

# **ENC 2305: Analytical Writing—Disability and Narrative Construction**

25833 Section W2ST

Class Meeting Days/Times:

T: Period 4  
10:40am – 11:30am  
Mat 0015

R: Periods 4 + 5  
10:40am-12:35pm  
Mat 0117

Instructor: Dr. Liesel Hamilton

Email: [Hamiltonliesel@ufl.edu](mailto:Hamiltonliesel@ufl.edu)

Office Hours: Tuesdays from 2-5 in Turlington Hall Rm 2215J

\*\*\*My office is tucked into the suite of the University Writing Program. Walk through the University Writing Program towards the back to find me. Office hours can also be scheduled virtually via zoom. Please email me to set up a time to chat

## **Course Description**

The Analytical Writing and Thinking Seminar is designed to advance students' critical thinking and writing skills beyond first-year composition. To achieve these goals, students will learn advanced analytical techniques and communication strategies that professors in all disciplines expect them to know. In this course students will hone their reasoning skills through engagement with a specific topic and sharpen their writing skills through multiple drafts of papers with substantial feedback from their peers and their instructor. Students will engage in class activities to help them develop their writing and thinking skills. They will produce three major essays: an extended definition of a theory or concept, a critical analysis of a representative text, and a thoroughly researched application of theory to a topic under discussion in the course. The culmination of the course will be a revision portfolio and self-assessment that demonstrates the individual student's growth as a thinker and as a writer.

In this section of the course, our central topics are clustered around disability. Our course readings span traditional literary texts (memoirs, essays, short stories, poems), historical documents, sociological and political theories, and scholarly texts on the aforementioned

subjects and on the craft of writing prose. No prior knowledge of the course material is required. What is required is your careful reading, note-taking, critical analysis, and the willingness to write often and revise thoroughly. In addition to the assignments listed below, we will embark on digital explorations during class that explore different technologies and databases which inform our understanding of the readings.

## Outcomes

By the end of ENC 2305, students will be able to:

- Analyze readings from multiple disciplines, and articulate their theories, philosophies, and approaches to research.
- Recognize writing as an open and ongoing process that permits writers to use reinvention and rethinking to revise their work.
- Understand the collaborative nature of writing and learning by critiquing their own and others' writing, as well as building a base of knowledge collaboratively in class.
- Incorporate the ideas of published scholars and thinkers in their own work, citing appropriately and performing independent research using scholarly databases.
- Produce writing in a scholarly, professional style, including clear and coherent prose that is well-organized, logical, and carefully edited.

## Required Texts

- *Brilliant Imperfection*, Eli Clare
  - You can purchase this book or you can read the book online for free via this link by signing in through your UF ID:  
<https://ebookcentral.proquest.com/lib/uf/reader.action?docID=4775649&pg=5>
- *Tender Points*, Amy Berkowitz
- *Woman Warrior*, Maxine Hong Kingston

You are required to purchase/obtain these books before the start of the semester. I encourage you to purchase these books at the cheapest option to you. All other readings will be provided via Canvas.

## Composition (C)

Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing

requirement. Course content must include multiple forms of effective writing, different writing styles, approaches, and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students are expected to organize complex written arguments using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The Writing Requirement (WR) ensures students both maintain their fluency and writing and use writing as a tool to facilitate learning.
- Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher for the course AND achieve satisfactory completion of writing that meets the minimum word count required for each assignment, and thereby for the course.

Composition Credit: Students must pass this course with a “C” or better to satisfy the UF requirement for Composition (C).

University Writing Requirement: The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive University Writing Requirement (WR) credit (E6), a student must earn a course grade of C or higher and assignments must meet minimum word requirements totaling at least 6000 words. Thus, to earn WR-E6 credit, students must complete all the major writing assignments.

**General Assessment Rubric:**

	<b>SATISFACTORY (Y)</b>	<b>UNSATISFACTORY (N)</b>
<b>CONTENT</b>	Papers exhibit at least some evidence of engaging with and emulating with the writing strategies and tools we have discussed in class.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas.
<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure. As we discussed in class, organization of ideas is an important component of writing and students should demonstrate having thought carefully about organization and coherence.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive, creative, and confident, presentation of ideas. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak or vague writing.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical and creative analysis.

<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display lyrical, complex, and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## Assignments and Grading

Definition Paper	15%	1200+ words
Critical Analysis	25%	2300+ words
Theory Project with Reflection + Revision	30%	2500+ words
Reading Journals	15%	N/A
Participation/Preparation/Classwork	15%	N/A
Total	100%	6000 words

### **Critical Definition Paper: 1200 words minimum.**

Your definition paper will define a word, term, or concept by explaining and arguing for your definition of what the word means and supporting your definition with relevant evidence from texts we read in class and research you perform outside of class. Your essay should explain your understanding of the term and its use in relation to disability studies.

As disability studies is a genre that invites interdisciplinary and multimodal composition, you have the option of crafting an essay that deviates from the standard academic essay. Consider Eli Clare's *Brilliant Imperfection*. *Brilliant Imperfection* is considered an academic text, however, its construction is experimental in nature as it blends poetry, personal narrative, and other genres normally not utilized in academic writing. For this essay, you can compose an interdisciplinary essay, as long as this essay is still heavily reliant on in-depth analysis and fits within the parameters of the critical definition paper.

### **Critical Analysis Essay: 1500 words minimum.**

Your critical analysis paper will analyze a text using rhetorical context analysis. To do this you will examine the context in which the text was written by examining some of the following rhetorical elements: the author's motivation; the expected and intended audience/reader of the text; the author's beliefs and knowledge; the limitations of the format the author uses, the conceptual basis used, or the context of the text; the structure of the text itself. You will form an argument and support that argument using details from inside the text and from your own research.

#### **Annotated Bibliography: 800 words minimum**

For your Critical Analysis essay, you will write an annotated bibliography. This annotated bibliography will contain short summaries of the argument or content of various outside sources you gather that you will then incorporate into your Critical Analysis essay. In addition, you should explain what the importance/relevance of each of your sources is to the argument you make in your Critical Analysis essay.

### **Theory Project with Reflection and Revision: 2500 words minimum total (Essay: 2,000 words; Reflection: 500 words)**

For this essay you will choose a theoretical perspective relating to one or more of our class topics that you believe is crucial to understanding the topic(s) you choose to write about and apply it to one or more of the major literary texts we read. Your essay should illustrate how we can learn more about the issue if we examine it from within the theoretical or conceptual frame you have chosen.

As disability studies is a genre that invites interdisciplinary and multimodal composition, you have the option of crafting an essay that deviates from the standard academic essay. Consider Eli Clare's *Brilliant Imperfection*. *Brilliant Imperfection* is considered an academic text and a theoretical text, however, its construction is experimental in nature as it blends poetry, personal narrative, and other genres normally not utilized in academic

writing. For this essay, you can compose an interdisciplinary essay, as long as this essay is still heavily reliant on in-depth analysis and fits within the parameters of the theory project.

For the Reflection paper, think through your journey throughout the semester as a writer and as a thinker, and evaluate the places you've grown and the places you can still grow. In addition, your final portfolio will contain one of the earlier two essays, revised in content and style. This should be a radical revision wherein you rethink your project in a completely new form. You will turn in the original draft, as well as the revision.

## Reading Journals

Throughout the course, you will write in a reading journal. Every class with a reading assignment, before class, you will write 160+ word reflection on the assigned text. This is a close reading assignment. You should not summarize the text, but instead, engage with a specific passage or line. You will analyze why that moment in the text stuck out to you and provide an in-text citation (page number) for where that passage occurs. You will connect ideas in that passage to larger ideas in the text and to our larger class discussions, demonstrating that you have read the entire text. If there is more than one text assigned, you should analyze the connection between these texts.

\*\*I will drop the 3 lowest reading journal scores

### Rubric

Thorough on-point, thoughtful take on the materials. The reflection contains analysis, rather than summary, and demonstrates that the student has read the text(s) in their entirety.	5 points
Competent and complete but may lack specificity or indication that the entire text has been read.	2-4 points
Incomplete, poorly written, shows little involvement with the materials	1 point
No submission	0 points

## Participation/Preparation/Classwork

The ways to earn your participation grade are by (1) being prepared for class, (2) contributing to class discussion, mindfully, (3) providing thorough, useful, and thoughtful feedback to your peers on workshop days, and (4) being engaged and alert.

The ways one loses participation points are by (1) being late to class, (2) being rude, close-minded, or unkind in class discussion, (3) being silent during workshop, (4) only contributing negativity to workshop, (5) forgetting to print and bring the text assigned for that day, (6) being on technology (phone, laptop, otherwise), unless advised to do so, and (7) missing class.

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Grading for this course will be rigorous. Do not rely on the instructor for copy-editing, even on drafts. To receive a passing grade, each paper must reach the minimum assigned word count. Please note that assignment word counts represent minimums necessary to achieve assignment goals, not mandatory values. This course follows [UF grades and grading policies](#).

The University Writing Program uses the UF recommended grading scale.

A	100 %	to 94.0%
A-	< 94.0 %	to 90.0%
B+	< 90.0 %	to 87.0%
B	< 87.0 %	to 84.0%
B-	< 84.0 %	to 80.0%
C+	< 80.0 %	to 77.0%
C	< 77.0 %	to 74.0%
C-	< 74.0 %	to 70.0%
D+	< 70.0 %	to 67.0%
D	< 67.0 %	to 64.0%
D-	< 64.0 %	to 60.0%
E	< 60.0 %	to 0.0%

**It is this class's policy NOT to round grades up or down. An 89.9 is a B+.**

At the discretion of the instructor, minor assignments (homework and class activities) may be dropped from or added to the schedule. If assignments are dropped, the final grade will be calculated as a percentage of the remaining points.

## **Course Policies**

### **Revision of Assignments**

Grades are final and I will NOT accept rewrites or revisions of final projects. Throughout the course, you will turn in multiple drafts and will receive feedback throughout the writing process from your peers and from your instructor. Additionally, if you have questions or concerns about assignments, you are encouraged to visit me in office hours and ask questions before final drafts are due.

### **Conferences and Writing Studio**

Students are encouraged to use the instructor's office hours if there are questions about progress in the course, work underway, or any other course-related concerns. If there is a conflict with the posted office hours, please contact the instructor to schedule a better time. Having conferences on assignments is often the best way to improve the quality of final drafts. The Writing Studio also offers one-on-one assistance on writing projects and is available to students of all levels.

### **Attendance**

Attendance is required. The University Writing Program delivers courses where class attendance is critical to success. Class sessions will involve a great deal of discussion of published writer's work, as well as your own work and your classmates' work. Every student gets 2 free absences (10 free points towards participation) to alleviate any issues you might have. Participation involves coming to class having read, analyzed, and taken notes on the assigned readings, including both published work and your peers' work.

For each unexcused absence beyond 3, you will lose 2 points off your FINAL grade for the course. If students miss more than six periods during the term, they will fail the entire course. Double periods count as two absences.

The UWP exempts from this policy only those absences due to university-sponsored events, such as athletics and band, religious holidays, quarantine, illness, or serious family emergencies. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. For absences due to quarantine or illness, your instructor may require a signed doctor's note.



Requirements for class attendance, make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Please note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

### **Tardiness**

If students enter class after roll has been taken, they are late, which disrupts the entire class. Two instances of tardiness count as one absence. This applies to both in-person and synchronous Zoom classes. When attending a Zoom class, make sure you join the class early enough to correct any technological issues you encounter. Make sure to mute your microphone upon entry.

### **Classroom Demeanor**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write may engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Disruptive behavior includes the use of cell phones or any other electronic device to distract from the class lesson. Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation. This classroom functions on the premise of respect. At the instructor's discretion, any student who violates any part of this statement on civility will be asked to leave the classroom and reported to the Dean of Students.

### **In-Class Work**

Active participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. In general, students are expected to contribute constructively to each class session. Not engaging in class work will result in loss of participation point.

### **Classroom Conduct**

Much of this class is discussion-based, so it is vital that we show respect for each other's views. Students are required to turn cell phones and pagers off. Ringing phones and text messaging is an unprofessional disruption, which may result in your being asked to leave

the classroom and being counted absent. If you have a personal emergency and must keep your phone on one day, please discuss it with the instructor before class.

Use of air pods or other headphones during class time will result in absence. Using computers for non-class related reasons will also result in an absence.

Assignment: Before our second class, please email me any photo of a gator.

### **Due Dates, Make-up Policy, and In-Class Work**

Papers and drafts are due at the beginning of class or online at the assigned deadline. Late classwork and homework will not be accepted or graded. Major assignments will be accepted late but will result in a 5% penalty for each calendar day they are late. Failure of technology is not an excuse. If illness or injury prevents a student from turning in a paper on time, the student should consult with the instructor to turn in the work as soon as is feasible given the situation.

### **Drafts**

To encourage a process-approach to writing, students will complete multiple drafts of each project before submitting a final draft for evaluation. Early drafts may be graded on a complete/incomplete basis and receive feedback from the instructor and students in the course. Failure to submit a required draft on time will forfeit the opportunity to receive feedback. All drafts must be completed in order to earn a passing grade on the assignment.

### **Peer Workshops**

Peer Workshops may be used for writing assignments. Each workshop will have a specific set of directions for students to follow, but all will involve exchanging drafts with peers and offering feedback on each other's work. Students must be ready to share their writing drafts in print or digital format with their peers on days reserved for this activity.

### **Evaluations**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

### **Academic Honesty**

As a University of Florida student, your performance is governed by the UF Student Honor Code, (<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site.

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
  2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.
- (University of Florida, Student Honor Code, 8, October, 2013)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. The University Writing Program takes plagiarism very seriously and treats instances of plagiarism as dishonesty and as a failure to comply with the scholarly requirements of this course. You commit plagiarism when you present the ideas or words of someone else as your own. If you are unsure if what you are doing is considered academic dishonesty, ask your instructor before turning in an assignment.

Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute proof of plagiarism. Some (but not all!) examples of plagiarism are copying-and-pasting anything from the Internet without proper quotations and attributive tags, and using work you have previously submitted without permission from the instructor.

Important tip: There should never be a time when you copy and paste something from the Internet and don't provide the exact location and citation information for the source.

If you commit academic dishonesty, you will receive a zero for the assignment, and the instructor will submit the incident to the Dean of Students Office as an Honor Code violation.

The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obliged to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class. For more information, see the Student Conduct and Conflict Resolution Web site: <https://www.dso.ufl.edu/sccr> or call 352-392-1261 x207.

### **Artificial Intelligence Statement**

Advances in generative AI technologies are rapidly changing the way we engage in all parts of the writing process, from brainstorming to research to the actual writing process itself. Writing is a way we communicate ideas, but it is also a way we represent who we are. AI creates texts within specific guidelines and through drawing from material that already

exists on the internet. As a result, these texts cannot truly represent an individual writing voice, nor can they be crafted in a way that speaks to a specific audience or purpose. Writing can be difficult, but writing helps develop critical thinking skills, inquiry, and personal growth. In my course, I want you to think through ideas and consider your identity within the natural world. The writing assignments should reflect who you are.

I am not against all assistive technologies. I use spell check, I use citation generators (that I then recheck to ensure that they are correct), and I have experimented with AI as a generative technology. None of this can replace writing, however, which is an extension of thinking. When I am preparing to write an essay, I often, in the back of my head, mull over ideas for several days or weeks. I think through concepts. I write out sections and rewrite sections. All of this, helps keep my brain active and engaged. I fear by over-relying on technology we will not only produce substandard essays, but you will also fail to fully develop your critical thinking skills.

I have done my best to develop interesting assignments that you can respond to with a reflection of who you are. If you believe that generative AI would be helpful in completing these assignments, you are welcome to talk to me about how you can do so and what types of engagement with AI are appropriate. However, if you do use generative AI, just as with source materials, I expect that you will cite the generated work in a clear and consistent manner. Failing to do so is a violation of academic honesty.

**Tentative Course Calendar:**

I reserve the right to change and rearrange this calendar during the semester. Make sure to check Blackboard regularly for updates.

\*\*All readings should be read before class, and on the day of class should be printed, annotated, and brought to class

\*\*Unless hyperlinked, readings can be found on Canvas

Date	Readings Due	Assignment s Due
<b>Week 1</b>		
Jan 14 (1 hr)	<ul style="list-style-type: none"> <li>• Begin to familiarize yourself with the syllabus</li> </ul>	
Jan 16	<ul style="list-style-type: none"> <li>• Excerpts from <i>Keywords for Disability Studies</i></li> </ul>	Complete reading

(2 hrs)		<p>journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p>
<b>Week 2</b>		
Jan 21 (1 hr)	<ul style="list-style-type: none"> <li>• Read intro to <i>Accessible America: A History of Disability and Design</i></li> </ul>	<p>Complete reading journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p> <p>Read syllabus in its entirety before class.</p>
Jan 23 (2 hrs)	<ul style="list-style-type: none"> <li>• Read Chapter 2 of <i>Accessible America: A History of Disability and Design</i></li> </ul>	<p>Complete reading</p>

		<p>journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p>
<b>Week 3</b>		
<p>Jan 28 (1 hr)</p>	<ul style="list-style-type: none"> <li>Read “It’s Finding Peace in My Body”</li> </ul>	<p>Complete reading journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p>
<p>Jan 30 (2 hrs)</p>	<ul style="list-style-type: none"> <li>Visit from Librarians, No Readings</li> </ul>	
<b>Week 4</b>		
<p>Feb 4</p>	<ul style="list-style-type: none"> <li>Read pages 1 – 62 of Eli Clare’s <i>Brilliant Imperfection</i></li> </ul>	<p>Complete reading</p>

(1 hr)		<p>journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p> <p><b>Turn in Project 1 proposal by EOD</b></p>
Feb 6 (2 hrs)	<ul style="list-style-type: none"> <li>• Finish <i>Brilliant Imperfection</i></li> </ul>	<p>Complete reading journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p>
<p><b>Week 5</b></p> <p><b>Disability Poetics</b></p>		

<p>Feb 11  (1 hr)</p>	<ul style="list-style-type: none"> <li>• Read this intro to disability poetics <a href="https://www.poetryfoundation.org/collections/159065/disability-poetry-and-poetics">https://www.poetryfoundation.org/collections/159065/disability-poetry-and-poetics</a> And choose 1 poem to read/analyze/contemplate from this list.</li> <li>• “When I stutter” by Elizabeth Meade <a href="https://www.poetryfoundation.org/poems/159972/when-i-stutter">https://www.poetryfoundation.org/poems/159972/when-i-stutter</a></li> </ul>	<p>Complete reading journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p>
<p>Feb 13  (2 hrs)</p>	<ul style="list-style-type: none"> <li>• Moonlight Rests on my Palm, Xu Xiauhua, pages 1-19</li> </ul>	<p>Complete reading journal before class</p> <p>At the end of your reading journal, include a list of at least 3 complex terms that this text defined, or helped define.</p> <p><b>Assignment 1: Critical Definition Paper Due Sunday Feb 16 at midnight.</b></p>



<p style="text-align: center;"><b>Week 6</b></p> <p style="text-align: center;"><b>Rhetorical Analysis</b></p>		
Feb 18 (1 hr)	<ul style="list-style-type: none"> <li>“Freak Portraits” from <i>Picturing Disability</i></li> </ul>	Complete reading journal before class.
Feb 20 (2 hrs)	<ul style="list-style-type: none"> <li><i>Woman Warrior</i>, Maxine Hong Kingston</li> <li>Selections from “Madness/Disability as "Spectral Presence" in <i>The Woman Warrior: Confusing Hegemonic Categories Through a Mad Asian American Modality</i>”</li> </ul>	Complete reading journal before class.
<p style="text-align: center;"><b>Week 7</b></p> <p style="text-align: center;"><b>Fiction...Or Nonfiction</b></p>		
Feb 25 (1 hr)	<ul style="list-style-type: none"> <li><i>Woman Warrior</i>, Maxine Hong Kingston</li> <li>Selections from “Madness/Disability as "Spectral Presence" in <i>The Woman Warrior: Confusing Hegemonic Categories Through a Mad Asian American Modality</i>”</li> </ul>	Complete reading journal before class
Feb 27 (2 hrs)	<ul style="list-style-type: none"> <li><i>Woman Warrior</i>, Maxine Hong Kingston</li> <li>Selections from “Madness/Disability as "Spectral Presence" in <i>The Woman Warrior: Confusing Hegemonic Categories Through a Mad Asian American Modality</i>”</li> </ul>	Complete reading journal before class.
<p style="text-align: center;"><b>Week 8</b></p> <p style="text-align: center;"><b>Hybrid Creative Writing</b></p>		
Marc h 4 (1 hr)	<ul style="list-style-type: none"> <li><i>Tender Points</i>, Amy Berkowitz</li> </ul>	Complete reading journal before class  <b>Turn in Project 2 Proposal by EOD</b>

Marc h 6  (2 hrs)	<ul style="list-style-type: none"> <li>• <i>Tender Points</i>, Amy Berkowitz</li> <li>• “In Praise of Navel Gazing,” Melissa Febos</li> </ul>	Complete reading journal before class
<b>Week 9</b>  <b>Hybrid Creative Writing</b>		
Marc h 11  (1 hr)	<ul style="list-style-type: none"> <li>• Peer Review, No Readings</li> <li>• TBA</li> </ul>	Complete reading journal before class
Marc h 13  (2 hrs)	<ul style="list-style-type: none"> <li>• <i>Woman Warrior</i>, Maxine Hong Kingston</li> </ul>	Complete reading journal before class  <b>Turn in Project 2: The Critical Analysis Essay by March 16 EOD.</b>
<b>Week 10:</b>  <b>Spring Break: No Class</b>		
<b>Week 11</b>		
Marc h 25  (1 hr)	<ul style="list-style-type: none"> <li>• “Tender Organs, Narcissim, and Identity Politics” from Tobin Sieber’s <i>Disability Theory</i></li> </ul>	Complete reading journal before class
Marc h 27  (2 hrs)	<ul style="list-style-type: none"> <li>• Among Men,” Calvin Gimpelevich</li> <li>• <a href="https://brevity.wordpress.com/2018/01/24/the-careful-craft-of-the-disability-essay/">https://brevity.wordpress.com/2018/01/24/the-careful-craft-of-the-disability-essay/</a></li> </ul>	Complete reading

		journal before class
<b>Week 12</b>		
April 1  (1 hr)	<ul style="list-style-type: none"> <li>Excerpts from <i>Disability Studies and the Environmental Humanities: Toward an Eco-Crip Theory</i></li> <li>Rolling in the Mud,” Sandra Gail Lambert from the book <i>In Season</i> edited by Jim Ross.</li> </ul>	Complete reading journal before class
April 3  (2 hrs)	<ul style="list-style-type: none"> <li>Excerpts from <i>Disability Studies and the Environmental Humanities: Toward an Eco-Crip Theory</i></li> <li>Excerpts from Eli Clare’s <i>Exile and Pride</i></li> </ul>	Complete reading journal before class
<b>Week 13</b>		
April 8  (1 hr)	<ul style="list-style-type: none"> <li>“Body Theory” from Tobin Sieber’s <i>Disability Theory</i></li> </ul>	Complete reading journal before class
April 10  (2 hrs)	<ul style="list-style-type: none"> <li>Exploring Narrative Accounts of Disability”</li> </ul>	Complete reading journal before class  <b>Project Proposal due April 13, midnight</b>
<b>Week 14</b>		
April 15  (1 hr)	<ul style="list-style-type: none"> <li>Conferences Week—in lieu of class, you will each meet individually with me to discuss your final projects</li> </ul>	
April 17	<ul style="list-style-type: none"> <li>Conferences Week—in lieu of class, you will each meet individually with me to discuss your final projects</li> </ul>	Complete reading

(2 hrs)		journal before class
<b>Week 15</b>		
April 22  (1 hr)	<ul style="list-style-type: none"> <li>No readings, course summary</li> </ul>	Complete reading journal before class

## Additional Resources

### Notification Letter from Dean of Students Required for Personal Emergency

Students who experience a family or personal emergency (death in the family, unplanned hospitalization, etc.) may contact the Dean of Students Office and request notification letters be sent to their professors. Students are required to provide faculty members with appropriate documentation to support their absence unless, due to the nature of the issue, the information is provided to and verified by the Dean of Students' Office.

### Students with Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center – click here to get started. It is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester.

### Students in Distress

For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

- U Matter We Care: <http://umatter.ufl.edu>, [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-294-2273 (CARE) Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261
- Counseling and Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575
- Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208
- Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161
- Aid-a-Gator: <https://www.sfa.ufl.edu/aidagator/>, S-107 Criser Hall, (352) 392-1275  
UF Academic Resources

- E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.
- Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
- Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. Online only for Fall 2020.
- Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.
- On-Line Students Complaints: View the Distance Learning Student Complaint Process.

### **Class Recording Policy**

The State of Florida has passed a law regarding the recording of classes by students.

- A Student may record a class lecture for three specified purposes as outlined in House Bill 233/Section 1004.097, Florida Statutes:
  1. For the student's own personal educational use;
  2. In connection with a complaint to the University where the recording is made
  3. As evidence in, or in preparation for, a criminal or civil proceeding.
- Students may audio or video record a class lecture for a class in which the student is enrolled. Students do not need advance permission, or to provide notice, to record.
- A class lecture is defined as an educational presentation delivered by faculty (instructor of record) or guest lecturer, as part of a University of Florida course, intended to inform or teach enrolled students about a particular subject. Lecture is inclusive of faculty-led discussions that are integrated into the educational presentation.
- A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.
- A recording of a class lecture may not be published without the consent of the lecturer.
- Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section.

- A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet.
- A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.