

Intersectionalities and Disability Studies: Crip Narratives, Crip Theory, and an Introduction to Critical Disability Studies

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SP2026—Regular Academic Session (January 20 – May 4); Women's, Gender, and Sexuality Studies Program; WGSS 3322 Intersectionalities of Race, Class, Age, Disability & Gender; Async Online

WELCOME

I am glad you are here. My mission is to help facilitate your learning and unlearning and to provide opportunities for growth. Learn all that you can because they can never take that away from you. Please read this syllabus carefully. It details course pedagogies and policies—nothing in this document is boilerplate. By staying enrolled, you hereby acknowledge that you have read this document and agree to the herein policies.

Some think that since this isn't a STEM class, it won't be, can't be, or shouldn't be just as challenging. This course is required for some students. This course is an elective for others. College electives are NOT blow off courses. Remember too that being a student is a job. Some also think that online classes will have less work than face-to-face classes. By law, all course formats are required to have equivalent workloads and to provide equivalent opportunities to learn. You're paying the same price and earning the same number of credits, so it's only fair to have the same amount of work. If anything, online classes have more work because you are learning without the structure provided by a dedicated physical time and space.

DESCRIPTION

Crip Narratives and Crip Theory: Intersectionalities, Positionalities, and An Introduction to Critical Disability Studies looks at how “crips”—whether disabled upon birth or later in life, whether long-term or short-term, whether in life or fiction—experience and (re)shape the world according to their individual hopes and fears and looks at how academic frameworks, historical knowledge, and literature can facilitate sophisticated understandings of the social construction called disability. Rooted in queer, feminist, and critical theory, this course uses the lens of intersectionality and positionality to study disability in the United States—with due attention to age, appearance, class, family, gender, language, location, race, religion, and sexuality.

DISCLAIMERS

This syllabus is tentative. I/we reserve the right to change requirements, topics, and policies. All information herein is current to the best of my knowledge. Consider announcements clarifications of, reiterations of, additions to, and/or modifications to this syllabus. By design, syllabi, calendars, and course descriptions are living, evolving documents, not all-encompassing texts.

Please operate under the expectation that disclaimers/trigger warnings are always in effect. We will discuss difficult topics including but not limited to ableism, ageism, classism, colonialism, ethnocentrism, racism, and/or sexism, as well as death, murder, rape, and/or suicide and other forms of illness, trauma, and/or violence. Content will include explicit, offensive, sensitive content,

including language and nudity. This list is not all-inclusive. Additional or specific warnings cannot be provided, partly as they make assumptions about what will or will not trigger. (For example, Khan in *My Name is Khan* is triggered by the color yellow.)

We are interested in learning. I select course content with education in mind. Materials might do something excellent, terrible, new, or different. There should be no implied or assumed agreement between course content and myself. Further, this course will approach material in ways that are relevant to academic discourses in this subject and related subfields and disciplines. Topics and conversations contain references to gender, sexuality, race, religion, disability, and other identities some may deem controversial. This course recognizes and honors trans people as valid, relevant individuals with real, meaningful trans identities—trans men are men, and trans women are women.

Information about reporting. Anything shared with me concerning illness, safety, wellness, or violence may be relayed to the appropriate office. In particular, I am a mandatory reporter if I learn about sexual violence that occurs by/to an enrolled student, regardless of location, per Federal, State, and UHS Title IX policies. Tragically, sexual violence is endemic (30%+ victim/survivor rate), including among college students (50%+ victims/survivors).

ACCOMMODATIONS

I am 39. I am a queer, crip (i.e., disabled), feminist. I have neurofibromatosis and dozens of related conditions. I have had six surgeries, so far! Two brain tumors are being monitored. I take two dozen medications. I am dyslexic and neurodivergent. I have been in lockdown since March 2020, as SARS-CoV-2 continues its destruction, something I have written many articles about. I was told by experts that my medical problems posed too many obstacles to ever be a professor or even attend college. Yet, I have five college degrees, have countless publications, and have been teaching college since 2007. I've been at UH since 2008.

Thus, I am committed to supporting equitable opportunities. You are encouraged to communicate access needs; please schedule a Zoom with me to do so. I know that the Medical Model of Disability doesn't always make healthcare accessible, safe, or comfortable. If you are registered with the Disability Center, let me know. As needed, you are charged with coordinating communication with the Disability Center. Every effort is made to follow these accommodations or appropriate and reasonable alternatives.

COMMUNICATION

Check Canvas often, taking note of announcements, grades, etc. When you have a question or want to share something with me, please send me an email. I do not use Canvas Mail. Depending on the question, I will reply directly to you, or I will address the question in the next daily announcement. I will respond promptly (i.e., within 48 hours, excluding weekends/holidays), if the message follows guidelines of professionalism. Practice professionalism by sending messages from your UH email account (required per UH policies) and by including a subject, greeting (and addressing me by name) and sign-off with your full name, concise paragraphs, appropriate content, your student ID, and your class name. Don't resend messages within minutes or hours or ask that I answer as soon as possible. Emails are triaged and answered according to relative importance (and according to the spoons I have available). Make sure to check your UH email account regularly, and if you receive a direct email from me, please reply promptly.

Additionally, you may be required to have a one-on-one Zoom to discuss your performance and other matters related to the class.

OBJECTIVES

This course is designed for WGSS majors or for WOST/LGBT minors. This course further counts toward a variety of CLASS majors and minors and is approved for CLASS Block and Diversity requirements. Of course, students looking for an elective credit are welcome, too.

Students will attain—through lectures, discussions, and/or primary and secondary texts (e.g., fiction and nonfiction, alphabetic and non-alphabetic)—and demonstrate—through a variety of informal and formal compositions (e.g., quizzes, drafts, presentations, major papers)—high-level knowledge, perspectives, and theories about intersectionality, disabled lives, and critical disability theory.

Through the above processes, students will increase their aural, cultural, technological, textual, and visual literacies; their written and oral interpersonal and intrapersonal communication literacies; their metacognitive literacies; their ability to analyze, apply, explain, and synthesize material; and their ideas about the impacts of history, social/colonial constructions, and embodiment. Students will also appreciate “the learning worth crying about” (Dr. Michael Wesch); the role of failure in learning (Professor Clint Tuttle); the decision of “becom[ing] an active owner of your education” (Dr. Gabriela Diaz de Sabates); and “the emotional demands of college” (Dr. Andrew Joseph Pegoda).

REQUIREMENTS

1. **COMMITMENT:** Per Federal, State, SACS, and UH policies, each 3-credit class requires a 180-hour or so commitment from students. If you start early, study, read, participate, communicate, submit the work, and demonstrate critical thinking, you will have no problem earning a high grade. If you make good-faith efforts to complete the readings and requirements, you are almost guaranteed to pass the class. Throughout the class, please pay careful attention to the Live Course Calendar (LCC)—it details the term step-by-step.
2. **INTEGRITY:** My “Integrity Policy” underscores two beliefs: the importance of original, independent thinking and the importance of community/support and feedback.

What you cannot do: Any use of any Generative Artificial Intelligence (AI) or AI-like tool—for anything in this course including but not limited to assignments, papers, presentations, projects, quizzes or tests, and essays—is absolutely prohibited. Further, don’t use AI for brainstorming, consulting, thinking, reading, researching, writing, translating, paraphrasing, revising, etc. Don’t use CoPilot, Gemini, ChatGPT, Claude, Grammarly, Quill, or other tools/websites to help with any part of any work for this class, including any rewrite or edit suggestions from Word. ****Only submit your own ideas in your own words.**** All work is subject to scanning by TurnItIn’s Similarity Report and AI Report. Further, don’t manipulate fonts/margins, don’t adjust the speed of a video project to be faster or slower, don’t recycle papers, don’t buy papers, don’t pay someone to do your work, don’t get unauthorized help, don’t copy or paraphrase text, don’t plagiarize, and don’t use any outside resources (unless you have prior approval). Don’t sell/share my course materials. Don’t upload/sell your work to websites like Chegg or Course Hero. Don’t mass message the class, and don’t make/join a group chat, such as GroupMe. This list is not all-inclusive. Should

you learn of policy violations, you have an obligation to notify me. Integrity violations usually result in an F for the class and an official report. Should I discover violations after the fact, I reserve the right to apply necessary sanctions.

What you can (and should) do: You are always welcome to use course materials and your notes while completing graded work. Study groups are fine, too, just no more than three or four. You are strongly encouraged to visit the Writing Center (<https://uh.edu/writing-center/>). For tutoring, student success workshops, or an academic coach, please contact LAUNCH (<https://www.uh.edu/ussc/launch>). Both the Writing Center and LAUNCH offer services online and face-to-face. It's fine to have a friend or relative proofread work before you submit it—provided they do not use any kind of AI tool and they only point out any typos or point out possible areas in need clarification. Of course, you can always reach out to me, too. I am always happy to review assignments before you submit them for grading, but I need at least 48 hours (excluding weekends/holidays) to get back to you and then you need time to make any revisions.

3. **CURIOSITY:** A willingness to learn is vital. You will likely encounter views you find morally wrong. Please avoid agreeing or disagreeing. There are more sophisticated forms of engagement. For our purposes, we want to consider many different, different perspectives and think about how and why those ideas exist. If we give respect to the thoughts that different people offer (and consider their intersectionalities and positionalities) we can learn and be more appreciative of the complex, beautiful world around us. Related to this, an important skill to learn in college is sometimes moving away from centering or referencing your personal experience.

4. **READING:** You are expected to read assigned materials, including but not limited to “reading” articles, books, videos, films, images, and/or novels. Takes notes, as these will help you process the information and will help with the exams. Many materials are provided, but you are responsible for acquiring access to the following. It's college, so allow for the possibility that you will need to spend small amounts on other supplies, movie rentals, etc. to complete requirements.

- Alice Wong, ed., *Disability Visibility: First-Person Stories from the Twenty-First Century* (any other title is the wrong book; notice the subtitle)

5. **WRITING:** As this is a university liberal arts class, you will be writing often. For credit, written work must be in English and must also use appropriate capitalization, complete sentences, and paragraphs. Give appropriate attention to punctuation, grammar, and spelling. You are always expected to fully answer prompts with examples, analysis, and/or synthesis that explores who, what, when, where, how, and why. Further, except as otherwise noted, it's required to use the version of Word provided in AccessUH for the entirety of completing written assignments—simply create a folder for this class in your OneDrive and give files an appropriate name. This process is important so that I can access a document's version history, if needed.

6. **TECHNOLOGY:** A desktop or laptop computer, high-speed internet, a webcam, and a mic/earbuds are required by the University of Houston for students taking online classes. Our course requires use of Canvas (only access Canvas through AccessUH; if you use the App, you will encounter glitches); Microsoft 365; Zoom; and UH email. Cameras must be on, and you must be visible in the frame when completing a video assignment or when attending Live Sessions or Office Hours. When you need help with technology, please contact UIT (open 8 am – 8 pm daily) by calling/texting 713.743.1411 or emailing uitsupport@uh.edu.

7. **BEHAVIOR:** I hope we can all treat each other in a way that would make our dearest cats and dogs and other best friends proud. I hope we can always do better and learn more. Specifically, remember your audience: Class is not a family reunion, missionary retreat, or night out. Students who make inappropriate comments or requests, who proselytize, who refuse to comply with reasonable requests, or who do anything that compromises my commitments to inclusive learning will typically be reported to the Dean of Students Office and/or to Equal Opportunity Services.
8. **INSTRUCTIONS:** Not following instructions is one of the biggest things that holds students back. In all cases, reading and following instructions is crucial. The instructions always have important information regarding what to do, how to do it, and where and when to submit it. Instructions are carefully crafted to communicate expectations.
9. **ASSIGNMENTS:** The course is graded on the points system and is out of 100 points.
- **5 Live Sessions (12 points)**
1) six “Live Sessions,” live active attendance (or if you cannot attend live, actively watching the recording and writing a short paper), 2 points each
 - **4 Assessments (45 points)**
1) three timed objective exams over assigned material, 10 points each; 2) course reflection, 15 points
 - **3 Regular Assignments (43 points)**
1) observation log and presentation, 13 points; 2) identity and embodiment paper, 15 points; 3) response paper, 15 points
 - **Bonus Opportunities**
opportunists to recover missed points or earn bonus points, 1-2 points each

Deadlines: Assignments are always due by 11:59:00 PM CST on the specified day. Because everything is posted early, you can work around personal commitments. Strive to be ahead and have backup plans as insurance against the unexpected. All assignments have an automatic 6-hour EMERGENCY grace period. Otherwise, deadlines are firm, and NO LATE SUBMISSIONS will be accepted, unless a prior agreement has been arranged between you and Dr. Pegoda. Emergencies will, of course, be taken into consideration. Deadlines are never extended for participation assignments or bonus opportunities, including for students who add the class late.

Other details: Assignments must show incremental understandings of course concepts. I might use completed work as a future example—anonymity maintained. Work is only submitted when submitted to the appropriate link(s) in Canvas and in the appropriate format(s). Work is further only considered submitted when it is SFW and does not contribute to an atmosphere of threat or intimidation. In other words, everything must be school-appropriate—please do not say or show anything that would be inappropriate, disruptive, or alarming in a face-to-face class.

GRADES

Unlike what has become a common in high school, re-dos are not standard in college. Once work is graded, focus on the future. As above, assignments are open for large windows, there are numerous assignments, you can always receive feedback early, and UH offers its students many resources.

Grades are always imperfect measurements—not indicators of worth—of your performance in the given contexts and goals of your life and the larger geopolitical realities we find ourselves in.

When you have questions about grades or feedback or if a mistake happened: first, take 24 hours to review and reflect upon your submission and class resources; and after this moratorium, second, please email me to schedule a Zoom. Grades will not be discussed by email. I am always glad to discuss improvement or correct a mistake. Don't use the "Comment" feature in Canvas.

Know that grades are not negotiable. Grade grubbing will not be entertained. Such tends to happen when someone might fuss about a grade and (1) demand a higher grade, (2) suggest the grade earned will prevent graduation, law school, getting a scholarship, etc., (3) emphasize how much time or effort went into the assignment, (4) allude to other courses or programs with work considered more important, (5) reference past grades, (6) suggest how they would have graded or designed the assignment, or (7) say—after the fact—the assignment was confusing or too hard, for example.

Term grades are based on the following point breakdown. Students may receive a higher grade than their final point total if they have shown substantial improvement, outstanding participation, or some other behavior that shows a commitment toward their learning and growth. Students should not ask for a higher grade.

94.0 or more = A; 90.0-93.9 = A-; 87.0-89.9 = B+; 83.0-86.9 = B; 80.0-82.9 = B-; 77.0-79.9 = C+; 73.0-76.9 = C; 70.0-72.9 = C-; 67.0-69.9 = D+; 63.0-66.9 = D; 60.0-62.9 = D-; 59.9-0 = F

OUTLINE

- I. Introductions - Examples of Disability
- II. Disability Terminology
- III. Disability Embodiment
- IV. Disability Frameworks
- V. Disability History
- VI. Time, Space, Body, and Disability
- VII. Life, Death, Abuse, and Disability
- VIII. Authority, Tradition, Resistance, and Disability
- IX. Novel Disability
- X. Reel Disability
- XI. Conclusions

Crip Narratives and Crip Theory: Intersectionalities, Positionalities, and an Introduction to Critical Disability Studies

Fall 2025

<u>Dates</u>	<u>Topics</u>	<u>Assignments</u>
<p>Please go through materials in the order they are listed. Links often require your CougarNet username and password.</p> <p style="text-align: center;">If a link stops working, let me know!</p>		
GETTING STARTED	<p>"Chronic pain isn't just about what hurts today, it's about the fear that it's going to hurt tomorrow, and the day after that, and there's no end in sight. It's a constant reminder that pain is a part of my life, whether I like it or not."</p> <ul style="list-style-type: none"> • The Syllabus • Vocabulary Handout • The Live Sessions • Optional Bonus Opportunities • General Grading Descriptions 	
-W1- 1/20-1/25	<p><u>Introductions - Examples of Disability</u></p> <p>"Hi. Disabled (including immunocompromised) people don't feel left behind by your pandemic ableism. We. Have. Been. Removed. From. Public. Life. That's not a feeling. That's a fact. And we have feelings about that fact."</p> <ul style="list-style-type: none"> • "Neurofibromatosis Survivor: Snapshots From an MD Anderson Patient Who Doesn't Have Cancer" • "Commentary: Deaf Community Is Not Disabled" • "Deaf Man vs. Drive Thru: They Threw Away My Food!" • "Deaf and Destined to Bridge the World" • "DeafBlind: Blind But Not Blind" • "The Enchanting Music of Sign Language" • "I got 99 Problems... Palsy is Just One" • "Ambulatory Wheelchair Users Exist" • "Sensory Overload" • "Carly's Café - Experience Autism Through Carly's Eyes" • "Service Dogs and Invisible Disabilities" • "My Learning Disability: A Love Story" • "When My Mom Was a Kid..." • "Long COVID Puzzle Pieces Are Falling Into Place" • Photos of authors in Disability Visibility • Disability Visibility: First-Person Stories from the Twenty-first Century, article by Haben Girma <p>**Start the Observation Log and Presentation</p>	<ul style="list-style-type: none"> • Syllabus Quiz (1/24, 100% required to earn grades) • Course Folder (1/24, full credit required to earn grades) • Introductions (1/25, worth 1 bonus point)

<p>-W2- 1/26-2/1</p>	<p><u>Disability Terminology</u></p> <p>"[Critical Disability Studies] obviously has many meanings, but at minimum means the questioning of institutionalized social assumptions from the perspective of the marginalized."</p> <ul style="list-style-type: none"> • "Terms and (Starting) Definitions" (revisit as needed) • Keywords for Disability Studies: "Accident," "Aging," "Illness," "Madness," "Medicalization," and "Passing" • "Person-First vs. Identity-First Language" • "Inspiration Porn and the Objectification of Disability" • "Is Wearing a Face Mask Performative?" • "10 Principles of Disability Justice" • "The Power of the 'C' Word" (optional) 	
<p>-W3- 2/2-2/8</p>	<p><u>Disability Embodiment</u></p> <p>"People have way too much faith in the medical system's ability to find the cause of their health issues and help them. You've watched way too many medical dramas, folks. Usually they just shrug and tell you you're too fat."</p> <ul style="list-style-type: none"> • "Simi Linton: New Yorkers for Dance" • From "Disability and Embodiment" (Simon Dickel, <i>Embodying Difference: Critical Phenomenology and Narratives of Disability, Race, and Sexuality</i>) • "Crip Fairy Godmother" • "Art Exhibit: What Can a Body Do?" • "Against Technoableism: The Pulse" • <i>Disability Visibility</i>, articles Harriet McBryde Johnson, Ariel Henley, June Eric-Udorie, and Alice Sheppard • Additional information about embodiment (optional) 	
<p>-W4- 2/9-2/15</p>	<p><u>Disability Frameworks</u></p> <p>"The doctor's note itself isn't what bothers me. What bothers me is the worldview where a doctor's note distinguishes credible illness from what is seen as lying. That's an ableist, classist, racist world, and probably a bunch of other bad things to."</p> <ul style="list-style-type: none"> • "The Medical Industrial Complex" • "Medical and Social Models of Disability" • "7 Hidden Costs of Disability" • "Supercrip and Eli Clare's The Mountain" • "A Model of Cripnormativity (Or, Is the Crip Body Accepted?)" • "Greg Abbott's Wheelchair" • The Rejected Body: Feminist Philosophical Reflections on Disability, Ch 2, "The Social Construction of Disability" • "Hermeneutical Justice Is The Key To Social Justice" • "Unsolicited Advice Can be Hurtful" • "What Does 'Allostatic Load' Mean for Your Health?" • How Poverty and Racism 'Weather' the Body" <p>**Mark your calendars: Live Session with Dr. Adam Moore on Monday, February 9, 7-8 PM CST**</p>	<ul style="list-style-type: none"> • Live Session with Dr. Moore -- response required unless you attended live (2/14, worth 2 points) • Test #1 (2/15, worth 10 points)
<p>-W5- 2/16-2/22</p>	<p><u>Disability History</u></p> <p>"I had a patient today who was a little elderly Black woman. She was telling me that she really didn't want to go to the hospital because her hair wasn't done and she notices that white doctors and nurse treat her differently when her hair is done vs. when it isn't."</p>	

	<ul style="list-style-type: none"> • "Big Idea History Syllabus" • Beginning with Disability: A Primer, Ch 4 "Disability Rhetoric" & Ch 10 "Disability History" • "The Spirit Chooses the Body it Will Occupy: Indigenous North America, Pre-1492" • "Disabled People Were Holocaust Victims, too" • "Edward Kienholz's The State Hospital (1966)" & Explanations • Texas Disability History Collection (take a look around, if you have time) • Disability Visibility, article by Jen Deerinwater <p>**Start the Identity and Embodiment Paper</p>	<ul style="list-style-type: none"> • Observation Log and Presentation (2/22, worth 13 points)
-W6- 2/23-3/1	<p><u>Disability History, cont.</u></p> <p>"Written into works of fiction, religious texts, newspapers, art, drama, film, the annals of history, and, yes, the academic curriculum are the terms of the contract. Beliefs about disabled people, our worth and potential, are inscribed in these texts."</p> <ul style="list-style-type: none"> • Crip Camp (documentary) • "Nothing About Us Without Us': Moments in the Fight for Rights" • "Disability Rights Activist Judy Heumann Dies at 75" • "Curb Cuts" • "Our Fight for Disability Rights -- and Why We're Not Done Yet" • "If You're in a Wheelchair, Segregation Lives" • "A Tale of Two Closets" 	
-W7- 3/2-3/8	<p><u>Time, Space, Body, and Disability</u></p> <p>"Crip time is flex time not just expanded but exploded; it requires reimagining our notions of what can and should happen in time, or recognizing how expectations of 'how long things take' are based on very particular minds and bodies."</p> <p>"When a disabled body moves into any space, it discloses the social body implied by that space. There is a one-to-one correspondence between the dimensions of the built environment and its preferred social body-the body invited inside as opposed to those bodies not issued an invitation."</p> <ul style="list-style-type: none"> • Keywords for Disability Studies: "Space" • "The Spoon Theory" • "Different Spoons for Different Things" • "Thread about Disability Denial" • "Crip Time" • "Six Ways of Looking at Crip Time" • "Crippling Time at Work" • "Rejecting Curative Time" • "In Bed" • "Michel Foucault" • "What is Biopolitics?" • "Foucault: Disciplinary and Creation of Docile Bodies" • Disability Visibility, articles by Sky Cubacub, Keah Brown, and s.e. smith 	
-W8- 3/9-3/15	<p><u>Life, Death, Abuse, and Disability</u></p> <p>"Sometimes disabled people can't/don't want to be resilient. When people expect disabled folks to perform the super crip, they are directly saying that overworking ourselves into the ground is a prerequisite to being human. I reject this role projected onto me; I'm done playing it."</p> <ul style="list-style-type: none"> • "Clouds" • Keywords for Disability Studies: "Euthanasia" 	

	<ul style="list-style-type: none"> • Beginning with Disability: A Primer, Ch 41 "Assisted Suicide" • "My Mother's Final Wish -- and the Right to Die With Dignity" • "Why We Oppose Assisted Suicide Laws Not Dead Yet" • "Who Is the Victim in the Anna Stubblefield Case?" • "Tell Them You Love Me is Shamefully Ableist" • "The Sexual Assault Epidemic No One Talks About" • "It's Okay, I'm a Doctor": Recalling a #MeToo Experience" • "Recollection is Not Part of Informed Consent" • "Meet the Devotees: The People Turned on by Disability" • "Ashley Treatment' on the Rise Amid Concerns From Disability Rights Groups" • "My Body Is Not a Prayer Request" • Disability Visibility, articles by Sandy Ho, Rebecca Cokley, Keshia Scott, and Britney Wilson 	<ul style="list-style-type: none"> • Test #2 (3/15, worth 10 points)
Spring Break: March 16-March 22		
-W9- 3/23-3/29	<p><u>Authority, Tradition, Resistance, and Disability</u></p> <p>"For many disabled people, it's not possible to live a fully sustainable or eco-friendly lifestyle. Whether it be relying on deliveries, ready meals, single use plastics, medication tested on animals, animal products... we can only do our best with the circumstances we are in."</p> <ul style="list-style-type: none"> • "Passing as Sane, or How to Get People on the Bus to Sit Next to You" • "A Hard Look at Invisible Disability" • "Forced Intimacy: An Ablest Norm" • "The Heumann Perspective: Kenny Fries" • "Hi Ren" • Crip Negativity (Chapter 2 and 3) 	
-W10- 3/30-4/5	<p><u>Novel Disability</u></p> <p>"I'll say it again: You've got to be as careful navigating healthcare as you are navigating prosecutors and police."</p> <ul style="list-style-type: none"> • Good Kings, Bad Kings: A Novel (start) • Keywords for Disability Studies: "Dependency" and "Institutions" • "ACE Questionnaire" • "About Adverse Childhood Experiences" 	<ul style="list-style-type: none"> • Identity and Embodiment Paper (4/5, worth 15 points)
-W11- 4/6-4/12	<p><u>Novel Disability, cont.</u></p> <p>"I don't think we talk enough about the psychological toll it takes on disabled people to spend your entire life navigating the societal assumption-sometimes made explicit, sometimes only implied-that you're, at the end of the day, a burden."</p> <ul style="list-style-type: none"> • Good Kings, Bad Kings: A Novel (finish) • "Polyvictimization" • "In Her Words" • "Thread about the Psych Ward" • Disability Visibility, articles by Ricardo T. Thornton and A. H. Reaume <p>**Start the Response Paper</p>	
-W12- 4/13-4/19	<p><u>Reel Disability</u></p> <p>"I adore its defiant external edge, its comfortable internal truth. Queer belongs to me. So does cripple for many of the same reasons. Queer and cripple are cousins: words to shock, words to infuse with pride and self-love, words to resist internalized hatred,</p>	

	<p>words to help forge a politics."</p> <ul style="list-style-type: none"> • Keywords for Disability Studies: "Representation" • "The Pitt Erases the Pandemic's Past and Present" • "9 Ableist Tropes In Fiction I Could Do Without" • "Compulsory Able-Bodiedness and Queer/Disability Existence" • "Trauma: Beyond Diagnosis and Clinical Treatment" • Starting Points: Reading Film as Literature • <i>Then Came You</i> (2018, dir., Peter Hutchings - available free/to rent various places online.) • Academic Ableism: Disability and Higher Education, Ch. 5 "Disability on Campus, on Film: Framing the Failures of Higher Education" (optional) 	
-W13- 4/20-4/26	<p><u>Reel Disability, cont.</u></p> <p><i>"Every film is political. Most political of all are those that pretend not to be: 'entertainment' movies. They are the most political films there are because they dismiss the possibility of change. In every frame they tell you everything's fine the way it is. They are a continual advertisement for things as they are."</i></p> <ul style="list-style-type: none"> • Beginning with Disability: A Primer, Ch 43 "Nondisabled Actors in Disabled Roles" • As Good As It Gets (Full movie, UH streaming) • "As Good As It Gets: Queer Theory and Critical Disability" (optional) • <i>The Way He Looks</i> (suggested summer viewing) 	<ul style="list-style-type: none"> • Test #3 (4/26, worth 10 points)
-W14 4/27-5/3	<p><u>Conclusions</u></p> <p><i>Note that per the University of Houston calendar, Saturday, December 6, 2025, is the last day of class.</i></p>	<ul style="list-style-type: none"> • Response Paper (5/2, worth 15 points) • Course Reflection (5/3, worth 15 points)