
AML 4680 - 01

Between the Yellow Peril and the Able-Bodied Asian

Reading Race, Illness, and (Dis)ability in Asian American Literature

Studies in Ethnic Literature | Florida State University | Fall 2020

Instructor: Frances Tran
Course/Section: AML 4680 - 01
Class: T/R 8:00 AM - 9:15 AM

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Office Hours: T/R 11:00 AM - 12:00 PM

COURSE DESCRIPTION

Asian Americans have been historically portrayed as the “Yellow Peril” and “Model Minority.” The former paints Asian immigrants as unassimilable aliens that threaten to pollute the U.S. nation and body politic, ostensibly stealing jobs and spreading contagious diseases, whereas the latter upholds Asian Americans as models of capitalist efficiency, bodily health, and productivity. This course invites students to critically attend to the racialized discourses attached to Asian American bodies that animate depictions of the yellow peril and the model minority myth. In this course, we will engage a wide range of texts and mediums, including fiction, poetry, graphic novels, memoir, and critical theory. Analyzing works like Ling Ma’s *Severance*, John Okada’s *No-No Boy*, and Gene Luen Yang and Thien Pham’s *Level Up*, we will examine the historical and material conditions that structure racial injury, that is, how sickness gets inflicted on to Asian bodies and how Asian bodies themselves come to be constructed as *sickening*. In addition, we will grapple with how discourses that promulgate the health and resilience of the model minority subject can also have potentially damaging, deleterious effects on Asian American individuals and their communities. We will, moreover, probe how attending to literary and aesthetic productions by Asian American authors, artists, and activists allows us to move beyond the binary of the yellow peril and model minority, towards a richer and fuller understanding of how questions of health and wellness, illness and disability inflect Asian American experiences, culture, and history in the United States.

LEARNING OBJECTIVES

At the completion of this course, students will be able to:

- Develop a deeper understanding of the complexity and range of Asian American illness and disability narratives
- Acquire a firm grasp of key concepts and theoretical frameworks from the field of disability studies, especially as it intersects with critical race and ethnic studies

- Gain facility in performing intersectional analyses of depictions of illness and disability in Asian American literature
 - Become more critical and creative thinkers, readers, and writers by engaging in open seminar-style discussions, collaborative exercises, and formal and informal writing assignments
 - Propose, complete, and share research projects focused on or creative endeavors inspired by the imaginaries of marginalized writers and activists committed to disability justice
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COURSE STRUCTURE

AML 4680: Studies in Ethnic Literature will be conducted in a hybrid format with synchronous and asynchronous components. **You should be prepared to attend our synchronous class meetings on Zoom every Tuesday at our scheduled class time** (i.e. 8:00am-9:15am). During these meetings, we will collectively discuss and review the assigned materials. I will also provide an introduction and guidelines for the assigned materials and activities due later in the week. In recognition of how people's lives have been affected by COVID-19 and other recent social and political developments, **I am allowing students to complete the work due for our Thursday sessions asynchronously** (i.e. at your own pace and according to your own schedule). I will post a list of discussion questions/prompts/activities on Canvas in advance of each Thursday class that you are expected to engage with in your respective learning communities (see below for more details). You will have until the end of the week (i.e. midnight Sunday) to complete the assignment and earn credit toward your learning community participation.

I am implementing this hybrid format in the interest of providing the flexibility that many people need during this time of crisis while still maintaining some structure for our online class. With the sudden shift to online instruction last semester, I found that many students appreciated meeting together as a class to check in and discuss the assigned readings. By having you work closely with other students in small groups for our Thursday sessions, I also hope to foster a sense of community to counteract the physical isolation that comes with an online teaching environment.

VIRTUAL PLATFORMS

In this class, we will primarily be using two virtual platforms for online instruction: Canvas and Zoom.

Canvas: Our class Canvas site is where I will post announcements, course readings, assignments, and grades. You will also use Canvas to share your reflections in discussion forums, interact with your learning communities, and submit formal assignments.

- You can find course readings and documents organized by unit on the "Modules" page
- The "Discussions" page is where you will write up and comment on each other's reaction posts
- Each learning community will also have a homepage where you will connect with your group and compose your responses and comments for our asynchronous Thursday sessions in group-specific discussion forums

Zoom: We will be meeting on Zoom for our synchronous Tuesday class sessions.

- You can access links to our upcoming meetings by clicking on “Zoom” on the left-hand side bar of our class Canvas site
- FYI: These **live Zoom sessions will be recorded** for the benefit of students who missed class or would like to review what was covered during class. **You may opt out by sending me an email with a written request** not to be recorded during our Zoom meetings. I will presume that anyone who does not explicitly opt out in writing has given their consent to be recorded.
 - “Opting out” of being recorded means that you can keep your video turned off and do not have to speak up verbally during the class session to avoid your face/voice from being captured. However, you are still encouraged to participate by using the chat function to share comments and questions about the course readings and materials. If you want to maintain your privacy even further, you can send me a private message on Zoom, which I can relay to the class without identifying you.
 - **Discussions in small breakout groups will not be recorded**, meaning that all students should be able to actively participate.

COURSE MATERIALS

Required Texts

- Nora Okja Keller, *Fox Girl* (2003) - ISBN 13: 978-0142001967
- Ling Ma, *Severance* (2019)- ISBN 13: 978-1250214997
- John Okada, *No-No Boy* (1957) - ISBN 13: 978-0295994048
- Gene Luen Yang and Thien Pham, *Level Up* (2016)- ISBN 13: 978-1250108111
- Rachel Heng, *Suicide Club: A Novel About Living* (2018) - ISBN 13: 978-1250185341

*PDFs and links to electronic course readings are available on Canvas

ASSIGNMENTS & ASSESSMENT

PARTICIPATION

The success of this class depends on frequent, active, and sustained participation from all students. Participation entails keeping up with the assigned readings and contributing to class conversations about course themes and questions, especially during our synchronous Tuesday sessions but also on the Canvas discussion forums and in your learning communities. In short, you should strive to be a good citizen of this class by regularly sharing your thoughts and insights and listening and responding to those of your peers throughout the semester.

REACTION POSTS

For synchronous Tuesday class sessions, students will be responsible for contributing a brief reaction post (150-250 words) to the Canvas discussion forum, marked by the appropriate date. Reaction posts are due before the start of class and will be evaluated on a number scale (0, 1, 2, 3 points) over the course of the term for a cumulative grade. You are allowed 3 freebie posts, which you can miss without penalty. Reaction posts cannot be made up unless you contact me in advance for an extension.

Reaction posts should entail **a substantive engagement with at least one of the assigned readings for the day**. Rather than simply stating that you liked or disliked a text, I would like to see you identify specific themes, quotes, or details from the reading(s) that you found compelling, insightful, troubling, or even confusing. This is your chance to collect your thoughts and reflections before our in class discussion so feel free to use this space to talk to and ask each other questions. As such, your reaction post can also be framed as a reaction to another student's response on the discussion forum. My hope is that this virtual space will serve as a forum for lively conversation with your peers.

General guidelines for your reaction posts:

- These posts do not have to be presented as formal essays but they should demonstrate that you have read and carefully engaged the reading(s)
- Strong reaction posts will analyze specific quotes and details from the reading(s) and include relevant page numbers when applicable. They can raise thoughtful questions, highlight new insights, and points of confusion or contradiction. Your reaction posts can also draw connections to readings we have completed previously or even works you have encountered in other classes or your daily life.
- Feel free to compose your post in a conversational manner by using the first person voice and addressing each other by name. The main goal of these reaction posts is to encourage reflection, dialogue, and exchange with your peers before our in class discussions so I encourage you to speak to each other as much as possible.
- Because the discussion forum is an ongoing conversation, you should not simply repeat the same questions or points that your peers have mentioned in their reaction posts. Even if you had a similar response, try to build on what has already been said by directing people's attention to thematic overlaps, connections, and/or examples that have been overlooked.

*Points *will* be deducted if I notice a consistent pattern of vague, generalized, or repetitive posts that suggest you may not have completed the reading(s)*

LEARNING COMMUNITY PARTICIPATION

For asynchronous Thursday class sessions, students will be responding to a series of guided discussion prompts about the readings in small learning communities. I will post 3-5 discussion prompts on Canvas before our regular class meeting time at 8:00am on Thursdays. You

will have until midnight on Sunday to respond to at least 2 prompts (250-350 words each) and to comment on at least 2 other people's responses (100-150 words each) in your learning community.

I will randomly divide the class into small learning communities (4-5 students each) at the beginning of the semester. Each learning community will be designated by a number, i.e. Learning community 1, 2, 3, etc. The goal of these learning communities is to allow you to reflect on and engage in a more in-depth and focused conversation about the course readings, themes, and questions in small groups for our asynchronous class sessions.

Guidelines for responses and comments:

- You should provide thoughtful reflections in response to at least two of the 3-5 discussion prompts. Strong responses (250-350 words each) will address all parts of the prompt and include analyses of specific quotes and examples from the reading(s).
 - Formatting: When posting your response to the prompts on the discussion forum, remember to clearly indicate the number of the prompt that you are addressing to avoid potential confusion (e.g., prompt 2)
- You should also demonstrate substantive engagement with at least two other people's responses to the discussion prompts in your learning community by commenting on their reflections. These two comments should go beyond mere agreement or disagreement with the thoughts shared by your peers; instead, you should elaborate on why you agree/disagree with them or perhaps how you were intrigued or even confused by their reflections. This could entail referring back to your own response and introducing new examples or points of consideration. The main idea is to position your comment as part of an ongoing inquiry into and interpretation of the course material so try to bring in something fresh to build on the conversation.

GROUP FACILITATION

I have allocated time and space in the course schedule for a collective review and reflection session at the end of each unit. **Each learning community will be responsible for facilitating class discussion for 30 minutes during one of these review and reflection sessions.** Please consult with your group and sign up for a date on the "[Group Facilitation Sign-Up Sheet](#)" Google Doc on Canvas (located on the "Modules" page under "Learning Communities"). The objective of this assignment is to offer students an opportunity to lead and stimulate discussion around the key topics, questions, and assigned materials of a given unit. As such, each group should be prepared to:

- Articulate how the assigned materials of the chosen unit fits within the larger structure and narrative of the course
- Make a case for the most important takeaway from the unit. In other words, which readings or theoretical concepts/frameworks did your group find to be especially generative, useful, illuminating, etc.?
- Elaborate what your group found to be most challenging or confusing about the assigned materials and why

- Pose well-crafted questions to stimulate discussion around topics and issues that were not fully explored in previous class sessions
- Draw connections between the key topics, questions, and assigned materials in the unit

Guidelines for successful group collaboration:

- Select a team leader who will be responsible for keeping the group on task by initiating regular email communications, organizing video chat meetings, sending assignment deadline reminders, etc.
- Allocate group facilitation responsibilities in a clear and equitable manner. Consider using the above bullet points as a starting point on how to divide up the work for this assignment.
- Schedule a rehearsal session to review what each member prepared and to practice and time the facilitation.
- Strive to be understanding of each other's personal circumstances, schedules, and responsibilities, which may have been exacerbated by COVID-19 and other recent social and political developments. At the same time, be accountable toward the other members of your group and pull your own weight.

Although you do not have to submit written materials for your group facilitation, each student will be expected to **compose a brief 1-page reflection on their contributions and how well the group worked together as a team**, which I will take into consideration when determining grades for this assignment. **Your 1-page group work reflection is due by the end of your facilitation week** (i.e. midnight on Sunday).

ANALYTICAL ESSAYS

Students are expected to compose an **analytical essay (3-4 pages) for three out of the four main units of the course** (your choice!). The objective of this assignment is to assess how well you grasp the key topics, questions, and concepts in a given unit. As such, your essay should:

- Present an **argumentative claim and close analysis of one assigned literary text** in the corresponding unit. Pay particular attention to the literary qualities of the text (e.g. language, form, style, narrative strategies) as well as its broader thematic concerns, meanings, and purpose
- **Critically engage with at least one assigned scholarly text** in the corresponding unit. (Note: appropriate scholarly texts are marked with an asterisk in the syllabus) Elaborate how your essay extends a key argument, theoretical concept/framework, or line of inquiry raised in your chosen scholarly text.
- Strong essays will include brief quotations and analyses of specific passages from both texts to convey your main ideas and arguments.

Submission Guidelines

- Students are allowed to compose their essays in a **traditional written format** (i.e. MS Word .doc or .docx file) **OR in a multimedia format** as a voice or video recording. Regardless of which medium you choose, your essay will be evaluated on the same

fundamental criteria: strength of thesis, argumentation, analysis, organization, and formatting/style.

- Students should **submit their essays on Canvas by 11:59 pm on the specified due date** marked on the course schedule. Remember that you only have to submit an analytical essay for 3 out of the 4 units!
- Please make sure to properly attach your essay—incorrect/missing/corrupted files will be penalized in accordance to the lateness policy below.
- **Lateness policy:** The final grade for a late paper will drop one whole letter grade (i.e. 10 points) for each day it is late, including weekends. For example, a paper that merits a “B” will result in a “C” grade if it is turned in one day late. Extensions may be granted for extenuating circumstances if you reach out to me before the assignment deadline.
- Graded assignments are typically returned within 2 weeks after the due date.

FINAL RESEARCH PROJECT

In lieu of a final exam, you will develop a **research project in connection with the last unit of our class, “Reimagining Illness/Disability: On Learning to Love Your Beautiful Body.”** You can decide between writing a **formal research paper (7-8 pages)** OR producing a **creative piece**. Students who choose the creative option will also be asked to compose a **brief artist’s commentary (2-3 pages)** that reflects on the inspiration, motive, and larger stakes of their creative endeavor.

For the research paper, you will need to identify a specific cultural artifact (e.g., novel, play, movie, song, etc.) and make an argument about how and why this particular text encourages us to rethink our understanding of illness/disability, especially as it relates to the histories and experiences of marginalized communities in the United States. You may choose to focus on a work that we have read in class or any relevant external text. Alternatively, for those who select the creative option, you will produce a piece that invites us to reimagine illness/disability and our perception of embodied differences. You are free to use any medium or mode of expression that best supports your vision.

Conducting research will be a crucial component of your final project regardless of which option you choose for your contribution. As such, the final project will be scaffolded with a **proposal and annotated bibliography**, a **one-on-one conference with me**, and a **peer review session** where you will share your research and works-in-progress with your classmates. More details on this assignment will be distributed in advance of the deadlines marked in the course schedule below.

GRADING POLICY

Breakdown

Participation	10%
Reaction Posts	10%

Learning Community Participation	15%
Group Facilitation	10%
Analytical Essay #1	10%
Analytical Essay #2	10%
Analytical Essay #3	10%
Final Research Project	
Proposal and Annotated Bibliography	5%
Formal Paper or Creative Piece	20%

GRADING SCHEME

Below, I have listed the numerical equivalents for letter grades, which you can use to track your progress in this class.

A	100% to 93%	B	< 87% to 83%	C	< 77% to 73%	D	< 67% to 63%
A-	< 93% to 90%	B-	< 83% to 80%	C-	< 73% to 70%	D-	< 63% to 60%
B+	< 90% to 87%	C+	< 80% to 77%	D+	< 70% to 67%	F	< 60% to 0%

COMMUNICATION & TECHNOLOGY

OFFICE HOURS AND CONTACT

I understand that the shift to online instruction can feel sudden and disorienting. In light of the global pandemic, however, it is the safest route for teachers and students to interact with each other without causing unnecessary risk. With that said, virtual instruction can feel isolating; it might also make it more difficult to ask important questions about course materials and assignments. My aim is to make myself as available as possible to address any questions or concerns you have about the class while also maintaining enough boundaries to protect my time and practice self care during these trying times. Below, I have outlined a few methods that you can use to contact me, which will hopefully provide some guidelines and structure if you need to get in touch outside of class:

Email: Feel free to email me at fran@fsu.edu. Please remember to sign your full name and indicate the class title/section so I know who I am addressing. I try to respond to most student emails within 24-48 hours. If you do not get a reply within this window, don't be afraid to send a

follow-up email. Do keep in mind, however, that I only check my work email during regular business hours (M-F, 9-5pm). If you email me outside of these times (e.g., over the weekend), you should expect a reply on the next business day.

Office hours: As noted above, my office hours this semester are T/Th 11:00am-12:00pm. You can sign up for a meeting by filling in your name and noting the general purpose of the meeting on this [Google Doc](#).

- I usually meet with students in my Personal Meeting Room on Zoom, which you can access with the following invite link: <https://fsu.zoom.us/j/8826711408>.
- If you can not meet during my regularly scheduled office hours, feel free to email me to schedule a meeting outside of these times. I will do my best to accommodate your schedule.

TECHNOLOGY: ACCESS, REQUIREMENTS, RESOURCES, AND SUPPORT

Course content is accessible through Canvas. You should log on to Canvas at least once every other day to check for course updates.

You will need to be able to download course materials, view videos, write and upload assignments, and post to discussion boards. As such, you should have access to a stable internet connection and updated software. To view the most current technology requirements, visit the FSU Canvas support site (<http://support.canvas.fsu.edu/>).

CANVAS SUPPORT

Need help with Canvas? Contact FSU Canvas Support:

- Email: canvas@fsu.edu
- Phone: (850) 644-8004
- Website: support.canvas.fsu.edu
- Hours: 8am to 5pm, Monday - Friday

COURSE POLICIES

COURSE CONTENT

The nature of this course will ask you to read and discuss issues that may be sensitive and controversial, such as sexuality, racism, colonialism, violence, political and religious beliefs, etc. In a college level course you are expected to think about these issues in a way that is critical, analytical, and mature, even if certain issues excite strong personal opinions from you. It is crucial that this class be a forum for the respectful exchange of ideas. If you are unable to engage with the aforementioned topics in an open-minded and sophisticated manner, I encourage you to reconsider your enrollment in this class.

ATTENDANCE POLICY

I know that the unpredictable circumstances created by this global pandemic may make it difficult to stay focused on the class and to complete required readings and assignments on time. This sudden shift to online instruction has been a major adjustment for both faculty and students so I will try to be as understanding and flexible as possible if unexpected issues arise that may impact your attendance in the course.

Here are a few points I would like to emphasize:

- You are allowed **3 unexcused absences for our synchronous Tuesday class sessions** over the course of the semester.
- This course follows FSU's attendance policy for excused absences, which is outlined below in the "University Policies" section. If your absence is excused, I will give you the opportunity to make up graded assignments. Although FSU often requires documentation for excused absences, in light of the extenuating circumstances created by covid-19, I am waiving this requirement in favor of a general honor policy. In other words, if you cite a medical or health reason for your excused absence, I will choose to believe you and trust that students will not take advantage of this policy.
- If you are absent for a class, **it is your responsibility to follow up with me or, better yet, with the members of your learning community about the announcements and materials you might have missed.**
- When possible, please notify me of anticipated absences in writing via email as soon as you can. If you expect to be absent for a large chunk of the class due to health or personal reasons, you should set up a meeting with me to discuss a plan about how to make up missed work.
- Above all, please do not hesitate to reach out to me if you need to talk about the class and any questions or concerns you might have. I am happy to listen, discuss your progress in the course, and offer extensions for assignments if needed. Keeping communication channels open is vital for the success of online instruction so please don't think that you will be intruding on my time if you need to send me an email or meet during (or outside of) office hours.

If you exceed the maximum number of 3 unexcused absences stated above and do not communicate with me about potential excused absences, you will forfeit the full participation points (10% of your final grade)

ACADEMIC INTEGRITY

Author integrity is vital to the mission of this class. Consequently, plagiarism, cheating, and other violations of academic integrity will be penalized severely and may even result in a failing course grade. Examples of academic dishonesty include but are not limited to:

- Submitting essays or portions of essays written by other people, including well-intentioned friends and family

- Failing to document paraphrases, ideas, or verbatim phrases taken from outside sources
- Collaborating on an assignment without the explicit permission of the professor*
- Submitting an essay written for one course to another course without the explicit permission of both professors
- Submitting work as your own that has been purchased or copied from a paper preparation service or website

In this class you will be collaborating with your peers on a number of group activities. I hope that these activities will help facilitate intellectual exchange and social interaction. As such, it will not be a violation of academic integrity for you to share resources and collaborate in developing discussion questions and activities for the group facilitation. However, these group assignments often include individual writing components as well, which should be completed in a way that preserves author integrity

Please familiarize yourself with FSU's academic honor policy (detailed in the "University Policies" section of the syllabus).

UNIVERSITY POLICIES & RESOURCES

UNIVERSITY ATTENDANCE POLICY

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and... [to] strive for personal and institutional integrity at Florida State University." (For more details see the FSU Academic Honor Policy and procedures for addressing alleged violations, found at:

<http://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy>.)

AMERICANS WITH DISABILITIES ACT

Students with disabilities needing academic accommodation should (1) register with and provide documentation to the Student Disability Resource Center and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student

Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center
874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
Email: sdrc@admin.fsu.edu
Website: <http://www.disabilitycenter.fsu.edu/>

SELF CARE

The unpredictable circumstances created by the covid-19 pandemic can make your college experience and courses even more challenging this year. Asking for support sooner rather than later is almost always helpful. Students experiencing academic stress, difficult life events, or feelings of anxiety or depression are strongly encouraged to seek support. The University Counseling Center (UCC) is here to help and may be reached via the website: <https://counseling.fsu.edu/> or in person on the 2nd floor of the Askew Student Life Center during regular business hours, Monday - Friday, 8am-4pm. In case of a mental health emergency after regular business hours and/or on weekends, the UCC may be reached at (850) 644-TALK(8255).

FREE TUTORING FROM FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options - see the Academic Center for Excellence (ACE) Tutoring Services' website (<http://ace.fsu.edu/tutoring>) or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

READING/WRITING CENTER (RWC)

The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>

THE DIGITAL STUDIO

The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. The Digital Studio currently offers consultation at two locations, Williams 222B and Johnston G0062. Students who attend the Digital Studio may choose to work on their projects or to improve their overall digital communication skills without the help of a consultant. However, the availability of consultants and of workspace is limited, so appointments are recommended. Digital Studio hours vary by semester. To view the schedule or make an appointment at the Johnston Digital Studio, please visit <http://fsu.mywconline.com>. To view the schedule or make an appointment at the Williams Digital Studio, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment>.

PURDUE OWL (ONLINE WRITING LABORATORY)

This free, online resource offers tips and guides for MLA formatting and citation, as well as style and grammar instructions. To access the Purdue OWL, visit <https://owl.english.purdue.edu/owl/>

SYLLABUS CHANGE POLICY

"Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice."

TENTATIVE COURSE SCHEDULE

Below you will find our working class schedule of readings and assignments. Depending on the course of our conversations and the perspectives and contributions you offer, we can discuss possible changes to organizing themes and texts. I hope that we can work together to make this class as engaging, generative, and rewarding as possible for your studies and future pursuits.

Unit I	
The Asian Contagion: Polluted Bodies and the Persistence of “Yellow Peril” Discourses	
T. 08/25	Introduction to course Year of the Ox, “Viral” Music Video (2020), https://youtu.be/BGWJGM-wsV4
Th. 08/27	John Kuo Wei Tchen and Dylan Yeats, “Yellow Peril: 19th-Century Scapegoating,” <i>The Margins</i> (2014), https://aaww.org/yellow-peril-scapegoating/ * Jack London, “The Unparalleled Invasion” (1910), https://americanliterature.com/author/jack-london/short-story/the-unparalleled-invasion
T. 09/01	Nayan Shah, “Public Health, Race, and Citizenship,” <i>Contagious Divides: Epidemics and Race in San Francisco’s Chinatown</i> (2001)- pp. 1-16*

	Excerpts from Him Mark Lai, Genny Lim, and Judy Yung, eds., <i>Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940</i> (2014) Sui Sin Far, "The Chinese Lily" and "Leaves from the Mental Portfolio of an Eurasian," <i>Mrs. Spring Fragrance and Other Writings Mrs. Spring Fragrance and Other Writings</i> (1995), pp. 83-92, 101-104, 218-230.
Th. 09/03	Ling Ma, <i>Severance</i> (2019), prologue & chapters 1-6, pp. 3-92
T. 09/08	Ling Ma, <i>Severance</i> (2019), chapters 7-17, pp. 93-207
Th. 09/10	Ling Ma, <i>Severance</i> (2019), chapters 18-26, pp. 208-291 Suhauna Hussain, "Fear of coronavirus fuels racist sentiment targeting Asians," <i>Los Angeles Times</i> (2020), https://www.latimes.com/california/story/2020-02-03/fear-panic-around-the-coronavirus-fuels-racist-sentiment *
T. 09/15	Unit I Reflections
Unit II The Ever-Able Asian: Model Minority Discourses and the Will to Health	
Th. 09/17	William Pettersen, "Success Story, Japanese-American Style," <i>New York times</i> (1966)* Grace J. Yoo, "Health," <i>Keywords for Asian American Studies</i> (2015), pp. 121-124* Lan Samantha Chang, "Hunger" (1998) Jhumpa Lahiri, "A Temporary Matter" (1999)
T. 09/22	Gene Luen Yang and Thien Pham, <i>Level Up</i> (2016), press start to begin - level 2, pp. 1-110 Tara Fickle, "Introduction: Ludo-Orientalism and the Gamification of Race," <i>The Race Card: From Gaming Technologies to Model Minorities</i> (2019), pp. *1-21 Unit I Analytical Essay Due
Th. 09/24	Gene Luen Yang and Thien Pham, <i>Level Up</i> (2016), level 3 - end, pp. 111-160 Vanessa Hua, "Accepted," <i>Deceit and Other Possibilities</i> (2016), pp. 117-136
T. 09/29	Nikolas Rose, "Biological Citizens," <i>The Politics of Life Itself</i> (2007), pp. 131-155* Rachel Heng, <i>Suicide Club: A Novel About Living</i> (2018), prologue - chapter 11, pp. 1-99
Th. 10/01	Dorothy Roberts, "The Social Immorality of Health in the Gene Age," <i>Against Health</i> (2010), pp. 61-71* Rachel Heng, <i>Suicide Club: A Novel About Living</i> (2018), chapters 12-16, pp. 100-154
T. 10/06	Rachel Heng, <i>Suicide Club: A Novel About Living</i> (2018), chapters 17-31, pp. 155-274

Th. 10/08	Rachel Heng, <i>Suicide Club: A Novel About Living</i> (2018), chapters 32-38, pp. 275-336
T. 10/13	Unit II Reflections
Unit III Disabling Histories: Trauma, Memory, and Racial Injury	
Th. 10/15	Joy Kogawa, "What Do I Remember of the Evacuation" (1974) John Okada, <i>No-No Boy</i> (1957), preface - chapter 3, pp. xxiii-63
T. 10/20	John Okada, <i>No-No Boy</i> (1957), chapters 4-7, pp. 64-153 Jasbir Puar, "Hands Up, Don't Shoot!," <i>The Right to Maim: Debility, Capacity, Disability</i> (2017), pp. ix-xxiv* Unit II Analytical Essay Due
Th. 10/22	John Okada, <i>No-No Boy</i> (1957), chapters 8-11, pp. 154-221 Cynthia Wu, "'Give Me the Stump Which Gives You the Right to Hold Your Head High'--A Homoerotics of Disability in Asian Americanist Critique," <i>Amerasia Journal</i> (2013), pp. 3-16*
T. 10/27	Nora Okja Keller, <i>Fox Girl</i> (2003), prologue - chapter 6, pp. 1-111
Th. 10/29	Nora Okja Keller, <i>Fox Girl</i> (2003), chapters 7-15, pp. 112-249 <i>Trigger warning</i> : graphic scenes of gendered, sexual violence
T. 11/03	Nora Okja Keller, <i>Fox Girl</i> (2003), chapters 16 - epilogue, pp. 250-290 Grace M. Cho, "Diaspora of Camptown: The Forgotten War's Monstrous Family," <i>Women's Studies Quarterly</i> 34, no. ½, The Global & The Intimate (2006): 309-331*
Th. 11/05	Viet Thanh Nguyen, "I'd Love You to Want Me" and "The Americans," <i>The Refugees</i> (2017), pp. 99-124, 125-149
T. 11/10	Unit III Reflections
Unit IV Reimagining Illness/Disability: On Learning to Love Your Beautiful Body	
Th. 11/12	James Kyung-Jin Lee, "Illness, Disability, and the Beautiful Life," <i>Amerasia Journal</i> (2013), pp. ix-xvii* Ted Chiang, "Liking What You See: A Documentary," <i>Stories of Your Life and Others</i> (2016), pp. 237-274 Mia Mingus, "Hollow," <i>Octavia's Brood: Science Fiction Stories from Social Justice Movements</i> (2015), pp. 109-121. Final Project Proposal and Annotated Bibliography Due

T. 11/17	<p>Mel Chen, "Asian American Speech, Civic Place, and Future Nondisabled Bodies," <i>Amerasia Journal</i> (2013): 91-106*</p> <p>Alison Kafer, "Time for Disability Studies and a Future for Crips," <i>Feminist, Queer, Crip</i> (2013), pp. 25-46*</p> <p>Leah Lakshmi Piepzna-Samarasinha, "crip sex moments" and "dirty river girl," <i>Bodymap</i> (2015)</p> <p>Justin Chin, "Undetectable," <i>Harmless Medicine</i> (2001)</p> <p>Unit III Analytical Essay Due</p>
Th. 11/19	<p>Arther W. Frank, "Illness as a Call for Stories," <i>The Wounded Storyteller</i> (1995), pp. 53-73*</p> <p>Alice Wong, "First-Person Political: Musings from an Angry Asian American Disabled Girl," <i>Amerasia Journal</i> (2013): 108-117.</p> <p>Interview clips from the Disability Visibility Project:</p> <ul style="list-style-type: none"> • Stacey Park Milbern and Dolores Tejada: https://disabilityvisibilityproject.com/2020/05/27/dvp-interview-stacey-milbern-and-dolores-tejada/ • Stacey Park Milbern Remembered: https://disabilityvisibilityproject.com/2020/05/23/dvp-interview-stacey-park-milbern-remembered/ • Ing Wong-Ward and Alice Wong: https://disabilityvisibilityproject.com/2018/12/01/dvp-interview-ing-wong-ward-and-alice-wong/ <p>Fred Ho, "Prologue: I Am Not a Cancer Survivor but a Cancer Fighter!," <i>Diary of a Radical Cancer Warrior: Fighting Cancer and Capitalism at the Cellular Level</i> (2014)*</p> <p>Fred Ho, "International Hotel," <i>A Song for Manong</i> (1988), https://youtu.be/pvpuGvepVO4</p>
T. 11/24	Unit IV Reflections
Th. 11/26	Thanksgiving Holiday. No classes.
T. 12/01	<p>Course Reflections</p> <p>Unit IV Analytical Essay Due</p>
Th. 12/03	Peer Review Session for Final Project
Th. 12/08	Final Project Due