

Pittsburg State University
English 561: British Theme
Representations of Disability in British Literature and Film
Grubbs Hall 312, Fall 2014

Instructor: Dr. Jamie McDaniel

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This face-to-face course focuses on British literature and film by and about people with physical and mental health conditions. Readings will range from full-length fiction with unique narrators—like a boy with autism trying to solve a neighborhood murder—to medical memoirs and short stories. We'll consider the texts we read from a contextual framework and discuss issues like the borders between “normal” and “abnormal” or “sanity” and “madness” and what makes the concerns raised by our readings relevant to even a general reader. Within the humanities, considerable scholarly attention has been given to the content of, motives behind, and social effects of the ways in which disabled individuals are represented in literature, film, visual arts and other artistic forms. The aim of this course is to provide a general introduction to disability studies as they apply to the study of British literature and film, particularly fictional and nonfictional narratives. We will follow a social model of disability to study how the social constructions, symbols, and stigmas associated with disability identity and represented in British literature are related to larger systems of power that oppress and exclude.

Learning Objectives

1. Appreciate and understand the ways that representations of disability may be used in print and cinematic texts across time periods in Britain.
2. Promote the use of interdisciplinary inquiry in the study of British literature and film.
3. Understand the ways disability affect other identity forms, such as class, sexuality, and race/ethnicity, in British literature and culture.
4. Identify structural elements of literature and film and analyze how those elements help create specific meanings and effects.
5. Compare works in terms of theme, structure, and use of literary devices.
6. Write effective analyses defending arguable theses based on close reading of texts and incorporating relevant terms, concepts, and research.
7. Identify issues and questions raised by literary texts that might be addressed by literary analysis.
8. Develop a deeper appreciation for the reading and study of British literature and film.

Required Texts and Materials

Christopher Nolan, *Under the Eye of the Clock*

Jean Rhys, *Good Morning, Midnight*

Pat Barker, *Regeneration*

Wilkie Collins, *Poor Miss Finch*

John Wyndham, *The Chrysalids*

Angela Carter, *Nights at the Circus*

Mark Haddon, *The Curious Incident of the Dog in the Night-Time*

Oliver Sacks, *An Anthropologist on Mars*

Outside materials available for download from Canvas or on reserve in the library.

Grading Scale

A = 93-100	B- = 80-82	D+ = 67-69
A- = 90-92	C+ = 77-79	D = 63-66
B+ = 87-89	C = 73-76	D- = 60-62
B = 83-86	C- = 70-72	F = below 60

Assignments and Evaluations

Participation, British Literature Paragraphs (BLiPs), and In-Class Assignments: 15%

Two Close Readings (4 - 5 pages each): 20%

Two Oral Exams (Midterm and Final): 20%

Journal Article Review and Presentation (1 page; 10 minutes): 5%

Final Project: 40%

- Abstract and Annotated Bibliography (1 page; 7 sources): 10%
- Final Essay and Presentation (8 – 10 pages; 15 minutes): 30%

You must fully complete all assignments for the course in order to receive a passing grade.

Technology Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a “0” in participation for the day. If you must keep your phone on for emergencies or another reason, please let me know.

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via Canvas or the Internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

Writing to Learn

Philosophy of Writing

The philosophy behind using writing as a way to learn course material is that as students write about concepts, they become active learners, articulating ideas in their own words and thinking about ideas from their own perspectives. Writing about course content is a skill that needs to be practiced; that is why you will be writing often and why the kinds of writing assignments may vary.

Statement of Intent

This is a Writing to Learn class. In this course we will write frequently as a way to learn course material. The writing may range from quizzes and in-class writing assignments to formal journals and essay exams. But expect to write about course content regularly.

Writing to Learn Requirements

- This is a Writing to Learn course, which means that in addition to earning an overall passing grade on other course components, you must also earn an average passing grade on the formal writing assignments to pass this course. If you do not earn an average passing grade on the formal writing assignments, you cannot pass this course.
- You will receive feedback from me on all your writing assignments. Pay attention to that feedback and use it to help improve your writing.
- If/when you use sources in your essay assignments, give credit for the words or ideas of others by documenting your sources, using the MLA style of documentation.
- In this course, you will write a minimum of 15 pages of formal writing in the form of essays. See the assignment handouts, available on Canvas.
- The due dates for all assignments are indicated in the course schedule. Journals are to be turned in at the beginning of class and before we have discussed the story or poem on which your journal is based.
- All writing assignments will be evaluated according to the rubrics available on Canvas.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor

<http://www.usatodayeducate.com/staging/index.php/campuslife/6-things-you-should-say-to-your-professor>

5 Things You Should Never Say to Your Professor

<http://www.usatodayeducate.com/staging/index.php/campuslife/5-things-you-should-never-say-to-your-professor>

Late Work and Attendance Policy

I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (four or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Plagiarism

Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Also, make sure to consult the Syllabus Supplement, which can be thought of as a "one-stop" place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

<http://www.pittstate.edu/dotAsset/eb3c8820-1c48-4f7e-aae8-8ccf74dc449a.pdf>

A Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations (235-4309) and who may need individual arrangements. **Make use of your teachers!!** We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one's abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!):

Week One

- Aug. 18: Introduction to the Course
Aug. 20: Dan Goodley, “Introduction: Global Disability Studies” and “Intersections: Diverse Disability Studies” (Canvas)
Aug. 22: David Mitchell and Sharon Snyder, from *Narrative Prosthesis* (Canvas)
Hans Christian Anderson, “The Steadfast Tin Soldier”:
http://www.andersen.sdu.dk/vaerk/hersholt/TheSteadfastTinSoldier_e.html
(Optional Short Film Version from *Fantasia 2000*:
https://www.youtube.com/watch?v=_fKyb_J91sM)
Excerpt from *Mickey’s Christmas Carol*:
https://www.youtube.com/watch?v=x_g2Q3qjBzk

Week Two

- Aug. 25: John Wyndham, *The Chrysalids* (1 – 103; Chs. 1 – 10)
Aug. 27: John Wyndham, *The Chrysalids* (104 – 148; Chs. 11 – 13)
Kathryn Allan, “Reading Disability in Science Fiction” (Canvas)
Aug. 29: John Wyndham, *The Chrysalids* (149 – 200; Chs. 14 – 17)

Week Three

- Sep. 1: Labor Day – No Class
Sep. 3: Oliver Sacks, *An Anthropologist on Mars* (3 – 152; Sections 1 – 4)
Sep. 5: Oliver Sacks, *An Anthropologist on Mars* (153 – 187; Section 5)

Week Four

- Sep. 8: Oliver Sacks, *An Anthropologist on Mars* (188 – 243; Section 6)
Fiona Kumari Campbell, “Internalised Ableism: The Tyranny Within” (Canvas)
Sep. 10: Oliver Sacks, *An Anthropologist on Mars* (244 – 295; Section 7)
Sep. 12: Virginia Woolf, “On Being Ill” (Canvas)
Excerpts from Jane Cave Winscom Headache Poems:
<http://arts.pallimed.org/2008/08/poetry-and-pain-jane-cave-winscom.html>
Read Two Poems of Your Choice from This Sites:
http://www.disabilityartsonline.org.uk/creative_writing

Week Five: Movie Week

- Sep. 15: Daphne du Maurier, “Kiss Me Again, Stranger” and “Blue Lenses” (Canvas)
Sep. 17: Nicolas Roeg, *Don’t Look Now*
Sep. 19: Nicolas Roeg, *Don’t Look Now*
Martin Norden, “Politics, Movies, and Physical Disability” (Canvas)

Week Six: Movie Week

- Sep. 22: Daphne du Maurier, “Don’t Look Now” (Canvas)
First Set of BLiPs Due
Sep. 24: Ken Russell, *Tommy*
Sep. 26: Ken Russell, *Tommy*
Joseph Lanza, “A Sadomasochistic *Sesame Street*” (Canvas)

Week Seven

- Sep. 29: Pat Barker, *Regeneration* (1 – 94; Chs. 1 – 8)
Rupert Brooke, “The Soldier” - <http://www.bartleby.com/103/149.html>
Close Reading #1 Due on Canvas by 11:59 p.m.

- Oct. 1: Pat Barker, *Regeneration* (95 – 145; Chs. 9 – 13)
Siegfried Sassoon, “They” - <http://www.bartleby.com/135/20.html>
Siegfried Sassoon, “Glory of Women” - <http://www.bartleby.com/136/18.html>
- Oct. 3: Pat Barker, *Regeneration* (146 – 190; Chs. 14 – 16)
Wilfred Owen, “Disabled” - <http://www.englishverse.com/poems/disabled>
Wilfred Owen, “Dulce Et Decorum Est” -
<http://www.poetryfoundation.org/poem/175898>

Week Eight: Midterm Oral Exam Scheduled

- Oct. 6: Pat Barker, *Regeneration* (191 – 250; Chs. 17 – 23)
Karolyn Steffens, “Communicating Trauma” (Canvas)
- Oct. 8: Jean Rhys, *Good Morning, Midnight* (9 – 57)
- Oct. 10: Jean Rhys, *Good Morning, Midnight* (58 – 109)

Week Nine

- Oct. 13: Jean Rhys, *Good Morning, Midnight* (110 – 190)
Jane Nardin, “‘As Soon As I Sober Up I Start Again’: Alcohol and the Will in Jean Rhys’s Pre-War Novels” (Canvas)
Optional: Kristin Czarnecki, “‘Yes, it can be sad, the sun in the afternoon’: Kristevan Depression in Jean Rhys’s *Good Morning, Midnight*”
- Oct. 15: Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (1 – 51; Chs. 2 – 83)
- Oct. 17: Fall Break – No Class

Week Ten

- Oct. 20: Research Day – No Class
- Oct. 22: Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (52 – 102; Chs. 89 – 151)
- Oct. 24: Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (103 – 155; Chs. 157 – 191)

Week Eleven: Movie Week

- Oct. 27: Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (156 – 226; Chs. 193 – Appendix)
Jennifer Marston William, “Against the Rhetoric of Sadness”:
http://www.psyartjournal.com/article/show/marston_william-against_the_rhetoric_of_sadness_theory_o
Second Set of BLiPs Due
- Oct. 29: Film TBA
- Oct. 31: Film TBA
Close Reading #2 Due on Canvas by 11:59 p.m.

Week Twelve

- Nov. 3: Christopher Nolan, *Under the Eye of the Clock* (1 – 79; Chs. 1 – 8)
- Nov. 5: Christopher Nolan, *Under the Eye of the Clock* (80 – 122; Chs. 9 – 14)
- Nov. 7: Christopher Nolan, *Under the Eye of the Clock* (123 – 163; Chs. 15 – 19)
Tom Coogan, “‘Brilliant, bright, boiling words’: Literary Disability, Language and the Writing Body in the Work of Christopher Nolan” (Canvas)

Week Thirteen

- Nov. 10: Wilkie Collins, *Poor Miss Finch* (1 – 104; Chs. 1 – 18)
- Nov. 12: Wilkie Collins, *Poor Miss Finch* (105 – 157; Chs. 19 – 25)
- Nov. 14: Wilkie Collins, *Poor Miss Finch* (158 – 205; Chs. 26 – 31)
Proposal and Annotated Bibliography Due on Canvas by 11:59 p.m.

Week Fourteen

- Nov. 17: Wilkie Collins, *Poor Miss Finch* (206 – 303; Chs. 32 – 39)
Nov. 19: Wilkie Collins, *Poor Miss Finch* (304 – 345; Chs. 40 – 43)
Nov. 21: Wilkie Collins, *Poor Miss Finch* (346 – 427; Chs. 44 – Epilogue)
Mary Ann O’Farrell, “Blindness Envy” (Canvas)

Week Fifteen

- Nov. 24: Angela Carter, *Nights at the Circus* (7 – 91; Part 1)
Nov. 26: Thanksgiving – No Class
Nov. 28: Thanksgiving – No Class

Week Sixteen

- Dec. 1: Angela Carter, *Nights at the Circus* (95 – 193; Part 2)
Rosemarie Garland-Thomson, “Beholding” (Canvas)
Third Set of BLiPs Due
Dec. 3: Angela Carter, *Nights at the Circus* (197 – 251; Part 3: Chs. 1 – 7)
Dec. 5: Angela Carter, *Nights at the Circus* (252 – 295; Part 3: Chs. 8 – Envoi)
Erin Douglas, “Freak Show Femininities: Intersectional Spectacles in Angela Carter’s *Nights at the Circus*” (Canvas)

Finals Week

Final Oral Exam Scheduled for This Week

Final Conference Presentation TBA

Final Essay Due on Canvas on Saturday, December 13th, by 11:59 p.m.