

WGSS3322, Intersectionalities and Disability Studies **(or, Crip Theories, Crip Narratives: Intersectionalities, Positionalities, and an Introduction to Critical Disability Studies)**

Summer 2026, Regular Academic Session
Women's, Gender, and Sexuality Studies, University of Houston

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Zooms by appointment weekdays roughly 11 am – 8 pm

Greetings

I'm glad you're 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. Please read this syllabus carefully, and don't let it be overwhelming. 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.

Students call me “Dr. Pegoda.” “Professor Pegoda” or “Professor” are also acceptable. I have been teaching since May 2007 and at the University of Houston since 2008. You can learn about my background by visiting <https://andrewpegoda.com>.

“Asynchronous Online” classes like ours, per the University, “do not meet face-to-face, and they do not have a regularly scheduled meeting time. Most of the class materials are available online at any time. Some asynchronous online classes may include virtual class meetings, which will be arranged on a class-by-class basis by the instructor.” This class *does* include such meetings in the form of Live Sessions, mentioned below and fully described in Canvas, and may also include a requirement to Zoom with me to discuss academic matters related to class.

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, possibly 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. You're paying the same price and earning the same credits, so it's only fair to have the similar responsibilities. If anything, online classes have *more* work because you are learning more independently.

There's also an alarming trend of students taking too many credits per semester. The traditional pathway was to take four or five classes in a regular semester (and one or two during the summer), while not doing any paid work or doing such on a very part-time basis. Now, students frequently attempt to take six classes in a regular semester (and three or four during the summer), while also holding down one or two jobs that demand 40-60 hours weekly. All before family responsibilities. This doesn't work well. If you're working full time, don't take an overload. To be successful in college, college must be a top priority.

Just like bosses have varying expectations, so do professors. Adapting to varying requirements, policies, and oddities can be a challenge. This is all the truer when you're taking several classes.

I suggest making a “shortcut document”—create a table with a column for each class and rows for “class name,” “professor name,” “major due dates,” “email policy,” “AI policy,” etc.

Disclaimers

All information herein is current to the best of my knowledge. This document remains tentative: Syllabi, calendars, and course descriptions are living, evolving texts, not all-encompassing. Requirements, topics, and policies may evolve. Consider “Announcements” clarifications of, reiterations of, additions to, and/or modifications to this syllabus.

Disclaimers/trigger warnings are always in effect. Topics may include but are 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. Explicit, offensive, sensitive content, including language and nudity, may appear. This list is not all-inclusive. Additional or specific warnings cannot be provided, as they make assumptions about what will or will not harm (for example, Khan in *My Name is Khan* is triggered by the color yellow) and as I cannot control what others may share.

We are interested in learning. I select content with education in mind. Materials might be excellent, terrible, new, or different. There should be no implied or assumed agreement between course content and myself. Covering every perspective on a given topic is not only impossible but irresponsible; thus, we cover a range I deem appropriate. Accordingly, this course approaches material in ways that are relevant to academic discourses. Class may contain references to gender, sexuality, race, religion, disability, and other realities some deem controversial.

Anything shared concerning illness, safety, or wellness may be relayed to the appropriate office. I am a mandatory reporter if I learn about sexual violence that occurs by/to an enrolled student.

Accommodations

I am 39. I am a queer, crip (i.e., disabled), feminist scholar. I have neurofibromatosis and dozens of related conditions. I have had seven surgeries, so far! I take two dozen medications. I am dyslexic and neurodivergent. I have basically been in lockdown since March 2020, as SARS-CoV-2 continues its destruction, something I have written articles about. I was told by medical professionals long ago that my health posed too many obstacles to ever be a professor or even attend college. Yet, I have five college degrees, have countless publications, and am a professor.

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.

Communications

Check Canvas often, taking special note of new announcements and grades. When you have a question or want to share something with me, please email. (Note: I do not use Canvas Mail.) Depending on the message, I will reply directly to you, or I will address it in the next daily

announcement. I will respond promptly (i.e., within 48 hours, excluding weekends/holidays), if the message is professional. Practice professionalism by sending messages from your UH email account 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. Emails should be written by you without any outsourcing to AI. 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 regularly, and if you receive a direct email from me, please reply promptly.

Descriptions

Intersectionalities and Disability Studies (or, Crip Theories, Crip Narratives: 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 theory, history, and fiction can facilitate sophisticated understandings of the social construction called disability. Rooted in queer, feminist, and critical theories, this course uses the lens of intersectionality and positionality to study disability in the United States—with attention to age, class, family, gender, language, location, race, religion, and sexuality.

Prerequisites

Official prerequisites, per the Course Catalog, require having already completed WGSS 2350 or WGSS 2360 or having secured my permission. *You have my permission.* Students successfully complete this class all the time without having taken the aforementioned, and I know it's not always feasible to have taken one of the options given the structure of degree requirements.

Unofficial prerequisites including having sufficient access to required technologies and appropriate computer skills for completing an online class. Knowing how to use web browsers, Word, Zoom, etc. are mandatory.

Outcomes

This class counts in numerous ways: for WGSS majors and minors, toward your upper-division requirements and for CLASS majors, potentially toward your Block or Diversity requirements. It can count for a variety of CLASS majors and minors. It can be an elective, too. This course does not count toward any component of the state-mandated Core Curriculum.

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 and positionality, disabled lives, and critical disability theory.

Through the above processes, students will increase their aural, cultural, historical, technological, textual, and visual literacies; their written and oral interpersonal and intrapersonal communication literacies; and their metacognitive literacies; their ability to analyze, apply, explain, and synthesize materials. 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

Course requirements are divided into nine categories as detailed below.

1. **Commitment** – Per Federal, State, SACS, and UH policies, each 3-credit class requires a 180-hour or so commitment. 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. Throughout the course, pay careful attention to the **Live Course Calendar (LCC)**—it details the term step-by-step.
2. **Integrity** – My integrity policy underscores the importance of original, independent thinking and simply being truthful in all interactions with class.

What you cannot do: Use of Generative Artificial Intelligence (AI) or Large Language Model (LLM) or similar for anything including but not limited to tests, essays, presentations, and projects—is absolutely and strictly prohibited. Don’t use any AI or LLM for brainstorming, consulting, thinking, reading, researching, writing, summarizing, translating, paraphrasing, revising, etc. Don’t use CoPilot, Gemini, ChatGPT, Claude, Grammarly, Quill, or other tools/websites to help with anything, including any rewrite or edit suggestions from Word. ****Only submit your own ideas in your own words.**** As Dr. David Smiley says, “It must state unequivocally that if you do not want to be formed in the classroom and be tested by the fires of critical thinking and academic rigor, then the University...is not the place for you.”

Further, don’t manipulate fonts/margins, don’t adjust the speed of a video to be faster or slower, don’t submit papers used in another class, don’t buy papers, don’t pay someone to do your work, don’t get unauthorized help, don’t plagiarize, and don’t use any resources outside of those specifically assigned or recommended (unless you have prior approval) when studying or completing assignments. Don’t upload, sell, or share your work or my materials to Chegg, Course Hero, or similar websites or to any AI or LLM. Don’t mass message the class, and don’t make/join a group chat, such as GroupMe.

The above is not all-inclusive. Should you learn of policy violations, you have an obligation to notify me—this helps protect the reputation of your degree. Integrity violations can have serious consequences, see University of Houston policies. Should I discover violations after the fact, I reserve the right to apply sanctions. Work is subject to scanning by TurnItIn for similarity and for AI.

What you can (and absolutely should) do: You are always welcome to use course materials and your personal notes while completing graded work, including exams. Study groups are fine, too, just no more than two or three. You are strongly encouraged to visit the Writing Center (<https://uh.edu/writing-center/>). For tutoring, student success workshops, or an academic coach, 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—provided they do not use any kind of AI or LLM and they only point out typos or areas in need of possible clarification. Of course, you can always reach out to me. I am happy to review assignments before you submit them for grading, but I need at least 48 hours (excluding weekends/holidays), and 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 exist. If we give respect to the thoughts that others offer (and consider intersectionalities and positionalities) we can learn and be more appreciative of our complex, nuanced world. Related, an important skill to learn in college is sometimes moving away from centering or referencing 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. Films and videos should be watched on regular speed. Take notes, as these will help you process the information and help with assignments. Most materials are provided, but you are responsible for acquiring the following. It's college, so allow for the possibility that you will need to spend small amounts on other supplies or materials to complete requirements.
 - Alice Wong, ed., *Disability Visibility: First-Person Stories from the Twenty-First Century* (any other title is wrong; notice the subtitle)
5. **Writing** – As this is a university liberal arts class, you will be writing. For credit, written work must be in English and use appropriate capitalization, complete sentences, and paragraphs. Give punctuation, grammar, and spelling due attention. 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 online version of Word provided in AccessUH for the entirety of written assignments—simply give files appropriate names and save them to your OneDrive Course Folder. This allows me to access a document's version history, as needed.
6. **Technology** – A desktop or laptop computer, high-speed internet, a webcam, and a mic/earbuds are required for UH students taking online classes. Our course also makes specific use of Canvas (only access Canvas through AccessUH; if you use the Canvas App, you will encounter glitches); Microsoft 365; Zoom; and UH email. Cameras must be on, and you must be visible in the frame for virtual meetings and, as required, for assignments and tests. When you need help with technology, 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 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. 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 otherwise compromise inclusive learning will be reported to the Dean of Students Office and/or to Equal Opportunity Services.

8. **Instructions** – Not following instructions is THE biggest thing that holds students back. Reading and following instructions is critical. Instructions communicate expectations and explain what to do and how to do it. Ask questions early.
9. **Assignments** – This course is graded on the points system and is out of 100 points.
 - **6 Live Sessions (12 points)** – six “Live Sessions,” live active attendance (or if you cannot attend live, watching the recording and writing a short paper), 2 points each
 - **4 Assessments (43 points)** – three timed objective exams, 10 points each; one metacognitive course reflection, 13 points
 - **3 Writing Assignments (45 points)** – observations paper, 10 points; identity and embodiment paper, 15 points; *Then Came You* paper, 20 points
 - **Bonus Opportunities** – recover missed points or earn bonus points, 1 point 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. Assignments have an automatic 6-hour emergency grace period before locking. Late submissions will not be accepted unless a prior agreement has been arranged between you and Dr. Pegoda. Emergencies will, of course, be taken into consideration. Any extension will require that you demonstrate progress on said assignment and that you outline a plan for finishing. Deadlines are never extended for assignments worth two points or less or for bonus opportunities, including for students who add the class late.

Other details: To earn grades, you must finish the Syllabus Quiz with a 100% and correctly complete the Course Folder requirement. Any work completed beforehand, earns a zero, and this cannot be reversed.

Test questions, essays, and other assignments must always show knowledge of course materials and be approached from such perspectives. Students might be assigned a particular position to defend for purpose of practicing argumentation.

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. Assignments must show incremental understandings of course concepts. I might use completed work as an example in this class or a future class—anonymity will be maintained.

Grades

Dr. Adam Grant writes, “There’s a reason we award Olympic medals to the athletes who swim the fastest, not the ones who train the hardest. What counts is not sheer effort but the progress

and performance that result. Motivation is only one of multiple variables in the achievement equation. Ability, opportunity, and luck count, too. Yes, you can get better at anything, but you can't be great at everything. The ideal response to a disappointing grade is not to complain that your diligence wasn't rewarded. It's to ask how you could have [done better]...The true measure of learning is not the time and energy you put in. It's the knowledge and skills you take out."

Thus, grades are earned. Exam grades are calculated according to the number of questions answered correctly and corresponding point values. Live Session and Bonus submissions are graded on a full credit, no credit basis. Writing assignments, projects, and open-ended questions on assessments are graded holistically according to the following general descriptions.

Assignments that earn the highest marks shine in original, creative, critical thinking and show serious engagement. Audiences read these works effortlessly when it comes to aesthetics, diction, grammar, mechanics, and spelling. Assignments follow instructions and go beyond minimum expectations. Work is entertaining, exciting, and engages with materials and makes use of examples, synthesis, and analysis, as appropriate. Sources are appropriately cited. Effort is not a factor. **In sum, "A" work is excellent.**

Assignments that earn the grade of "B" sometimes exist in an odd limbo. Generally, these assignments lack degrees of originality, analysis, and/or "correctness." Weaknesses might be present in the analysis and evidence or in the presentation of ideas. Such assignments tend to just do the assignment without anything special. **In sum, "B" work is good.**

Assignments that earn the grade of "C" tend to show disengagement. Analysis, organization, or prose lack sophistication due to generalizations, obvious statements, or already-established ideas. Submission lacks clear, personalized understanding of the topics. Work may appear rushed. Formatting might be on the sloppy side. **In sum, "C" work is satisfactory.**

Assignments scored at the "D" level typically show some very basic knowledge of some of the ideas at hand. Work might contain numerous factual or stylistic mistakes or might not follow the instructions. Work may show significant misunderstandings or partial understandings. Work may be incomplete. **In sum, "D" work is unsatisfactory.**

Assignments earn an "F" when serious gaps exist between submissions and expectations. Such work might be off-topic, show that important concepts have not been grasped, suggest that the student has guessed, have excessive stylistic mistakes, and/or be substantially incomplete. **In sum, "F" work is unacceptable.**

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 Canvas "Comment" feature.

Unlike what has become a common in high school, re-dos are not standard. 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.

Grade bullying, per Professor Bridget Fernandes, is “when students ask for grades that have not been earned and/or place the blame for low grades on the professor.” Such unethical behavior is prohibited and can result in conduct sanctions. Examples of “grade grubbing” include when someone might fuss and (1) demand a higher grade, (2) suggest the grade earned will prevent graduation, law school, or a scholarship, (3) emphasize the time or effort used, (4) allude to other courses or programs with work considered more important, (5) reference past grades, or (6) say—after the fact—the assignment was confusing or too hard. When struggling, reach out early.

Term grades are based on the following point breakdown: 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

Students may receive a higher grade than their final point total, if they have shown substantial improvement or outstanding participation. I always look for ways to round up! Students should not ask for a higher grade; doing so will result in any rounding being revoked.

Topics

- 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. Reel Disability
- X. Novel Disability
- XI. Conclusions – Reflections on Disability

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

The Live Course Calendar

<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>If a link stops working, let me know!</p>		
<p>GETTING STARTED</p>	<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 	
<p>-W1- 6/8-6/14</p>	<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 Observations Paper</p>	<ul style="list-style-type: none"> • Syllabus Quiz (6/13, 100% required to earn grades) • Course Folder (6/13, full credit required to earn grades) • Introductions (6/14, worth 1 bonus point)

<p>-W2- 6/15-6/21</p>	<p><u>Disability Terminology & 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"> • "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" <hr/> <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" • "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>**Mark your calendars: Live Session with Dr. Pegoda on Wednesday, June 17, 7-8 PM CST**</p>	<ul style="list-style-type: none"> • Live Session with Dr. Pegoda -- response required unless you attended live (6/20, worth 2 points)
<p>-W3- 6/22-6/28</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 <i>The Mountain</i>" • "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. Moore on Monday, June 22, 7-8 PM CST**</p>	<ul style="list-style-type: none"> • Live Session with Dr. Moore -- response required unless you attended live (6/27, worth 2 points) • Test #1 (6/28, worth 10 points)
<p>-W4- 6/29-7/5</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> <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</p>	

these texts."

- ["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](#)
- ["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"](#)
- [Disability Visibility](#), article by Jen Deerinwater
- ["The New Disability Landscape"](#) (optional)
- [Crip Camp](#) (optional)

****Start the Identity and Embodiment Paper**

- [Observations Paper](#) (7/5, worth 10 points)

-W5-
7/6-7/12

Time, Space, Body, and Disability

"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."

"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."

- [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: Disciplinarity and Creation of Docile Bodies"](#)
- [Disability Visibility](#), articles by Sky Cubacub, Keah Brown, and s.e. smith

****Mark your calendars: Live Session with Angel Ponce on Tuesday, July 7, 7-8 PM CST****

- [Live Session with Angel Ponce](#) -- response required unless you attended live (7/11, worth 2 points)

-W6-
7/13-7/19

Life, Death, Abuse, and Disability

"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."

- ["Clouds"](#)
- [Keywords for Disability Studies](#): "Euthanasia"
- [Beginning with Disability: A Primer](#), Ch 41 "Assisted Suicide"
- ["My Mother's Final Wish -- and the Right to Die With Dignity"](#)

	<ul style="list-style-type: none"> • "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" • <i>Disability Visibility</i>, articles by Sandy Ho, Rebecca Cokley, Keshia Scott, and Britney Wilson 	<ul style="list-style-type: none"> • Test #2 (7/19, worth 10 points)
<p>-W7- 7/20-7/26</p>	<p><u>Authority, Tradition, Resistance, and Disability</u></p> <p><i>"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."</i></p> <ul style="list-style-type: none"> • "Passing as Sane, or How to Get People on the Bus to Sit Next to You" • "Wheelchair? Hearing Aids? Yes. 'Disabled'? No Way." • "A Hard Look at Invisible Disability" • "Forced Intimacy: An Ablest Norm" • "The Heumann Perspective: Kenny Fries" • "Hi Ren" • Crip Negativity (Chapter 2 and 3) <p>**Start the Then Came You Paper</p>	<ul style="list-style-type: none"> • Identity and Embodiment Paper (7/26, worth 15 points)
<p>-W8- 7/27-8/2</p>	<p><u>Reel Disability</u></p> <p><i>"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, words to help forge a politics."</i></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.) <p>**Mark your calendars: Live Session with Prof. Hutchison on Monday, July 27, 7-8 PM CST**</p>	<ul style="list-style-type: none"> • Live Session with Prof. Hutchison -- response required unless you attended live (8/1, worth 2 points)
<p>-W9- 8/3-8/9</p>	<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" • "EDF Disabled English Commercial" • As Good As It Gets (Full movie, UH streaming) 	<ul style="list-style-type: none"> • Then Came You Paper (8/9, worth 20 points)

	<ul style="list-style-type: none"> • "As Good As It Gets: Queer Theory and Critical Disability" (optional) • <i>The Way He Looks</i> (suggested summer viewing) 	
<p>-W10-</p> <p>8/10-8/16</p>	<p><u>Novel Disability</u></p> <p><i>"I'll say it again: You've got to be as careful navigating healthcare as you are navigating prosecutors and police."</i></p> <ul style="list-style-type: none"> • Good Kings, Bad Kings: A Novel (entire novel) • Keywords for Disability Studies: "Dependency" and "Institutions" • "ACE Questionnaire" • "About Adverse Childhood Experiences" • "Polyvictimization" • "In Her Words" • "Thread about the Psych Ward" • <i>Disability Visibility</i>, articles by Ricardo T. Thornton and A. H. Reaume <p>**Mark your calendars: Live Session with Lydia Nunez-Landry on Wednesday, August 12, 7-8 PM CST**</p>	<ul style="list-style-type: none"> • Live Session with Lydia Nunez Landry -- response required unless you attended live (8/15, worth 2 points) • Test #3 (8/16, worth 10 points)
<p>-W11-</p> <p>8/17-8/18</p>	<p><u>Conclusions</u></p> <p><i>"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."</i></p> <ul style="list-style-type: none"> • "Thank You Alice Wong" 	<ul style="list-style-type: none"> • Course Reflection (8/18, worth 13 points)