

Week Two: Disability & Narrative Structure

8/27 Mitchell & Snyder, Ch. 1-2 from *Narrative Prosthesis*; # Frank, *The Wounded Storyteller* 1-53

8/29 Frank, 53-136

8/31 Frank, 137-67

Week Three: The Disabled Self and Social Construction

9/3 LABOR DAY

9/5 Murphy, *The Body Silent*, first half

9/7 continue with *Body Silent*; Luczak, "Ten Reasons" from *Staring Back*

Week Four: The Gothic

9/10 (Finish *Body Silent* if needed); Thomson, Ch. 1 from *Extraordinary Bodies*

9/12 Hawthorne, "The Birthmark" #; Thomson, Ch. 2

9/14 Poe, "Hop-Frog" #; Wilde, "Birthday of the Infanta" #

Week Five: Allegory

9/17 O'Connor, "A Temple of the Holy Ghost" #; Thomson, Ch. 3

9/19 O'Connor, "Good Country People" #

9/21 O'Connor, "The Lame Shall Enter First" # **First Installment of Journal Due no later than Today**

Week Six: Theology

9/26 Dubus, "Broken Vessels" (Xerox); Eisland, Ch. 4-5 of *The Disabled God* #

9/24 Dubus, "Dancing After Hours" from *Staring Back*

9/28 Davis, Ch. 1 from *Bending Over Backwards*; # Frank, *The Wounded Storyteller*, 169-end

Week Seven: Autobiography I

10/1 Couser, *Recovering Bodies* # Ch. 1-2 (on 2-hour reserve and available electronically through the library catalog)

10/3 Couser, Ch. 5

10/5 Couser, Ch. 7

Week Eight: Autobiography II

10/8 FALL BREAK

10/10 Lindgrin, "Bodies in Trouble" #

10/12 Mehta, "Bells" from *Staring Back*; Rimmon-Kenan, "The Story of 'I'" #

Week Nine: Feminism, Gender Studies & Disability

10/1 Thomson, "Feminist Disability Studies";# Samuels, "Critical Divides" #; Clay, "Wolf" from *Staring Back*

10/17 Schriemph, "Refusing the Amputated Body";# Mairs, "Carnal Acts" from *Staring Back*

10/19 Skim through Thomson, Ch. 4; Jean Stewart, "The Interview" from *Staring Back*

Week Ten: Race, Gender & Disability

10/22 Morrison, *Sula*

10/24 *Sula*; Thomson, Ch. 5

10/26 Finish *Sula* **Journal Installment #2 due no later than today**

Week Eleven: Matters of Language/ Rhetorical Applications

10/29 Davis, Ch. 5 from *Enforcing Normalcy*#; Dolmage, "Between the Valley and the Field";# Kuusisto, "Learning Braille at 39" from *Staring Back*

10/31 Lindblom & Dunn, "The Roles of Rhetoric";* Rinaldi, "Rhetoric and Healing"#

11/2 McRuer, Ch. 4 from *Crip Theory*#

Week Twelve: Alternate Universes

11/5 Kuusisto, *Eavesdropping* first half

11/7 *Eavesdropping* second half

11/9 Finger, "Helen and Frieda" from *Staring Back*

Week Thirteen: Drama I

11/12 Shakespeare, *Richard III*

11/14 Mitchell and Snyder, Ch. 4, pages from *Narrative Prosthesis*#

11/16 OK STATEHOOD HOLIDAY

Week Fourteen: Drama II

11/19 Mitchell and Snyder, Ch. 4, pages ; Lieblein, "Dave Veut Jouer Richard III"#

11/21 Neuhof, *Blue Baby* from *Staring Back*

11/23 THANKSGIVING HOLIDAY

Week Fifteen: Performance Art

11/26 Baizley and Anne-Lewis, *P.H.* reaks: The Hidden History of People with Disabilities* from *Staring Back* (**sign up for draft conferences**)

11/28 Thomson, "Dares to Stares";# (In class: Video, "Vital Signs") **Full drafts of seminar essay due no later than 11/29**

11/30 Discussion of "Vital Signs"; Manning, "The Magic Wand" and "The Unsolicited Looking Glass" from *Staring Back*

Week Sixteen: Visual Text

12/3 Skim Davison, *The Spiral Cage*# (on 2-hour reserve only); articles by Paul McIlvenny#

12/5 Catch-up or review as needed

12/7 Final Exam prep **Journal Installment #3 due no later than today**

Seminar Essay due no later than Monday Dec. 10 at 5:00

Final: Wed., December 12 10:00-11:50

Explanation of Assignments

Journal: *Length and Format:*

Approximately 3 double-spaced pages per week, the total page count being approximately 40-45 typed pages. Use normal margins and a 10 or 12 point font. You are welcome to write more.

While these entries are informal, they should be written with clarity and correctness. They absolutely must be proofread. You are welcome to write a little bit about one thing, then skip to another topic. They need not have the cohesiveness of your analytical paper.

Content:

Sometimes I'll ask you to write about specific questions or parts of a book in order to prepare for class discussion. But most of the time, entries can address whatever the book we're reading makes you think about; ideas that were touched upon in class; a particular passage that impressed you, or puzzled you, or made you think; a question you'd like to have us consider; a question you wanted to ask but didn't have a chance to; or a point you wanted to make but didn't offer in class. Feel free to use the first person pronoun and refer to personal experiences, current events, or other reading as relevant, as long as the focus remains on the text. You are welcome to bring journals to class in order to read aloud something you have written. If possible, let me know at the start of class if you'd like to use what you've written to begin class discussion.

Every week or so, I invite you to scan something in one of the following on-line periodicals or blogs and record your thinking in response to what you've read.

Ragged Edge <http://www.ragged-edge-mag.com/>

Disability Studies at Temple University <http://disstud.blogspot.com/>

Bent <http://www.bentvoices.org/>

Mouth <http://www.mouthmag.com/index.htm>

Ouch <http://www.bbc.co.uk/ouch/>

Planet of the Blind <http://www.planet-of-the-blind.com/>

Evaluation criteria:

A "D" or "F" grade reflects that the length requirement has not been met or has been met with "padding." A number of questions are left unanswered or only a cursory attempt at answering them has been made. The writing is hard to understand or has numerous sentence errors or errors of plot. Fuzzy generalizations take the place of an examination of details, or details are downloaded without any ideas having been made about them.

A "C" grade reflects that the length requirement has been met and there has been an attempt to create ideas about the readings or answer the questions asked. The writing is generally clear with minor errors. There are some details examined and some ideas made about them.

A "B" grade reflects that the length requirement has been met or exceeded and that ideas have been developed either more numerous or more fully. The writing is

generally clear with only a few minor errors. Ideas are drawn from an examination of details.

An "A" grade reflects that the length requirement has been met or exceeded and that ideas have been explored in ways that raise new questions and make the original observation or question richer. The writing is clear with minimal errors and may be itself interesting or beautiful. Details are closely examined, and complex ideas drawn from them.

Seminar Project

A graduate level essay that explores and makes an argument about a question of interest to you, using theoretical approaches and secondary sources to focus on literary texts (which may include works assigned and those beyond our reading list). I will ask for a written proposal and working bibliography, a full draft, and a final copy; you are invited to talk with me about the project as it evolves. We will also work outside of class in pairs to discuss and read drafts of our work in progress. Many of the books on reserve will be of help to you, and you will want to use the online MLA Bibliography (from the library database service) as well.

Final

To keep in practice for comprehensive exams, we will have a timed essay writing during finals week. You to generate questions and we will spend some class time discussing them.

Class Work

Students in graduate courses are expected to attend all sessions, come prepared, and take leadership roles in discussion. From time to time, individual students will be asked to lead discussion.

List of Readings Available On-Line (go directly to the web address):

- 1) Hawthorne, Nathaniel. "The Birth Mark"
<http://ee.1asphost.com/shortstoryclassics/hawthornebirthmark.html>
- 2) Lieblein, Leanore. "Dave Veut Jouer Richard III." *Canadian Theatre Review* 111 (Summer 02): 15-21. <http://www.canadianshakespeares.ca/multimedia/ctr/pdf/ctr5.pdf>.
- 3) O'Connor, Flannery. "Good Country People"
http://www.geocities.com/cyber_explorer99/oconnorgoodcountry.html
- 4) Poe, Edgar Allen. "Hop-Frog"
<http://wiretap.area.com/Gopher/Library/Classic/Poe/hop-frog.poe>
- 5) Wilde, Oscar. "The Birthday of the Infanta" <http://www.ucc.ie/celt/online/E850003-014/>

List of Readings on Electronic Reserve (go to catalog and choose "course reserves" from list, then locate my name on the list of faculty with course reserves):

- 1) O'Connor, Flannery. "A Temple of the Holy Ghost" from *Collected Works*. NY: Library of America, 1988 (scan, various copies in stacks).

- 2) O'Connor, Flannery. "The Lame Shall Enter First" (scan, various copies in stacks).
- 3) Davis, Lennard. Ch. 1 of *Bending Over Backwards: Disability, Dismodernism & Other Difficult Positions*. NY: NYU Press, 2002 (scan, also hard copy on reserve).
- 4) Davis, Lennard. Ch. 5 from *Enforcing Normalcy: Disability, Deafness, and the Body*. London: Verso, 1995 (scan, hard copy also on reserve).
- 5) Eisland, Nancy. Ch. 4-5 from *The Disabled God: Toward a Liberatory Theology of Disability*. Nashville: Abingdon, 1994 (scan only).
- 6) Lindgren, Kristin. "Bodies in Trouble: Identity, Embodiment, and Disability" from *Gendering Disability*, Ed. Bonnie G. Smith and Beth Hutchinson. New Brunswick: Rutgers UP, 2004 (scan, hard copy also on reserve).
- 7) McIlvenny, Paul. "The Disabled Male Body 'Writes/Draws Back: Graphic Fictions of Masculinity and the Body in the Autobiographical Comic *The Spiral Cage*'" from *Revealing Male Bodies*, Ed. Nancy Tuana et al. Bloomington: Indiana UP, 2002 (scan only)
- 8) McIlvenny, Paul. "Disabling Men and Disability in Al Davison's Graphic Autobiography *The Spiral Cage*" from *Bending Bodies: Moulding Masculinities*, Ed. Soren Ervo and Thomas Johansson. Hants, England: Ashgate, 2003 (scan only).
- 9) McRuer, Robert. Ch. 4 from *Crip Theory: Cultural Signs of Queerness and Disability*. NY: NYU P, 2006 (scan, also in book on reserve).
- 10) Mitchell, David and Sharon Snyder. Chapters 1, 2, and 4 from *Narrative Prosthesis: Disability and the Dependencies of Discourse*. Ann Arbor: U of Michigan P, 2000 (scan, also in book on reserve).
- 11) Thomson, Rosemarie Garland. "Dares to Stares: Disabled Women Performance Artists & The Dynamics of Staring" from *Bodies in Commotion: Disability and Performance*. Ann Arbor: U of Michigan P, 2005 (scan, also in book on reserve).

List of Readings Available Through the OSU Library Website (search journal title in the library catalogue and go from there):

- 1) Dolmage, Jay. "Between the Valley and the Field." *Prose Studies* 27.1-2 (2005): 108-119.
- 2) Lindblom, Kenneth and Patricia Dunn. "The Roles of Rhetoric in Constructions and Reconstructions of Disability." *Rhetoric Review* 22.2 (2003): 167-74.
- 3) Rimmon-Kenan, Shlomith. "The Story of 'I': Illness and Narrative Identity." *Narrative* 10.1 (2002): 9-27.

- 4) Rinaldi, Jacqueline. "Rhetoric and Healing: Revising Narratives about Disability." *College English* 58.7 (1996): 820-834.
- 5) Samuels, Ellen. "Critical Divides: Judith Butler's Body Theory and the Question of Disability." *NWSA Journal* 14.3 (2002).
- 6) Schriempf, Alexa. "Refusing the Amputated Body: An Interactionist Bridge for Feminism and Disability." *Hypatia* 16.4 (2001) 53-79.
- 7) Sherry, Mark. "Reading Me/Reading Disability." *Prose Studies* 27.1-2 (2005): 163-75.
- 8) Thomson, Rosemarie Garland. "Feminist Disability Studies." *Signs* 30.2 (2005).

List of Books on Reserve (on three-day reserve except where indicated):

- 1) Couser, G. Thomas. *Recovering Bodies: Illness, Disability, and Life Writing*--**on two-hour reserve only**
- 2) Davis, Lennard. *Enforcing Normalcy: Disability, Deafness, and the Body*
- 3) Davis, Lennard. *Bending Over Backwards: Disability, Dismodernism, and Other Difficult Positions*
- 4) Davison, Al. *The Spiral Cage*-- **on two-hour reserve only**
- 5) McRuer, Robert. *Crip Theory: Cultural Signs of Queerness and Disability*
- 6) Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*
- 7) Sandahl, Carrie and Philip Auslander. *Bodies in Commotion*
- 8) Smith, Bonnie G. and Beth Hutchison. *Gendering Disability*
- 9) Snyder, Sharon, Brenda Jo Brueggemann, and Rosemarie Garland Thomson, *Disability Studies: Enabling the Humanities*
- 10)Wendell, Susan. *The Rejected Body: Feminist Philosophical Reflections on Disability.*

Suggested Primary Texts for Further Exploration (check descriptive sites like amazon.com for descriptions):

Beckett, Samuel. *Waiting for Godot, Happy Days, Molloy*

Brown, Christy. *Down all the Days*

Callahan, John. *Don't Worry: He Won't Get Far on Foot.*

Dubus, Andre. *Broken Vessels; Meditations from a Moveable Chair; Dancing After Hours*

Dunn, Catherine. *Geek Love*

Finger, Anne. *Past Due: A Story of Disability, Pregnancy and Birth.*

Frank, Gelya. *Venus on Wheels : Two Decades of Dialogue on Disability, Biography, and Being Female in America*

Fries, Kenny. *Body Remember: A Memoir; The Healing Notebooks, Night After Night*

Hockenberry, John. *Moving Violations*

Kovics, Ron. *Born on the Fourth of July*

Kuusisto, Stephen. *Only Bread, Only Light; Planet of the Blind*

Lewis, Victoria Ann, Ed. *Beyond Victims and Villains: Contemporary Plays by Disabled Playwrights*

Mairs, Nancy. *Waist-High in the World: A Life Among the Nondisabled; Plaintext; Ordinary Time*

Morrison, Toni. *Sula*

Muckland, J, Ed. *Articulations: The Body and Illness in Poetry*

Price, Reynolds. *A Whole New Life*

Puller, Lewis Jr. *Fortunate Son*

Sacks, Oliver. *A Leg to Stand On*

Sealey, Jenny, Ed. *Graeae Plays 1: New Plays Redefining Disability.*

Zola, Irving. *Missing Pieces: A Chronicle of Living with a Disability*