Fall 2022 Honors ENGL 110 Descriptions

Beat Generation and the 60s Counterculture (2 sections)
Kevin Burke

This course will examine the cultural upheavals of the 1950s, 60s, and 70s that continue to reverberate in our society today. In the midst of the prosperity and social stasis of the 1950s, the bohemian phenomenon of the Beat Generation rose as a challenge to conventional American mores. In novels like *On the Road* (Jack Kerouac) and *Naked Lunch* (William Burroughs), and poems like “Howl” (Allen Ginsberg), beat writers challenged norms of sexuality, drug use, and spirituality through experimental literary and artistic work. The challenge extended to gender and racial norms in the work of poets like Diane DiPrima and LeRoi Jones (Amiri Baraka). The countercultural movement expanded in the 1960s with the anti-war movement, the beginnings of the women’s and gay liberation, the Black Power and environmental movements, and the celebration of alternative lifestyles. The effects of the beats and the 60s counterculture continue to be felt today in art, music, literature, and film, as well as in current protest movements. Texts to be considered will include *The Portable Beat Reader*, edited by Kerouac biographer, Tom Wolfe’s *Electric Kool Aid Acid Test*, Hunter S. Thompson’s *Fear and Loathing in Las Vegas*, and works by Germaine Greer, Eldridge Cleaver, Gary Snyder, and others. In addition to literature, attention will be given to art and music, and to the literature of the political and social movements of the time. Students can expect to complete several short papers on topics related to the countercultures of the 50s-70s, and a research paper and a multimodal presentation focused on the legacy of the countercultures in our time.

The Politics and Powers of Horror
Raquel Hollman

Horror and its monsters have long been used to reflect cultural anxieties of their time with embodiments of terror that are often rooted in racism, xenophobia, sexism, and homophobia. In this course, we will be examining horror and its conventions as rhetorical tools used to incite fear of “the other” into its audiences through taking a structuralist approach to the genre. Though we will be looking at horror texts and films such as William Friedken’s *The Exorcist*, V.Castro’s *Goddess of Filth*, Clive Barker’s “The Forbidden,” and Nia Dacosta’s *Candyman*, we will also broaden how we understand the genre outside of fiction through analyzing the horror framing of American politics through T.V. advertisements, speeches, and news coverage. In the second half of this course, we will be looking closely at the various rhetorical strategies used by marginalized artists to remediate the genre’s troubled histories and reclaim its conventions as forms of catharsis. The assignments of this course include: weekly reading responses, a research paper on a topic of your choice, and a multimodal assignment where you will employ various horror framing techniques to highlight a specific socio-political issue.
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Justice, Crime & Blood
John Jebb

This course will use American writing about detection and crime as a way to discuss the issues that confront us historically and today -- policing, race, coping with violence, justice, courtrooms. The course will begin with fiction from the history of the crime genre through today. Authors may include Edgar A. Poe, Raymond Chandler, Patricia Cornwell, Chester Himes. We will also read journalism from actual cases, perhaps from crime reporting that appeared in The New York Times, The New Yorker (e.g. Malcolm Gladwell), and scholarly studies. For writing, we will begin with short essays about the readings, then move to longer pieces and research. In addition to these academic essays, our course will include the genre of the professional report intended for outside audiences and featuring design elements and diverse modes. As is the case for all sections of ENGL 110, this section will also include a multimodal assignment.

Writing Public Space in the Age of Climate Catastrophe
Keerthi Potluri

From seashores to city squares, from urban parks to highways, our world is built from an incredible diversity of public spaces. They can be geological or human-made, publicly- or privately-owned; more often than not, the public spaces we occupy are a blend of these qualities. In this course, we will consider the following questions: how do these spaces define our identities and reflect our desires or anxieties? And as climate catastrophes like floods and droughts occur, how do these public spaces transform – and change our communities and relationships to the environment along with them? This course brings together the texts of scholars, activists, journalists, artists, and urban planners to explore the public spaces in which people live, work, and play. Authors we will read include Laura Pulido, Naomi Klein, Mike Davis, and Wendy Cheng. Central to our considerations of public space is writing’s crucial role in articulating and advancing the public good and enacting change. There will be an emphasis on developing rhetorical skills to write well – analytically, gracefully, and effectively. Students will compose weekly entries in a reading journal, a short personal essay about a public space of their choosing, one in-depth research paper that examines a topic related to the course, and a final multimodal project that can include visual and digital elements.
Fall 2022 Honors ENGL 110 Descriptions

Writing Water
Lowell Duckert

In a word, this writing course is all about flow. But how do writers engage with water’s multiple forms—as vapor, crystal, and wave? From plastic pollution, whale song, and lead poisoning, the subject is truly oceanic in scope. We will look at the various topics that writers cover—including animal rights, community resilience, and the global water crisis. Indigenous, Black, queer, and feminist voices promoting environmental justice will receive special prominence: such as Undrowned by Alexis Pauline Gumbs, “Unmoored” by Stacy Alaimo, and Waves of Knowing by Karin Amimoto Ingersoll. Weekly journaling exercises will encourage your own storying of water, be it at any source: from clouds, rivers, and coastlines, to reservoirs, trenches, and taps. To situate yourself within these local waters, you will use the Coastal Observer App developed by the Delaware Resilience Awareness Project (DelRAP) as an aid. Brief responses called “wetwords” will introduce you to leading scholars, activists, and artists while deepening your critical vocabulary. Ultimately, you will submit a well-researched, argumentative essay that engages a watery issue of your choice and proposes a “wetword” for future study. Since the State of Delaware has the lowest mean elevation in the country, you can expect an experiential learning component involving local environmental organizations. What we will ask throughout the semester is this: how does writing water help, or hope, to change the real conditions of our wet world? How may it usher in better, more livable futures for all aquatic creatures?

On the Front Lines in the Library (2 sections)
Jim Burns

“Lewd, indecent and violent contents are hardly suitable for young students,” was the excuse used to ban a book from a Brooklyn Center, Minnesota library. This line of reasoning is an oft repeated mantra to exclude books from libraries and classrooms across the nation. Generally, a small group in a community finds something offensive in a book and sets about trying to save the rest of the community from the possible hazards of dangerous ideas. In this case, the book of questionable content was the Bible. This class will examine some of the controversies that arise when books are challenged or banned. We will read offending texts and explore the battles that have been fought concerning them. We will grapple with questions of who determines what is offensive and what can (or should) be done with material that pushes the envelope of community standards. The class will read Allen Ginsberg’s famous poem “Howl,” and look into the court case against its publishers. We will deal with the recently banned graphic novel Maus and explore the ideas around community standards. We will read Fahrenheit 451, both to see how censorship has been depicted in fiction and to explore how that text suffered its own censorship. Students will write short papers on the main texts used in the class, complete a multimodal project to examine banned works in a visual medium, and write a longer research paper on a challenged work of their choice. Response papers will serve as a basis for class discussion on issues of censorship. Students should be aware that some class materials may be offensive in content or language. An attitude of academic objectivity is strongly encouraged.
Reality, Adapted; From Page to Screen (2 sections)
Naghmeh Rezaie

What does “based on a true story” mean to us and what expectations are associated with that expression? Could reality have multiple versions and where the origin of that “true story” is: in memories, journals, books, or films? How does an adaptation represent a historical reality by retelling a story? This course explores the interrelation between the origin and the text, truth, and reality, by following the so-called true stories in multiple mediums with a focus on film adaptations. With a critical approach to selected films, documentaries, and their source texts, like *Selma* (2014), *Milk* (2008) and *The Fog of War* (2003), we will follow multiple versions of certain narratives traveling from page to screen to analyze the role of each adaptation in representing and rewriting versions of social, historical, and political realities. Students will get familiar with topics of film, adaptation, and visual literacy by reading and discussing selected sections of Hutcheon’s *A Theory of Adaptation*, Leitch’s “History as Adaptation”, and Errol Morris’ *Believing is Seeing*. The assignments consist of a mid-term critical analysis paper, a final research project and a multimodal project based on it, plus online discussions, and weekly short critical responses on reading and watching materials.

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Consuming and Creating Political Satire
Tom Leitch

What’s the best way to deal with the onslaught of political news that greets us everywhere we turn? Some people pull the plug and refuse to read or watch any news; others curl up with their single preferred comfort food, from MSNBC to Fox News, in hope of riding out the storm. This section is for those who fight back, ridiculing newsmakers in satires that are funny to their creators, wounding to their targets, and maybe even therapeutic for their audiences. Although we’ll briefly consider the rich history of political satire, our primary focus will be on four activities: reviewing satires from contemporary sources like *The Onion*, *The Daily Show*, and *Saturday Night Live*, so that we can talk and write about what makes the best of them so effective; combing the daily news for likely targets for new satires; producing our own print, online, and video satires; and responding to each other’s satires in order to make them even sharper. Students are invited to check their own political sympathies at the door so that they'll be able to satirize their heroes as well as their enemies. Writing assignments also include a substantial research project.
Protest Movements Then and Now (2 sections)
Sean Lovitt

Each new generation is predictably accused by their elders of being “idealistic.” Young people’s political desires are routinely discounted as “unrealistic.” Yet, young rebels have often been at the forefront of protest movements that changed the world for the better. In this class, you will study several generations of young people involved in protest movements, from the 1960s to today. We will examine writings from and depictions of movements, including Civil Rights, Anti-War, Black Power, Feminism, Gay Pride, Environmentalism, Occupy, and Black Lives Matter. We will explore these movements through works of different styles and genres, including James Baldwin’s play Blues for Mister Charlie, Rebecca Solnit’s essays in A Paradise Built in Hell, Assata Shakur’s autobiography, Robert Evans’s podcast Behind the Bastards, Diane di Prima’s poetry, and the BLM documentary Whose Streets? Additionally, you will also have a chance to sift through a variety of independent media—newspapers, films, messageboards, podcasts—that activists have used to express their identities and opinions. Your written work for the class will consist of a profile of a protest movement, a short paper on popular education, a research paper on a topic of your choice, and a podcast or zine.

Fall 2022 Honors ENGL 110 Descriptions

Black Political Rhetoric (2 sections)
Brett Seekford

Over the last few years, the Black community has been crying for justice, calling out white supremacy, and claiming a sense of identity. While we often think about these voices as coming out of the present moment, they did not arrive in a vacuum. In fact, many Black activists and intellectuals pull from a longer tradition of rhetorical strategies leveraged by those who came before them. With this class, then, we will endeavor to understand the different strands of Black political thought and connect them to discourses on race in the twenty-first century through a focus on “rhetorical performance,” or the manipulation of language to effectively convey ideas and persuade audiences. From Frederick Douglass and Barack Obama to Zora Neale Hurston and the Combahee River Collective, class readings will span a wide spectrum of work, including writing not immediately understood as “political.” Along the way, students will complete several projects, including a rhetorical analysis, research paper, and a presentation on Black leaders that the students choose to research. Through our readings, assignments, and discussions, we will draw parallels between the past and the present in order to chart the future, keeping in mind the potential that writing possesses for changing the way we see the world and each other.
The internet meme “Be Gay, Do Crimes” originated as spray painted graffiti in 2016, which then became a cheeky shorthand for radical action in the LGBTQIA+ community. For this course, we will take this meme as an opening provocation for reading, thinking, and writing about the politics of queer histories in the United States and elsewhere throughout the 19th - 20th centuries. Gay, lesbian, trans, and gender non-conforming communities have always been political and cultural advocates for progressive changes in society. We will highlight certain key events as part of a long historical trajectory that informs our present. Readings will include texts such as A Queer History of the United States, The Stonewall Reader, and We Are Everywhere, along with films such as the documentary How to Survive a Plague (2012) and the drama Beats Per Minute (2017). Weekly reading responses and close engagement with the material will be expected. The three major projects will include a multimodal video essay presentation, an extensive final research essay on a topic related to the course, and a collaborative class project in which we will compose a web-based manifesto.
Fall 2022 Honors Colloquia Descriptions
These courses fulfill a University Creative Arts & Humanities Breadth

Identity, Literature and Society
Chrysanthi Leon
This class focuses on deep reading of nonfiction essays, short stories, documentary film and poetry as well as the novel, *Motherless Brooklyn*, that each offer different ways to think about identity. The class will encourage reflection and discussion across differences and introduce students to tools for understanding identity drawn from academic approaches including queer theory, anthropology, sociology and intersectional feminism. Topics include: family influences, navigating identity in the workplace, cloning, “coming out” about disability, and clothing as self-expression. Writing assignments will encourage students to try different creative forms and to apply tools from various disciplines in short analytical essays. This class focuses on deep reading of nonfiction essays, short stories, documentary film and poetry as well as the novel, *Motherless Brooklyn*, that each offer different ways to think about identity. The class will encourage reflection and discussion across differences and introduce students to tools for understanding identity drawn from academic approaches including queer theory, anthropology, sociology and intersectional feminism. Topics include: family influences, navigating identity in the workplace, cloning, “coming out” about disability, and clothing as self-expression. Writing assignments will encourage students to try different creative forms and to apply tools from various disciplines in short analytical essays.

Ethnomathematics: Art, Culture, and Social Justice
John Jungck
Ethnomathematics is the intersection between art, cultural anthropology, and mathematics. This multicultural course specifically focuses on issues of equity and social justice. Our objective is to identify, understand and appreciate some of the distinctive intellectual and cultural accomplishments of underrepresented groups here and abroad. We will explore how different cultural groups comprehend, articulate and embed beauty within their artifacts, ideas, and practical applications that use mathematical patterns. The mathematics introduced (such as tessellations, fractals, symmetry, knot theory, graph theory, networks, chaos, automata) only assumes high school level algebra and geometry.

Art of Medicine
Ray Peters
We will explore connections between the arts and medicine by looking at the patient–doctor relationship, the interpretation of illness, the duties and responsibilities of medical professionals, bioethics, death and dying, and other topics in medicine. Using stories, plays, films, essays, memoirs, poems, and the visual arts, we will examine the many challenges faced by medical professionals and patients as they deal with birth, death, health, illness, suffering, treatment, and recovery. We will study works by doctors and nurses who are also accomplished authors (such as Anton Chekhov, William Carlos Williams, Atul Gawande, Richard Selzer, Oliver Sacks, Cortney Davis, and Jeanne Brynner) as well as provocative works on medical themes, such as *Wit*, *The Collected Schizophrenias*, and *Stitches*. Students will write brief response papers, analytical essays, and a research paper analyzing the connection between medicine and the arts by focusing on an author or artist of their choice.
Fall 2022 Honors Colloquia Descriptions
These courses fulfill a University Creative Arts & Humanities Breadth

Engaging the Dramatic Imagination
Leslie Reidel
Why theatre? What accounts for a form lasting thousands of years? What does it mean to engage the dramatic imagination? What is the unique nature of the dramatic form and how is it made manifest in the theatre? What distinguishes the theatre from television, film, and other mediated performance forms? Working in collaboration, we will explore these and other questions in depth as we read about theatre, see theatre, make theatre, and speculate about the possibility of the theatre in our media age.

Art of Interpretation
Richard Hanley
Does Genesis contradict Darwin? Did slavery violate the U.S. Constitution? Is Dumbledore gay? Who decides—authors, readers, or someone else—and how do they do it? Does what a text means change as time passes? Does good interpretation depend entirely upon the domain in question, or are there objective and universal principles at work? Interpretation is indispensable, and can be a life-and-death matter, so no wonder it produces intense disagreement. What can be said to settle disputes such as these? We shall read texts from various sources (for example, short stories, the novel The Great Gatsby, excerpts from the U.S. Constitution, the Bible, the Koran), considering them in the light of what experts in language use have to say. One of the benefits will be a better understanding of how to write and say what you mean to write and say. Assessment includes shorter assignments spread through the semester, and a final research paper focusing on a particular dispute over interpretation.

Stretch Your Ears! Music Outside the Mainstream
Ray Peters
Thanks to the internet, we have easy access to an almost limitless range of music. How do we decide when to listen to new and unfamiliar music? Can we change our musical taste, or are we conditioned to follow the mainstream? How do race, gender, and social interaction influence musical taste? What role do recommender systems and collaborative filtering play in creating musical taste? Are our musical tastes nothing more than a data profile? We will examine music that has defied popular conventions in favor of a distinctive path, from experimental classical music to electronic and computer music to free jazz to punk to turntablism and sampling. We will read Carl Wilson's Let's Talk about Love: Why Other People Have Such Bad Taste, Peter Shaffer's Amadeus, Geoff Dyer's But Beautiful: A Book about Jazz, and a number of articles. We will also listen to samples of the music under discussion. Students will write brief response papers, critical reviews, analytical essays, and a research paper examining the creative process in the work of a composer or musician of their choice.
Food, Glorious Food: Challenges for the 21st Century
Rolf Joerger

“Food production must double by 2050 to meet the demand of the world's growing population and innovative strategies are needed to help combat hunger, which already affects more than 1 billion people in the world” experts told the United Nations General Assembly in 2009. Are we likely to achieve these goals? What are the challenges facing food producers and consumers now and in the future? Videos and reading materials will introduce students in the course to our food system. Food insecurity, sustainability, impact of climate change, genetic engineering, vegetarianism, animal rights, obesity and other food-related issues will be topics to be researched and discussed in this course. Students will write about challenges and possible solutions to problems with our current and future food system and create a video documentary on a food-related topic of their choice.

From Corporate Boardrooms to College Dorm Rooms: Delaware's Court of Chancery and How it Shapes America
Jonathan Russ

How is it that Delaware became America's corporate capital, the state in which thousands of firms both large and small are incorporated? In large part, the answer has to do with Delaware's Court of Chancery, an entity established in 1792 that evolved into the single most important court guiding U.S. business affairs. At first blush, it's something of a peculiar entity; it doesn't utilize a jury in reaching decisions, and it traces its roots to English courts predating the American Revolution by centuries. Its judges base their rulings on the concept of equity that might otherwise be unavailable in more rigid courts of common law. And yet, although the Court specializes in matters affecting corporate America, its rulings have had a profound impact upon the University of Delaware as well. To best study Chancery and its sweeping reach, students will read various case histories from the Court, including Parker v U.D. (the case that desegregated the University,) Gebhart v Belton (which became one of four cases that were combined into Brown v Board of Education in which the U.S. Supreme Court found segregated education to be unconstitutional,) Keegan v U.D. (another case ultimately wending its way to the Supreme Court that established the freedom of religious worship on public college campuses,) and Time v Paramount (the case that dramatically reshaped the relationship between shareholders and corporate boards, leading to a wave of corporate mergers and acquisitions in the 1980s and '90s.) In addition to reading landmark cases, students will hear from guest lecturers connected to the Court. Although there will be no exams, students will be expected to participate in class discussions and write several papers.
Fall 2022 Honors Colloquia Descriptions
These courses fulfill a University Social & Behavioral Sciences Breadth

(In)Equity and Education in the United States
Erica Litke
Public education in the U.S. is framed as both the cause of and solution to multiple forms of social inequality. In this course, we will critically examine how, when, and whether public education functions as a lever of equity. When are schools positioned as the solution to broader social inequalities and when are they named as a cause? We will examine the systems and structures in schools that address, reinforce, or disrupt inequities, making connections to systems outside education, and consider justice-oriented alternatives for addressing educational inequalities. Students will be asked to draw on their own K-12 schooling experiences alongside key texts to complicate their understanding of issues of access and opportunity in education. We will interrogate what it means for schools to be considered “good schools”—good for whom and according to whom? Course materials will include historical analyses about the origins of public education in the U.S. and how race and racism have shaped the U.S. system of public education, ethnographies about schools and schooling, education policy documents, podcasts, and news articles. Students will examine a number of education policies, continually engaging in a critical examination of who benefits and how from educational systems and structures. Assignments may include weekly short synthesis papers in which students synthesize course readings and discussions to develop an argument, a positioning paper in which students reflect on their own schooling experiences, a midterm policy analysis, and a final course project in which students focus on an education issue of their choosing.

Sociology of Medicine
Victor Perez
Have you ever thought of how and why erectile dysfunction (ED), attention-deficit hyperactivity disorder (ADHD), or post-traumatic stress disorder (PTSD) became treatable disorders in contemporary society? Have you recently seen an ad on television or in a magazine that showed the symptoms of a treatable disorder, like sleeplessness or restless leg syndrome, as well as possible treatments for it? Most other countries in the world don’t have these types of ads. Medicalization is a framework for studying how the social and cultural meanings of these and other conditions involves studying processes of definition. It is a framework for studying how normality and abnormality in society are socially constructed, as well as existing social problems and individuals’ identities, that encourages students’ learning outside of their comfort zones. Students will examine how “badness” and human variation are redefined into treatable disorders on a societal scale and how these labels are interpreted by the individuals that bear them. The topic of medicalization is, at its core, a sociological endeavor, but it draws from an interdisciplinary web of academic disciplines, business enterprises, and medical fields, among others. To this end, the topic necessarily draws from psychology, medicine, education, and history in its examination of the way that each make claims about the human condition. Sociologists have long known that medical diagnoses do not simply represent indisputable biological facts, but are complex taxonomies rooted in power, gendered understandings of the body and mind, and the way a society understands sickness and health in contoured ways. Through intensive writing and informed discussions students will have opportunities to deeply explore a variety of medicalization topics. The writing assignments consist of analyses of direct-to-consumer pharmaceutical advertising, reflections about the ways that medicalization situates people as healthy or ill in a society and what that means, and historical examinations of the meaning of diagnoses over time. Further, through these topics and others, students will practice robust analyses of why some conditions become widely accepted as medical problems and others not, and they will be able to debate the ethics of medicalization and see its strengths and weaknesses.
Family and Juvenile Justice  
Judge Janell Ostroski  
The law governing family relations affects all of us in our private and public lives. With the definitions of marriage, parentage, and intimate partnerships in flux, family law is a fascinating, challenging, and dynamic field of study. In this course, students will read and discuss relevant cases as well as material in the assigned textbook. Topics include marriage and divorce, relationships outside of marriage, parent-child relations, community property, juvenile justice and child welfare law, adoption, domestic violence, and immigrant rights. Some material may be challenging or disturbing; the course will include trauma-informed approaches. The instructor brings her real-world experience as a Delaware Family Court judge into the classroom. The class will tackle fundamental questions: What policies contribute to the health of children and families in our diverse society? What principles should guide the resolution of family conflict? How can we better serve clients facing family disruption? Do our laws accurately represent and protect what families experience and need in order to thrive?

Confidence and Decision Making  
Peter Atwater  
Why are microbreweries booming and states legalizing marijuana? Why are Jeff Bezos and Elon Musk leading a space race to Mars? Where do spontaneous social movements, like the Tea Party, Black Lives Matter, and #MeToo really come from? These are just a few of the questions we'll answer as we explore confidence and how changes in social mood shape the decisions we make every day and the events in politics, economics, science and culture that we see around us. Using current news stories and examples from real life, along with Daniel Kahneman's "Thinking, Fast and Slow," the class will look at the choices we make and the situational logic that we routinely apply. Students should expect to have their preconceptions of cause and effect seriously challenged and come prepared to explore history in a new light. Four papers with an emphasis on clear, logical reasoning and writing for impact will be required.
Fall 2022 Honors Colloquia Descriptions
These courses fulfill a University Social & Behavioral Sciences Breadth

“How old are you anyway?” - Youth in Political Participation and the Rise of Gen-Z
Madinah Wilson-Anton
Politics Professor and one-time political candidate, Jennifer Lawless once said, “When somebody wonders whether being young is a disadvantage, if your response can highlight how it might be an advantage, you can totally change the direction of the conversation.” Hearing this resonated with Delaware State Representative Madinah Wilson-Anton, who was elected for public office at the age of 26 and currently serves as the youngest member of the Delaware General Assembly at age 28. This colloquium emphasizes the importance young people’s involvement in political movements in the USA historically has held and the value of their involvement in today’s politics. Over the course of several weeks we will explore the various ways that today’s youth can engage in democracy and solve the issues that “Zoomers” find especially poignant. We will discuss climate change, racial justice, gun control, mental health, and other issues based on student interest and current events. Various methods of social change, from protesting and direct-action to running for political office, as well as the unique opportunities and challenges young people face in these various activities, will be addressed and critiqued. Guests from diverse political backgrounds (community organizers, research analysts, philanthropists, elected officials) will attend the colloquium to share their experiences and speak about political engagement; students will have the opportunity to interact with our guests through conversation and interrogate their paths to political involvement, while planning for their own future involvement. Readings and course materials may include excerpts from John Della Volpe’s *Fight: How Gen Z Is Channeling Their Fear and Passion to Save America*, and other relevant texts, articles, films and social media content. Class participation and engagement with guests will be included in students’ final grades.

New Ways of Seeing: Disability, Design, and Rewriting the Body
Emmanuel Garcia
“From my wheelchair I learned how to see, how to watch the world...I watched the things that others touched. I watched as I waited, as I moved.” This is how Sunaura Taylor describes the impact her disability has on her artistic process. Taylor’s radical re-imaginings of humans and animals reveal how disabled bodies are othered and oppressed, written into culture as something lesser-than. How can we rewrite the human body and create a more equitable discourse? This colloquium will examine the historical representation of disability and explore emerging modes of bodily interpretation. Along the way, we’ll dive into Universal Design and look at the intersections of disability theory, queer theory, critical race theory, and critical animal theory, all through a rhetorical lens. We’ll consider the art works of Sunaura Taylor, Frida Kahlo, and El Greco, as well as explore the design of public spaces. Readings may include: Ellen Fornay’s *Marbles: Mania, Depression, Michelangelo, and Me*; selections from Sunaura Taylor’s *Beasts of Burden: Animal and Disability Liberation*, and *Nothing About Us Without Us: Disability Oppression and Empowerment* by James I. Charlton. Scholarly articles from journals like *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* might also be assigned. Assignments will include a primary and a secondary research paper, as well as a multimodal final project.