

SENSE AND DISABILTY
ENG BC 3998
405 Barnard Hall
Tuesday 11:00 am -12:50 pm
Spring Term 2015
<https://englx3998-003-2015-1.wikispaces.columbia.edu>



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TEXTS

The following texts are available for purchase at Book Culture. All other readings are available on the course wiki.

| | | |
|----------------------|------------------------------------------------------------------------------|----------------|
| L. Frank Baum | <i>The Wonderful Wizard of Oz</i> (Dover) | 978048629116-1 |
| Stephen Crane | <i>The Monster</i> (Dover) | 978048679025-1 |
| William Faulkner | <i>The Sound and the Fury</i> (Knopf) | 9780679732242 |
| Joseph Gibaldi (ed.) | <i>MLA Handbook for Writers of Research Papers, 7th ed.</i> (MLA) | 9780873529754 |
| Ernest Hemingway | <i>The Sun Also Rises</i> (Simon & Schuster) | 9780743297332 |
| Henry James | <i>The Spoils of Poynton</i> (Penguin) | 9780140432886 |
| Helen Keller | <i>The Story of My Life</i> (Dover) | 9780486292496 |
| Booker T. Washington | <i>Up From Slavery</i> (Dover) | 9780486287386 |
| Eudora Welty | <i>A Curtain of Green and Other Stories</i> (Harcourt) | 9780156234924 |
| Edith Wharton | <i>Ethan Frome</i> (Dover) | 9780486266909 |

WIKI

Many assignments this term will involve a course wiki that will allow us to communicate between class meetings and help us prepare for seminar discussions. The wiki can be found at <https://englx3998-003-2015-1.wikispaces.columbia.edu>. The home page of the wiki provides instructions for setting up your own participant page.

MODERATING SEMINAR DISCUSSIONS

This semester, you and a colleague will be responsible for moderating **two seminars**. You will sign up for these sessions at our first class meeting. As a **seminar moderator**, you will be responsible for working as a team to prepare and edit the **class plan** on the wiki. In its bare form, the class plan page includes the required reading assignments and a space for class discussion. As moderator, you are asked to add (1.) questions and issues for consideration, (2.) passages that you'd like your classmates to consider from the assigned texts, and (3.) additional materials that you've found interesting, relevant or provocative – images, links, newspaper articles, blogs, film clips, or relevant works of literature. Keep in mind that the material you post should be pointed and specific. Don't just copy blocks of background material. When you post a quotation from one of the readings, use it to raise a specific question or issue. Similarly, when you add related material, indicate the specific concerns that you want us to consider. If you include a film clip, for example, tell us what to look for and what to ask ourselves. Feel free to reflect differences of opinion within the moderator team; you need not reach a critical consensus. Moderators should add to the wiki during the course of the week prior to our scheduled meeting. During that week, other seminar participants will use the expanding class plan to guide their reading. **Moderators should have the majority of the class plan completed by Monday at 9:00 PM.** In the time remaining, moderators can refine their wiki page based on discussion comments posted by other seminar members.

Because our readings will raise multiple critical possibilities, each week's moderators must select the threads that they want to emphasize and present these threads in graphically coherent and intelligible ways. Like any website, the wiki is a *visual form*. A grocery list of random questions and images can be confusing and hard to read. You will therefore want to organize and group your materials under clear headings, and lead your classmates through your concerns in a logical way.

When our seminar meets on Tuesday, the week's moderators will lead class discussion, using a projected image of the wiki as they see fit. In conducting class, moderators should include the following:

1. **A focused free-writing exercise** (5 minutes). "Free writing" simply means putting pen to paper and writing whatever comes into your head. It is a useful process for generating ideas and discovering argumentative possibilities. The key here is to keep writing, even when you are having difficulty thinking of something to say. Try not to lift your pen from paper. If you get stuck, write "what else?" and keep going. Before moderators begin this exercise, they may first want to ask a few broad warm-up questions to get the class discussion going (e.g. "How did you feel reading *The Wonderful Wizard of Oz* as an adult?" or "What did you discover about Helen Keller that you didn't know before?"). Once people are involved and focused, ask everyone to spend five minutes writing in response to a prompt that you have devised. Your prompt should reflect an open-ended curiosity about the reading (e.g. "What excited or intrigued you about the reading? What made you want to know more?" or "What is monstrous in *The Monster*?" "What did you understand or sympathize with least in *Up From Slavery*?" "Which of Welty's stories resonated with you? Why?") Moderators are responsible for keeping track of time. When there is one minute remaining in the focused free-writing exercise, they should announce "one minute." At the end, they should ask peers to finish their thought.
2. **A small group discussion** (10 minutes). Divide the class into groups of 3 (including yourselves), and ask each group to discuss the week's literary text in terms of some aspect of the secondary disability reading. Keep track of time as before. When the groups return to the main table, ask each group to report back on what they discussed and the main points that emerged from their discussion.

For information on how moderators will be evaluated, see the “**Moderator Rubric**” page on the wiki.

CLASS DISCUSSION AND WIKI PARTICIPATION

The real action in this course takes place in the classroom. You are asked to come to seminar prepared, with your reading assignments completed and your contributions to the wiki posted in a timely fashion. Because learning how to articulate your ideas is a crucial part of the intellectual process, you will be expected to contribute your own unique perspective to class discussion, however preliminary you feel your ideas may be. Silence is not an option. Class attendance and punctuality are, of course, mandatory: chronic lateness and/or more than one absence will adversely effect your grade.

Each member of the senior seminar should post **one weekly critical reaction** to the **discussion section** of the week’s class plan. (The discussion section can be found by clicking on the “discussion” tab at the top of each page.) Class members may participate in the discussion throughout the week, but the final deadline for posting is **by 9:00 a.m.** on Tuesday mornings. When adding a comment, please include your name at the bottom of the post so that we know who you are. Moderators will incorporate these critical reactions into both the class plan and the class discussion.

TWITTER

All seminar members of the class are invited to follow me on Twitter at @bcamstud. When you tweet about the class – and I hope you will – please use the hashtag #eng3998. Pointed observations and humorous asides are always welcome. Please note your Twitter alias on the wiki’s Twitter page so that we can follow you. To register for a new Twitter account, visit <https://twitter.com>. Twitter participation is appreciated but optional.

EXTENDED ESSAY

Throughout the semester, each seminar participant will research and write an extended scholarly essay. The following required writing assignments will help you conceptualize and prepare your extended essay:

- A **conference** with me on Read Ahead/Read Back day – Tuesday, February 24. Sign up on my wiki at <http://kassanoff.wikischolars.columbia.edu>.
- A **250-word topic proposal** posted to your wiki page on Monday, March 2.
- A **condensed essay and 5-item annotated bibliography**. Your condensed essay should serve as a trial run of the argument you plan to make in your extended essay. It should therefore describe the project’s purpose and scope, and it should begin to make the paper’s central claims. While the essay should primarily feature close readings of your chosen text, it may also begin to draw on the research summarized in your annotated bibliography. As with other critical essays, your paper should be argumentative and organized. Support your claims with specific and carefully analyzed textual evidence. The draft of your condensed essay, due to your wiki page on Monday, March 9, will be read by your Writing Fellow (see “Writing Fellows” below). You should upload the revised condensed essay to your wiki page no later than Friday, April 3 at 1:00 PM.

Although your topic need not center on a text we are reading in class, it must concern some aspect of disability in a work of American literature published between 1865 and 1945. Your annotated bibliography should include at least five sources other than those appearing on the syllabus. Your sources may include both secondary criticism and primary documents. Each bibliographic entry should include a 2-3 sentence summary of your source – its argument and its relevance to your project. The annotated bibliography should be double-spaced and should follow the form specified in Chapter 4 of the *MLA Handbook for Writers of Research Papers*, 7th ed. (Keep in mind that, because this is a bibliographic assignment, correct bibliographic form is key.)

- A **draft of your extended essay** will be due by Monday, April 20 at 1:00 PM. You will meet in conference with your Fellow during the following week. *Your draft must be at least 15 pages.*
- Your revised **20 pp. extended essay (maximum of 5800 words, excluding the bibliography)**, due by Friday, May 1 at 4 PM. There are no extensions: a half letter grade will be deducted for every day that a late assignment is past due. Please plan ahead, and keep in mind that you may have several assignments for different classes due at the same time. All written assignments should be submitted electronically in their best form:
 - 12-point Times New Roman font
 - double-spaced (*including* indented quotations)
 - standard margins
 - original title
 - pages numbered
 - documented with parenthetical references and a Works Cited list that follows the form specified in the MLA Handbook, 7th edition
 - everything thoroughly proofread
 - as a .doc or .docx file (*not* PDF)
 - **NOTE:** You should submit a clean copy of each revised essay. To make sure that your essay no longer has your Writing Fellow's "Track Changes," either (1.) revise a duplicate of the document originally uploaded to your wiki page, or (2.) remove the tracked changes and comments from your Writing Fellow draft. To do the latter, see <http://office.microsoft.com/en-us/word-help/remove-tracked-changes-and-comments-from-a-document-HA101822263.aspx?CTT=3>.

PAPERLESS DRAFTS, COMMENTS AND FORMAT

This semester, all class assignments will be submitted, edited and graded in electronic form. Rather than submitting a hard copy of your work, you will upload your drafts and revisions to your participant page. The Writing Fellows and I will download your work and use the Microsoft Word comments feature to mark the chapter (see <http://office.microsoft.com/en-us/word-help/about-tracked-changes-and-comments-HP005241634.aspx?CTT=3>). The Writing Fellows will upload the marked draft to your participant page. Graded assignments will be sent to you by email. To keep your assignment files organized, please use the following file-naming system:

- your last name_assignment_WFdraft_date.doc; or,
- your last name_assignment_final_date.docx

For example, the file containing Jane Smith's Writing Fellow draft of her condensed essay would be called smith_condessay_WFdraft_mar11.doc). The file containing the revision to be graded would be called smith_condessay_final_mar22.doc. Your marked essay will have either your Writing Fellow's initials or my initials added to the file name (ex.

smith_extessay_final_may3_jak.doc). Please note that the nomenclatural system outlined above applies only to the file name: *each assignment should have its own original title.*

HONOR CODE

I take the Barnard Honor Code (1912) very seriously. Please read it and follow it:

We, the students of Barnard College, resolve to uphold the honor of the College by refraining from every form of dishonesty in our academic life. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations, or to present oral work or written work which is not entirely our own, unless otherwise approved by the instructor. We consider it dishonest to remove without authorization, alter, or deface library and other academic materials. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.

The Honor Code puts a premium on intellectual integrity. Plagiarism (the use of someone else's words or ideas without attribution) is a serious violation of scholarly ethics, and will be reported to the Dean of Studies without exception. If you are at all confused about appropriate acknowledgment of sources, please see me for clarification.

WRITING FELLOWS

This course asks you to work with a Barnard Writing Fellow, a trained undergraduate peer tutor who has been competitively selected and rigorously trained in the mechanics and pedagogy of writing. The Writing Fellows are educated readers of your work and operate on the assumption that writing is a process: it happens in stages and drafts.

Two dates are listed for each written assignment. On the first date, you should upload your Writing Fellow draft to your wiki page. After that, click on the Writing Fellow page and sign up for your conference. The Writing Fellow will comment on your draft, post your marked draft to your wiki page and then meet with you to discuss. You will then revise the assignment before posting the final version to the wiki. You will work with the same Writing Fellow throughout the term. The Head Writing Fellow for this course is Carly Crane (cec2174@barnard.edu). If you have questions about the Writing Program more generally, contact Rebecca Kelliher, Coordinator of the Writing and Speaking Programs (rkelliher@barnard.edu; 212-854-8941).

Keep in mind that the Writing Fellows are a central part of this course. Failure to comply with Writing Fellow deadlines will adversely affect your grade (see "Course requirements" below).

STUDENTS WITH DISABILITIES

Students with disabilities who may need disability-related accommodations should be registered in advance with the Office of Disability Services (ODS) in 105 Hewitt. You are encouraged to make an appointment with me as soon as possible to discuss any accommodations you may need.

CELL PHONES, LAPTOPS, TABLETS AND FOOD

Please turn off all cell phones, laptops, and/or tablet computers during class. A recent study published in *Psychological Science* showed that students who take notes by hand not only retain

more information, but also organize that information more effectively.¹ My job is to make these alarming acts worth your while; your job is to be fully present in class – intellectually, physically, metaphysically. As a rule, I ask that there be no food in the classroom. Drinks are fine, just no food.

CONSULTATIONS AND OFFICE HOURS

Although you may sign up for an office-hour time slot or schedule an appointment with me at any time during the semester (and for whatever reason), I ask you to choose your extended essay topic in direct consultation with me. To sign up for my office hours (Tuesdays and Wednesdays, 2:00-3:00) or to reserve a spot during Read Ahead/Read Back week (2/24, 11:10-1:00), visit <http://kassanoff.wikischolars.columbia.edu>. To make an appointment outside of office hours or conference times, please e-mail me several convenient times during which we could meet, *including times before 10:30 a.m.* If you find that you cannot keep a pre-arranged office-hours appointment, please be considerate of others and cancel on the wiki as soon as possible.

COURSE REQUIREMENTS

Lively, informed seminar participation 10%
 Weekly critical reactions on wiki, 10%
 Condensed essay and annotated bibliography (4-6 pp.), 15%
 Writing Fellow drafts and conferences, 5%
 Moderator activities, 20%
 Extended essay (20 pp.), 40%

SCHEDULE OF READINGS:

| | |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TU 1/20 | Introductions Ralph Waldo Emerson, excerpts from “The American Scholar” (1837) |
| MO 1/26 | DUE: Create your page on the wiki by making a link from the Participant page. Type a short biography on your page. (See my page for a model.) |
| TU 1/27 | Defacement, Disfigurement and Race Stephen Crane, <i>The Monster</i> (1898) “Andy Cisco. Death of the Deformed Negro Dwarf,” <i>The Brooklyn Daily Eagle</i> , Aug 2, 1878, 4. Susan M. Schweik, <i>The Ugly Laws: Disability in Public</i> (New York: NYU Press, 2009), 1-39 (Introduction and Chapter 8). |
| TU 2/3 | Missing Pieces L. Frank Baum, <i>The Wonderful Wizard of Oz</i> (1900) “The Wizard’s Dream,” <i>The Sun</i> [Baltimore], May 30, 1902, 4. Rosemarie Garland Thomson, <i>Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature</i> (New York: Columbia UP, 1997), Chapters 1-2. |
| TU 2/10 | Obsession, Compulsion, Racial Uplift Booker T. Washington, <i>Up From Slavery</i> (1901) |

¹ Pam A. Mueller and Daniel M. Oppenheimer, “The Pen is Mightier Than The Keyboard: Advantages of Longhand Over Laptop Note Taking,” *Psychological Science* 25 (June 2014): 1159-1168.

Theodore Diller, "Obsessions: Fixed Ideas; Indecisions, Imperative Conceptions; Abulias, Phobias," *Medical News* 81.21 (Nov. 22, 1902).

Jennifer Fleissner, "The Compulsion to Describe: Naturalist Subjects, Naturalist History," *Women, Compulsion, Modernity: The Moment of American Naturalism* (Chicago: U of Chicago P, 2004)

- TU 2/17 **Sense and Disability**
 Helen Keller, *The Story of My Life* (1903)
 William James, "Laura Bridgman," (1904) *Collected Essays and Reviews* (New York: Longmans, Green and Co., 1920), 453-458.
 Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge: MIT Press, 1999), 11-79.
- TU 2/24 **Read Ahead/Read Back Day (no class)**
 Required 10-minutes individual conferences in Barnard 413. Please sign up for your spot at <http://kassanoff.wikischolars.columbia.edu>.
- MO 3/2 **Topic proposal (250-word limit)** Post to your wiki page by 1 PM.
- TU 3/3 **Stupidity and Intelligence**
 Henry James, *The Spoils of Poynton* (1907)
 Henry James, Preface to *The Princess Casamassima*, in *The Art of the Novel: Critical Prefaces*, ed. R. P. Blackmur (New York: Charles Scribner's Sons, 1934)
 Robert Kugelmann, "Imagination and Stupidity," *Soundings* 70.102 (Spring-Summer 1987): 81-93.
- MO 3/9 **Draft of condensed essay due (4-6 pp).** Post to your wiki page by 1 PM.
- TU 3/10 –
 FR 3/13 **Writing Fellow conferences** (before and after Spring Break)
- 3/10 **Paralysis and Pain**
 Edith Wharton, *Ethan Frome* (1911)
 Rollin Lynde Hartt, "The Regeneration of Rural New England -- II. Social," *Outlook* (March 10, 1900): 577.
 Elaine Scarry, "Pain and Imagining," *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford UP, 1985), 161-180
- TU 3/17 **SPRING BREAK**
 Fun idea: begin reading *The Sound and the Fury* over break.
- TU 3/24 **Administering Veterans**
 Ernest Hemingway, *The Sun Also Rises* (1926)
 Lieutenant-Colonel Harry E. Mock, "Curative Work," *Carry On* 1.9 (June, 1919): 12-15
 Ana Carden-Coyne, "Ungrateful Bodies: Rehabilitation, Resistance and Disabled American Veterans of the First World War," *European History Review* 14 (Dec. 2007): 543-565.
- FR 4/3 **Condensed essay due and Annotated Bibliography (5 entries). (4-6 pp.)**
 Post to your wiki page by 1 PM.

- TU 3/31 **The Sound: Feeble-mindedness, Sterility and the State**
 William Faulkner, *The Sound and the Fury* (1929), Pt. 1
 United States Supreme Court, *Buck v. Bell*, 274 U.S. 200 (1927)
- TU 4/7 **The Fury: The Queer Art of Failure**
 William Faulkner, *The Sound and the Fury* (1929), Pts. 2-4
 Judith Halberstam, "The Queer Art of Failure," from *The Queer Art of Failure* (Durham, NC: Duke UP, 2011).
- TU 4/14 **Community, Difference and the Freak Show**
 Eudora Welty, "Lily Daw and the Three Ladies," "Petrified Man," "The Key," "Keela, the Outcast Indian Maiden," "Why I Live at the P.O.," "A Worn Path," from *A Curtain of Green* (1936)
 National Geographic Channel, "Taboo: Freak Shows"
<http://www.youtube.com/watch?v=iXZ5bzRpJS8>
 Robert Bogdan, "The Exhibition of Humans with Differences for Amusement and Profit," *Policy Studies Journal* 15.3 (March 1987): 537-550.
- MO 4/20 **Full draft due (15 pp).** Post to your wiki page by 1:00 PM.
 Your draft should be at least 15 pages long and should include a Works Cited list that follows MLA bibliographic form.
- WE 4/22 – **Writing Fellow conferences**
 SU 4/26
- TU 4/28 **In-Class Presentations** (8 minutes each)
- FR 5/1 **Extended essay due (20 pp.) by 4:00 PM.**
 Post your essay to your wiki page.