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STILL PLAYING IT SAFE

A Comparative Analysis of Disability Narratives in *The Sessions*, *Breathing Lessons* and “On Seeing a Sex Surrogate”

Jonathan Bartholomy

Introduction

Mark O'Brien contracted polio as a 6-year-old and went on to become a poet, journalist and disability advocate. The subject of two films, he is an important personality in the area of disability media. His life has been presented in many different ways through different mediums, with each text reflecting a different discourse about disability. O'Brien may be best known in some circles as a disabled writer who hired a sex surrogate and who served as the main subject in Jessica Yu's Academy Award-winning documentary film *Breathing Lessons: The Life and Work of Mark O'Brien*.¹ O'Brien's own essay “On Seeing A Sex Surrogate”² offers his perspective on wanting to be loved and his experience with his sex surrogate Cheryl Cohen-Greene. Most recently, this relationship was explored in Ben Lewin's *The Sessions*.³ This film offers a type of “first glimpse” into O'Brien's life for many people, as it has garnered more mainstream attention towards O'Brien than anything before its release.

This chapter is a comparative piece about the narrative film, documentary film and essay, examining the narratives about disability that are utilized in each. I argue that while these works give attention to disability experiences not often acknowledged, they still sustain hegemonic narratives about disability. The chapter examines instances in each work and how they “fall in line,” emphasizing common ideas connected to disability narratives. In this way, the chapter attempts to “crip” these pieces. Crippling refers to the act of revealing the overarching norms within a society that reinforce the dominance of the non-disabled perspective and its exclusionary practices. Furthermore, crippling “[exposes] the arbitrary delineation between normal and defective and the negative social ramifications of attempts to homogenize humanity.”⁴

The Sessions

Lewin's film first introduces Mark O'Brien through archival footage of a television news report as he graduates from college, indicating his polio and showing him traveling by gurney. A few different moments in the film explain the importance of the iron lung he uses, his dependence on it and the limited time he can be without it. The story begins in Berkeley, California in 1988. O'Brien (John Hawkes) is first being cared for by one of his personal care attendants Joan (Rusty Schwimmer), whom O'Brien despises because of her attitude toward him. After receiving the blessing from his local priest Father Brendan (William H. Macy) to fire Joan, O'Brien hires

Amanda (Annika Marks). O'Brien is attracted to her and eventually expresses his affection for her and his desire to marry her, but his direct approach makes her uncomfortable and she quits. After he tells Father Brendan about the experience, Father Brendan asks him if he has ever seen a therapist. While interviewing Vera (Moon Bloodhound) for a potential personal care attendant position, he receives a call from Pacific News Service and agrees to do a series of articles about disabled people and their sex lives. After the interviews, he decides to go to a sex therapist to discuss his fantasy of having sexual intercourse with a woman and she refers him to sex surrogate Cheryl Cohen-Greene (Helen Hunt). After asking for and receiving a blessing from Father Brendan, O'Brien agrees to meet Cohen-Greene after she contacts him.

For two of the therapy sessions, O'Brien and Cohen-Greene use the accessible home of Carmen (Jennifer Kumiyama), one of the disabled people whom O'Brien interviews for an article. During those first two sessions, Cohen-Greene learns about O'Brien's past, dictating notes into a tape recorder and revealing more of his insecurities to the audience that relate to his parents, his religious upbringing and the death of his younger sister. With the first two sessions, O'Brien is unable to achieve full penetration, being stressed and prematurely ejaculating. With the third session, Carmen forgets about the appointment, so it has to take place in a motel room. At this session, he is finally able to achieve full penetration after talking with Cohen-Greene and seemingly forgiving himself for having polio. Before the session ends, O'Brien learns about Cohen-Greene's interest towards sex, her husband and her upcoming conversion to Judaism. They also agree that for the next session, they will work on him helping her achieve an orgasm. Despite her concern that O'Brien sees her as an all-encompassing female, Cohen-Greene agrees to meet him at a restaurant for a cup of coffee.

O'Brien writes a poem that expresses his affection for her and mails it to her, but her husband retrieves the mail, reads the letter and throws it away. While this causes an argument between Cohen-Greene and her husband, they eventually make peace and she retrieves the letter and reads it later that night. After this, O'Brien recalls to Father Brendan (through flashbacks) his unexpected reacquaintance with Amanda and his disappointment that she is not "in love" with him. He also remembers the fourth (and final) session. While it was successful in terms of his objective, they both decide that it should be the last, knowing that their relationship will not continue despite their feelings for each other. Before Cohen-Greene drives away in her car, Vera hands her the envelope with the poem O'Brien enclosed, soliciting an emotional response. O'Brien confides with Father Brendan about whether or not his interaction with Cohen-Greene achieved anything. Sometime later, the power goes out in O'Brien's apartment while he is in the iron lung, causing its pump to stop. While he is able to contact one of his personal care attendants, the next scene shows him being rushed to a hospital on a gurney while being given oxygen. On the day that he is to leave the hospital, he meets Susan Fernbach (Robin Weigert), socializing with her and informing her that he is not a virgin before being transported home. He later tells Father Brendan about their developing relationship. The final sequences in the film involve the funeral service for O'Brien, with Father Brendan eulogizing him and Fernbach reading the poem that he wrote Cohen-Greene.

With *The Sessions*, a complex view of disability seems to appear, offering alternatives to some commonplace notions about disability from past films. In terms of Martin F. Norden's historicizing of the ways that physically disabled characters are portrayed in film, *The Sessions* attempts to place itself somewhere in the third historical era (1970s to the present), where disability is handled "in more of an incidental way, in which rehabilitation issues often take a back seat to other concerns such as fighting for social justice, sexually expressing oneself, and simply getting on with day to day life."⁵ The film focuses on sex and disability in a frank way that deviates from mainstream films. With this film being based on O'Brien's piece, "On Seeing a Sex Surrogate," viewers are spared from uses of sex and disability in film that are associated with mental illness

and violence (as in the case of *Fatal Attraction*⁶) or the use of a prostitute (as in the case of *Forrest Gump*⁷). In place of these often perpetuated ideas, the viewer of this film is treated to an adaptation of O'Brien's perspective, using his own words. As the film progresses through his relationship with Cohen-Greene, the audience can see O'Brien's fears, successes and failures in the experience, going along with him as he tries to have sexual intercourse. Connected to this point, the film also presents O'Brien as a person with a disability who eventually becomes comfortable with his own sexuality and finds an intimate female partner in Fernbach, distancing him from other characters with disabilities across a range of films who appear to be asexual (as in the case of *The Elephant Man*⁸ and *Gattaca*⁹). The direct manner in how the film deals with these issues of sex and disability alert viewers to the idea that people with disabilities can be sexually active. At first glance, the factor of disability in *The Sessions* may certainly come off as a secondary issue to sex, with O'Brien's disability affecting his interaction with the environment and others, but not being an overtly primary issue of the film.

The largest obstacle that the film presents O'Brien facing in achieving his goal of sexual intercourse is himself. Interestingly, it seems that the film has O'Brien half seriously connecting this failure to what he perceives to be a curse brought on by God. After accidentally ejaculating on Cohen-Greene during the second appointment, the film cuts to a scene in a church where O'Brien is telling Father Brendan about his experience. O'Brien says, "I felt cursed. That the whole enterprise was cursed. It seemed like a totally just punishment. God wasn't actually denying my sexuality. He was just pointing out to me how useless it was."¹⁰ Even though this may relate to more ancient narratives about how disability is associated with a "punishment for evil" or religious transgression (at least for O'Brien, who shows a great deal of apprehension towards sex, given his religious background), the focus remains on O'Brien himself.¹¹ A few minutes later, there is a cut to a scene where Cohen-Greene is recording verbal notes about O'Brien into a tape recorder while sitting at a table in her yard, offering her own analysis of him and giving the viewer more details about how he views himself, saying,

I believe the root to his anxiety is his parents and his religion. He believes he doesn't deserve sex. He believes he's responsible for his little sister's death at the age of seven because his mother was too busy looking after him.¹²

Such an understanding of O'Brien seems to place him at odds with himself, illustrating his guilt surrounding his disability as the main cause for his inability to have sexual intercourse with her. During a later scene when O'Brien and Cohen-Greene have to move their sessions to a hotel room, O'Brien still cannot perform successfully as they lay in bed. After he reminisces about his sister and how his parents chose not to put him in a nursing home and took care of him, she asks him to close his eyes and picture himself as a 6-year-old boy. She eventually asks him if he can picture himself as an adult watching the same 6-year-old boy. She asks him, "And are you mad at him? Do you blame him for getting polio? Was it his fault?"¹³ The final shot of this pivotal scene consists of a close-up of O'Brien's face as he looks back to her and then off into space as she leaves the bed to go to the bathroom. At this point, O'Brien has been confronted about the guilt he has pertaining to his disability. Considering this development, one can make a case that this played a part in his acceptance of himself as a person with a disability, allowing him to achieve full penetration with Cohen-Greene a few minutes later in the film. Perhaps even more importantly, he is able to shift his focus beyond himself, using a subsequent session to have Cohen-Greene experience an orgasm while having intercourse with him and eventually finding a stable partner in Fernbach.

The narrative presented by this film connects to what Paul Longmore describes as "stories of achievement and success, of heroic overcoming," where "disability is primarily a problem of the

emotional coping, of personal acceptance.”¹⁴ As a Hollywood drama/biography, the film is already constructed toward this kind of story. The film focuses on a character trying to achieve particular goals despite setbacks, adhering to the expectations of mainstream audiences. Factors such as “emotional choices, courage, and character of the individual” are meant to determine how someone living with a disability succeeds or fails.¹⁵ These stories perpetuate the idea that “with the proper attitude one can cope with and conquer any situation” and that “[nothing] can defeat us; only we can defeat ourselves.”¹⁶ The beginning of the film actually illustrates how these types of stories are told, with archival footage of a TV news reporter introducing O’Brien to the viewer and saying,

He had polio when he was six years old. The disease left his body crippled, but his mind remained sharp and alert. And since he wanted to be a writer, Mark O’Brien entered Cal to major in English and learn his trade.¹⁷

At the very end of the report, the reporter concludes “Mark O’Brien teaches us that courage and perseverance overcome obstacles.”¹⁸ O’Brien is already being situated as an individual who succeeded in the past by facing his disability with courage by not limiting himself and continuing to go to school. His experience with disability is framed negatively, having “crippling” effects on him. Still, the “courage and perseverance” he shows are meant to reflect his ability to overcome his disability. The rest of the film shows a similar type of story, echoing Longmore’s points. The viewer sees how O’Brien must overcome his guilt about having polio in order to have sexual intercourse, connecting to the idea that his disability relates to his emotional coping skills. The impression is given that O’Brien must decide how he feels about himself and how his disability affects his life. While O’Brien may not overcome his physical impairment, he is able to overcome what Longmore calls “the emotional consequences of such impairments.”¹⁹ By taking this step, his story becomes one that is associated with success through perseverance, once again moving beyond his disability to move forward with his life and eventually find happiness through his relationship with Fernbach. Telling this story with this type of lens narrows a viewer’s understanding of O’Brien, simplifying him and the story within the confines of a hegemonic disability narrative.

Breathing Lessons: The Life and Work of Mark O’Brien

Yu’s film covers O’Brien’s life from his childhood to the mid-1990s. O’Brien serves as narrator through his own words from the interview for the documentary. He first tells the viewer of the difficulties he has as a result of polio and explains how the iron lung works. He recounts his experience getting polio as a young child and his parents’ decision to take him home instead of putting him in a nursing home. After remembering the realization of his difference from others as a young boy and reminiscing about his late sister, the film jumps ahead to when his family moves to Sacramento and he lived in Fairmont Hospital for two years before attending the University of California, Berkeley. He recalls the responsibilities at Berkeley transforming his life, the experience of graduation and the disappointment of having to leave graduate school due to illness. At this point, he talks about focusing more energy on writing articles and poetry. O’Brien also talks about his living arrangements and the importance of independent living as opposed to living in a nursing home. Touching on how people tend to think of disability in a negative way, he advocates for people to think of disability as a social problem, understanding that simple hard work does not solve the problem. Bringing up his desire to write about physician-assisted suicide, he stresses the importance of the issue for disabled people. After talking about his relationships with other people through letters, he remembers his experience with a sex surrogate and the

subsequent depression after more serious relationships did not materialize. After this, the sudden death of his mother comes into focus and he talks about the efforts of his parents to care for him. The last few scenes in the film have him covering his inability to understand the workings of the universe, his spirituality and his relationship with actress Elizabeth DuVall.

In order to provide context for the viewer beyond O'Brien's words, Yu primarily uses family and period photographs, past video footage and her own footage to correspond with what O'Brien is referring to at a particular moment. During the section of the film where he speaks about his experience as a student at the University of California, Berkeley, the film employs photographs of him in the classroom and around campus, along with video of him navigating through the area and rolling across the stage in his gurney to receive his diploma. When he talks about living in his own apartment, there are shots of him in this setting, engaging with personal care attendants. Yu uses O'Brien's own written work to transition to another topic or set of related topics, having intertitles indicate a particular piece of work as O'Brien starts to recite it. For instance, after O'Brien finishes talking about the positives of independent living, there is an intertitle indicating that he is reading from his poem "Stir." The poem deals with his desire to leave his apartment and explore the environment outside. Many of the subsequent shots show him traveling with a personal care attendant in Berkeley.

There are a few moments in this film that appear to reflect what Carrie Sandahl and David Mitchell refer to as the activist subgenre of disability documentary films, "[exploring] the social and political dimensions of disabled people's lives and [advocating], explicitly or implicitly, for systemic liberatory change."²⁰ For instance, O'Brien talks about the importance of independent living. He tells the viewer,

When [disabled people] say we want to be independent, that doesn't mean we just want to do everything for ourselves. Independence has to do with the locus of power being within us. If we get the money to hire people, then we can hire who we want to wash us, lift us, spend our days with.²¹

O'Brien also compares living in his own apartment to the cost of staying at a nursing home, saying,

When I was in the Fairmont [Hospital], it cost about USD 5,000 a month. Here in Berkeley, it comes to USD 1,800 a month. Taxpayers save a lot of money through independent living. We just need the power to control our own lives the way anybody else does.²²

This connects to the social and economic issues that disabled people face in trying to live their lives and make their own decisions. Another example of this approach comes into focus when O'Brien talks about hiring Cohen-Greene as a sex surrogate. He recalls the beginning of the experience, saying,

I hired a sex surrogate in '87, '86. I forget when. I just felt very crazy. I was angry at all women for not falling in love with me 'cause I'd fall in love with several attendants and they, they all said it was a business relationship.²³

There is also a point in the documentary where he remembers his disappointment in how the sessions did not necessarily change his life as he had hoped, saying,

They tell us to think of ourselves as sexual and beautiful but it doesn't do any good unless someone else sees us as sexual and beautiful. You just can't demand love. You have to be lovable. I'm still trying to figure out how to do that.²⁴

Both of these moments regarding relationships and love reflect the notion that disabled people are not seen as sexual and beautiful, relating back to society's attitudinal barriers and how they need to be addressed.

Still, Yu's film can primarily be classified within the inspirational disability documentary sub-genre, focusing on "the trials and tribulations of life as a disabled person" and "the ability of the individual to overcome impairments" and "the tragic inability to do so."²⁵ As a documentary about one person, the film is structured to tell his story and what he accomplished over time. Considering the subject matter, filmgoers expect this approach. The film shows O'Brien's success in navigating through school and responsibilities, earning his degree. It also notes how his declining health limited his own experiences. Discussing his health, he reflects on how it impacts his mind-set, saying, "Berkeley taught me I could do anything. I could transcend the limitations of my body. Then my body said, 'Oh no, you don't. You got kidney stones. You got post-polio, you're gonna stay in bed.'"²⁶ Aspects of O'Brien's life are dealt with in a sentimental fashion. By "[evoking] easy emotions of sympathy, pity, tragedy, or triumph," the film connects to the practice of "[portraying] disability as an individual phenomenon that is divorced from the wider struggles of disability civil rights agendas and often neglect the degree to which class status provides an enabling context for their accomplishments."²⁷ This connects to Lewin's approach of how to portray O'Brien in his own film. In Yu's film, viewer's attention is focused squarely on O'Brien and his words. While politically charged topics come into momentary focus, the film moves on without diving beyond his perspective.

"On Seeing a Sex Surrogate"

O'Brien's piece mainly covers his decision to hire a sex surrogate, his time with Cheryl Cohen-Greene and his thoughts after the experience. In the beginning, O'Brien recounts his fears regarding his sexuality, worrying about the disapproval of his parents and of God. At the same time, he stresses his desire to be loved. He touches on the process of finding the right therapist to talk to about hiring a sex surrogate (and the efforts to find an accessible way to locations) and seeking advice from people about his decision. After setting up the first meeting with Cohen-Greene, O'Brien recalls finding an accessible location through a disabled acquaintance, fearing rejection and waiting nervously for her arrival. With the first meeting, he describes their interactions and his emotions, feeling triumphant about such an experience. With the second meeting, O'Brien finds himself climaxing early twice and panicking about intercourse before reading a Shakespearean poem to Cohen-Greene. He worries about his perceived inability to have intercourse with a woman. For the third meeting, he finds another accessible location through another disabled acquaintance and is transferred with the help of an assistant. After climaxing too early again, he is able to have an orgasm inside of her for a second and tells her that he wants to work on her having an orgasm the next time. After this, Cohen-Greene shows O'Brien his own body through the help of a large mirror, which helps him accept his own body. Even with this development, he continues to worry about having intercourse with a woman. Between this meeting and the next, he visits a former attendant named Tracy. While they remain friendly, he reveals to the reader how sad he is that she was not sexually attracted to him. For his next meeting with Cohen-Greene, they are both able to have orgasms. After discussing buying a futon, O'Brien decides that this would be their last meeting. Looking back on this entire experience, he recalls his optimism but feels that nothing has changed, reflecting on culture, society and his next move.

There are parts of this piece that momentarily reflect what G. Thomas Couser calls a “rhetoric of emancipation” within the scope of disability life writing, which encompasses recognizing the “value and rights of people with disabilities” while also viewing disability as being negatively constructed by the larger culture.²⁸ Couser refers to this approach as “counterhegemonic” as a disability narrative in comparison to other commonplace narratives that have been used over the years.²⁹ In an interaction with Cohen-Greene during a session, O’Brien comes to the realization that “sex is a part of ordinary living, not an activity reserved for gods, goddesses, and rock stars.”³⁰ Soon after, he is elated when Cohen-Greene affirmatively answers that she feels he “[deserves] to be loved sexually.”³¹ While this may not connect directly to fighting for the rights of disabled people, the segment reflects a moment where O’Brien realizes a sense of acceptance and self-worth, along with the understanding he can participate in an activity that he thought was denied to him. Another instance where one can argue that this piece touches on a rhetoric of emancipation is when O’Brien is able to interact with other disabled people in the community to find a place for the sessions. Although this comes off as something small, it shows the level of connection to the disability community and going beyond the individual.

Even with the inclusion of this perspective, O’Brien’s essay is much more connected to rhetorical patterns of disability life writing that reinforce long-held ideas about disability. One that feels less present but very important is the “triumph over adversity,” where “a successful individual takes pride in, and invites the reader’s admiration for, a recounting of his or her overcoming of the obstacles posed by an impairment.”³² While O’Brien is telling a story about his own personal experience, including what he is able to accomplish is also important. Readers are able to focus on what happens to him, waiting for the piece to reach this particular point. This is evident after O’Brien’s first meeting with Cohen-Greene, as he asks his attendant Dixie about her first sexual experience. After she answers, O’Brien writes that he felt “admitted to something from which [he] had always felt excluded: the world of adults.”³³ This “overcoming” aspect continues through his last meeting with Cohen-Greene, as O’Brien writes that he feels “exultant,” after they both achieve orgasms.³⁴ There is also a sense of a continuing achievement of admittance into the world of adults, being comfortable with another person in such an intimate way. In *The Sessions*, the “overcomer” aspect arises through similar developments. Yu shows this approach with a wider lens, including segments on his education. O’Brien’s piece shows him achieving a level of self-exploration and accomplishment through the sessions.

The more prominent pattern in this piece is what Couser labels “gothic rhetoric,” where “disability is characterized as a literally dreadful condition, to be shunned or avoided,” bringing a sense of “revulsion” or “pity” towards the individual.³⁵ With O’Brien, the sense of revulsion towards his condition comes into focus a number of times, even with his triumphant moments. For instance, on the first day he is supposed to meet with Cohen-Greene, he wonders if “[she would take] one look at [him]—disabled, skinny, and deformed—and change her mind,”³⁶ disgusted with the sight of him. It feels as though he internalizes this perspective. When he is disappointed that Tracy is not attracted to him, he writes, “Who could blame her? I was seldom attracted to disabled women. Many young, healthy, good-looking men had been drawn to Tracy, who was in a position to pick and choose.”³⁷ Again, he sees his disability as a negative factor and prioritizes healthy bodies over his own. Both the use of triumphing over adversity and the gothic rhetoric place attention on the individual point of view. They overshadow any wider social or cultural perspective.

Conclusion

Lewin’s *The Sessions*, Yu’s *Breathing Lessons: The Life and Work of Mark O’Brien* and O’Brien’s “On Seeing a Sex Surrogate” all have aspects that go against hegemonic disability narratives. Lewin approaches disability in a very frank manner. Both Yu and O’Brien include moments that touch on wider disability issues, suggesting a sense of community or political involvement. However, all three contain some level of an inspirational “overcomer” narrative that is given much more

attention. Furthermore, O'Brien's piece goes in a separate direction with the gothic rhetoric in disability life writing, still utilizing ideas from the past. By examining these texts, one can see how cultural notions about disability have persisted, with particular ideas pervading through different mediums and even suggesting a level of internalization for some disabled people.

Notes

- 1 *Breathing Lessons: The Life and Work of Mark O'Brien*, directed by Jessica Yu (1996; Brooklyn, NY: Fanlight Productions, 2009), DVD.
- 2 Mark O'Brien, "On Seeing a Sex Surrogate," *Sun Magazine*, May 1990, http://thesunmagazine.org/issues/174/on_seeing_a_sex_surrogate.
- 3 *The Sessions*, directed by Ben Lewin (2012; Beverley Hills, CA: 20th Century Fox Home Entertainment, 2013), Blu-ray.
- 4 Carrie Sandahl, "Queering the Crip or Crippling the Queer? Intersections of Queer and Crip Identities in Solo Autobiographical Performance," *GLQ* 9, no. 1-2 (2003): 37.
- 5 Martin F. Norden, *The Cinema of Isolation: A History of Physical Disabilities in the Movies* (New Brunswick, NJ: Rutgers University Press, 1994), 317.
- 6 *Fatal Attraction*, directed by Adrian Lyne (1987; Hollywood, CA: Paramount Home Video, 2002), DVD.
- 7 *Forrest Gump*, directed by Robert Zemeckis (1994; Hollywood, CA: Paramount Home Video, 2006), DVD.
- 8 *The Elephant Man*, directed by David Lynch (1980; Hollywood, CA: Paramount Home Video, 2001), DVD.
- 9 *Gattaca*, directed by Andrew Niccol (1997; Culver City, CA: Sony Pictures Home Entertainment, 2008), Blu-ray.
- 10 *The Sessions*, Lewin.
- 11 Norden, *Cinema of Isolation*, 7. Norden quotes examples of the Bible's many passages linking disability and disease with religious transgression sourced from Nancy Weinberg and Carol Sebian, "The Bible and Disability," *Rehabilitation Counseling Bulletin* 23, no. 4 (1980): 273.
- 12 *The Sessions*, Lewin.
- 13 *The Sessions*, Lewin.
- 14 Paul K. Longmore, "Screening Stereotypes: Images of Disabled People in Television and Motion Pictures," in *Why I Burned My Book and Other Essays on Disability* (Philadelphia, PA: Temple University Press, 2003), 139.
- 15 Longmore, "Screening Stereotypes," 139.
- 16 Longmore, "Screening Stereotypes," 139.
- 17 *The Sessions*, Lewin.
- 18 *The Sessions*, Lewin.
- 19 Longmore, "Screening Stereotypes," 139.
- 20 Carrie Sandahl and David Mitchell, "Documentary Film," in *The Encyclopedia of Disability*, ed. Gary Albrecht (Thousand Oaks, CA: Sage, 2006), 516.
- 21 *Breathing Lessons*, Yu.
- 22 *Breathing Lessons*, Yu.
- 23 *Breathing Lessons*, Yu.
- 24 *Breathing Lessons*, Yu.
- 25 Sandahl and Mitchell, "Documentary Film," 516.
- 26 *Breathing Lessons*, Yu.
- 27 Sandahl and Mitchell, "Documentary Film," 516.
- 28 G. Thomas Couser, *Signifying Bodies: Disability in Contemporary Life Writing* (Ann Arbor: University of Michigan Press, 2009), 47.
- 29 Couser, *Signifying Bodies*, 42.
- 30 O'Brien, "On Seeing."
- 31 O'Brien, "On Seeing."
- 32 Couser, *Signifying Bodies*, 33.
- 33 O'Brien, "On Seeing."
- 34 O'Brien, "On Seeing."
- 35 Couser, *Signifying Bodies*, 34.
- 36 O'Brien, "On Seeing."
- 37 O'Brien, "On Seeing."