
AML 5296 - 01

Contagious Bodies, Toxic Biopolitics

Narrating Race, Illness, and Disability

Studies in Multi-Ethnic Literature | Florida State University | Fall 2020

Instructor: Frances Tran
Course/Section: AML 5296 - 01
Class: T/R 9:30 AM - 10:45 AM

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

COURSE DESCRIPTION

This course explores the intersections between literary studies, ethnic studies, and disability studies. In an attempt to move beyond medicalized definitions of illness and disability, we will examine how these categories are socially and discursively constructed, that is, embedded within existing structures of power and shaped by historical and ongoing material inequalities. Analyzing narratives like Cherie Dimaline's *The Marrow Thieves*, Rachel Heng's *Suicide Club*, Nora Okja Keller's *Fox Girl*, and Toni Morrison's *The Bluest Eye*, alongside the work of prominent scholars such as Alison Kafer, Jasbir Puar, Sami Schalk, Rosmarie Garland-Thomson, and others, we will investigate how illness/disability comes to be racialized and how certain bodies are not just sick but figured as *sicken*ing (impure, polluted, carriers of contagious diseases, and so on). In this course, we will address a range of topics, including the U.S. medical-industrial complex, discourses of ablenationalism, the gendered and sexual politics of illness/disability, and environmental racism. We will, moreover, probe how literary and aesthetic imaginaries can help us think beyond the abled/disabled binary towards richer and fuller conceptions of embodiment and how woundedness can serve as a basis for imagining alternative forms of agency, collectivity, and solidarity.

LEARNING OBJECTIVES

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

- Obtain the vocabulary and theoretical frameworks for discussing race, illness, and disability as socially constructed categories embedded in larger systems of domination
- 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
- Propose, complete, and share publishable scholarly articles or creative pieces inspired by the imaginaries of marginalized writers and activists committed to disability justice

Course Structure

AML 5296: Studies in Multi-Ethnic Literature will be conducted as a synchronous online course. **You should be prepared to attend our class meetings on Zoom every Tuesday and Thursday at our scheduled class time** (i.e. 9:30am-10:45am). During these meetings, we will collectively discuss the assigned materials in relation to the course's overarching themes and questions.

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 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

Zoom: We will be meeting on Zoom for our regular class sessions on Tuesdays and Thursdays

- 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

- Rachel Heng, *Suicide Club: A Novel About Living* (2018) - ISBN 13: 978-1250185341
- Toni Morrison, *The Bluest Eye* (1970)- ISBN 13: 978-0307278449
- Nora Okja Keller, *Fox Girl* (2003) - ISBN 13: 978-0142001967

- Cherie Dimaline, *The Marrow Thieves* (2017), ISBN 13- 978-1770864863
- Ling Ma, *Severance* (2019)- ISBN 13: 978-1250214997

*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. 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 each class session (unless otherwise stated), students will be responsible for contributing a brief reaction post (250-350 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 check scale (✓+, ✓, ✓-) 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.

SEMINAR FACILITATIONS

Once during the semester, students will be responsible for **leading and stimulating discussion about the assigned reading(s) for the first 30 minutes of a class session**. Please consult the course schedule for texts/topics that speak to your research and creative interests, and sign up for a date on the "[Seminar Facilitation Sign-Up Sheet](#)" Google Doc on Canvas (located on the "Modules" page under "Course Documents and Resources").

As a facilitator, you will guide the class in a discussion and analysis of at least one of the assigned reading(s) for your facilitation date. You should prepare well-crafted discussion questions, presentation materials, and/or activities. Feel free to refer to questions that your peers have posted on the discussion forum as well.

In general, I will refrain from participating during student facilitations—this is your time to introduce questions and topics that you want the class to explore. As a facilitator, you may not read from a prepared speech. Consulting bullet points or note cards is permissible but remember that your job is less to give a formal presentation than to engage class conversation about the assigned reading(s). I encourage you to be as creative as possible!

Seminar facilitations cannot be made up. If you discover that you are going to be absent when you are the assigned facilitator, please let me know at least 48 hours in advance so we can try to reschedule. Keep in mind, however, that this may not always be feasible depending on where we are in the semester.

FINAL RESEARCH PROJECT

Your goal by the end of the semester will be to **compose a publishable scholarly article or creative piece inspired by the themes and questions of this class**. Because publication is one of the most daunting, stressful, and time-consuming aspects of our profession, I hope that you will use this opportunity to familiarize yourself with the different stages of this process while potentially securing a publication along the way. Below is a quick sketch of the different stages of how the final project will be scaffolded (more details on each assignment will be distributed and discussed in advance of the deadlines marked in the course schedule):

- **Academic Journal/Literary Magazine Write-up:** Identify at least two academic journals or literary magazines where you would like to publish your piece. Write up at least one page about each based on your review of recent issues and author guidelines, including how/why this publication is a good fit for your research or creative pursuits.

- **Proposal and Annotated Bibliography:** Compose a proposal that captures the exigency and potential contributions of your final project. Conducting research will be a crucial component of your project regardless of whether you are writing a scholarly article or creative piece. As such, you will be putting together an annotated bibliography of at least five sources to submit along with your proposal.
- **One-on-One Conference & Peer Review Session:** I have reserved the last week of the semester for student conferences and a peer review workshop for your final project. Half of the class will meet with me for one-on-one conferences about their project on the Tuesday session while the other half meets in small groups to workshop their scholarly articles/creative pieces. We will follow the same structure on Thursday with the other half of the class (reversing roles). I hope that both of these opportunities to talk through your project one-on-one with me as well as in small groups with your peers will provide plenty of feedback and suggestions to help you polish up your draft into a potential publication.
- **Publication Submission:** In addition to submitting your project to me through Canvas, you will also submit your scholarly article or creative piece to the journal or literary magazine of your choice. You should include a proof of submission (e.g., a screenshot of your email to the editor) along with your final project.

ESSAY SUBMISSIONS

- Students are expected to submit their assignments **in MS Word format (.doc or .docx file) through Canvas under “Assignments” by 11:59pm** on the specified due date.
- **Technology policy:** Please make sure to **properly attach your essay**—missing/corrupted attachments may impede my ability to return comments and feedback in a timely manner.
- **Lateness policy:** In general, my policy is that 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. However, as graduate students, I understand that most of you are shouldering a heaving teaching and research/writing load that has likely been exacerbated due to the conditions created by this global pandemic. I will therefore try to be as understanding and flexible as possible with regard to assignment deadlines. If you need an extension please do not hesitate to reach out and ask, preferably sooner rather than later.

GRADING POLICY

Breakdown

Participation	10%
Reaction Posts	20%
Seminar Facilitation	15%
Final Research Project	
Academic Journal/Literary Magazine Write-up	10%

Proposal and Annotated Bibliography	15%
Conference and Peer Review Workshop	5%
Blog Essay or Creative Piece	25%

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
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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 **4 unexcused absences** 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 your classmates 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 4 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

Academic 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

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

UNIVERSITY POLICIES

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 Theorizing Disability: Critical Race, Feminist, and Queer Studies Approaches	
T. 08/25	Introduction to course Year of the Ox, "Viral" Music Video (2020), https://youtu.be/BGWJGM-wsV4
Th. 08/27	Susan Wendell, "Who is Disabled? Defining Disability," <i>The Rejected Body: Feminist Philosophical Reflections on Disability</i> (1996), pp. 1-33 Octavia Butler, "The Evening, The Morning, and the Night" (1987) Jhumpa Lahiri, "A Temporary Matter" (1999)
T. 09/01	Nirmala Erevelles and Andrea Minear, "Unspeakable Offenses: Untangling Race and Disability in Discourses of Intersectionality," <i>Journal of Literary & Cultural Disability Studies</i> 4.2 (2010): 127-146 David T. Mitchell and Sharon L. Snyder, "Narrative Prosthesis and the Materiality of Metaphor," <i>The Disability Studies Reader</i> (2006), pp. 205-216 Toni Morrison, "Recitatif" (1983) Nafissa Thompson-Spires, "Wash Clean the Bones," <i>Heads of the Colored People</i> (2019)
Th. 09/03	Sami Schalk, Introduction to <i>Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction</i> (2018), pp. 1-28 Nana Kwame Adjei-Brenyah, "The Finkelstein 5," <i>Friday Black</i> (2018) N.K. Jemisin, "Walking Awake," <i>How Long 'Til Black Future Month?</i> (2018)
T. 09/08	Rosemarie Garland-Thomson, "Integrating Disability, Transforming Feminist Theory," <i>NWSA Journal</i> 14.3 (2002): 1-32 Carmen Maria Machado, "The Husband Stitch" and "Real Women Have Bodies," <i>Her Body and Other Parties</i> (2017), pp. 3-31, 125-148
Th. 09/10	Sara Ahmed, "Unhappy Queers," <i>The Promise of Happiness</i> (2010), pp. 88-120

	<p>Robert McRuer, "Compulsory Able-Bodiedness and Queer/Disabled Existence" (2002), <i>The Disability Studies Reader</i> (2006), pp. 301-308.</p> <p>Lysley Tenorio, "Save the I-Hotel," <i>Manoa</i> 20, no. 1 (2008): 1-18</p> <p>Daniel José Older, "Victory Music," <i>Salsa Nocturna: A Bone Street Rumba Collection</i> (2016), 203-212</p>
<p>Unit II</p> <p>Ablenationalism: Race, Health, and Citizenship</p>	
T. 09/15	<p>Nayan Shah, "Public Health, Race, and Citizenship," <i>Contagious Divides: Epidemics and Race in San Francisco's Chinatown</i> (2001)- pp. 1-16</p> <p>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)</p> <p>Sui Sin Far, "The Americanization of Pau Tsu," "The Chinese Lily" and "Leaves from the Mental Portfolio of an Eurasian," <i>Mrs. Spring Fragrance and Other Writings</i> (1995), pp. 83-92, 101-104, 218-230</p>
Th. 09/17	<p>Priscilla Wald, Introduction to <i>Contagious: Cultures, Carriers and the Outbreak Narrative</i> (2008), pp. 1-28</p> <p>John Kuo Wei Tchen and Dylan Yeats, "Yellow Peril: 19th-Century Scapegoating," <i>The Margins</i> (2014), https://aaww.org/yellow-peril-scapegoating/</p> <p>Jack London, "The Unparalleled Invasion" (1910), https://americanliterature.com/author/jack-london/short-story/the-unparalleled-invasion</p> <p>Ling Ma, <i>Severance</i> (2019), prologue & chapters 1-5 (pp. 3-77)</p>
T. 09/22	<p>Ling Ma, <i>Severance</i> (2019), chapters 6-15 (pp. 78-168)</p> <p>Priscilla Wald, "Communicable Americanism: Social Contagion and Urban Spaces," <i>Contagious</i> (2008), pp. 114-156</p>
Th. 09/24	<p>Ling Ma, <i>Severance</i> (2019), chapters 16-26 (pp. 169-291)</p> <p>Johannes Fehrle, "'Zombies Don't Recognize Borders': Capitalism, Ecology, and Mobility in the Zombie Outbreak Narrative," <i>American Studies</i> 61, no. 4 (2016): 527-544</p> <p>Supplementary Reading: CDC, Preparedness 101: Zombie Pandemic</p>
T. 09/29	<p>Grace J. Yoo, "Health," <i>Keywords for Asian American Studies</i> (2015), pp. 121-124</p> <p>Nikolas Rose, "Biological Citizens," <i>The Politics of Life Itself</i> (2007), pp. 131-155</p> <p>Rachel Heng, <i>Suicide Club: A Novel About Living</i> (2018), prologue - chapter 11 (pp. 1-99)</p>
Th. 10/01	<p>Jane Elliott, "Suffering Agency: Imagining Neoliberal Personhood in North America and Britain," <i>Social Text</i>, 31, no. 2 (2013): 83-101</p> <p>Dorothy Roberts, "The Social Immorality of Health in the Gene Age," <i>Against Health</i> (2010), pp. 61-71</p>

	Rachel Heng, <i>Suicide Club: A Novel About Living</i> (2018), chapters 12-16 (pp. 100-154)
T. 10/06	Susan Koshy, "Neoliberal Family Matters," <i>American Literary History</i> 25, no. 2 (2013): 344-380 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) Lan Samantha Chang, "Hunger" (1998) Vanessa Hua, "Accepted," <i>Deceit and Other Possibilities</i> (2016), pp. 117-136 Yoonmee Chang, "Asian Americans, Disability, and the Model Minority Myth," <i>Flashpoints for Asian American Studies</i> (2018), pp. 241-253 William Pettersen, "Success Story, Japanese-American Style," <i>New York times</i> (1966)* Academic Journal/ Literary Magazine Write-Up Due
T. 10/13	Dorothy Roberts, "Medical Stereotyping," <i>Fatal Invention</i> (2011), pp. 81-103 Susan Sontag, "AIDS and Its Metaphors," <i>The Disability Studies Reader</i> (2006), pp. 153-157 Gil Cuadros, "Reynaldo" and "The Quilt Series," <i>City of God</i> (1994)
Th. 10/15	David T. Mitchell and Sharon L. Snyder, "From Liberal to Neoliberal Futures of Disability: Rights-Based Inclusionism, Ablenationalism, and the Able-Disabled," <i>The Biopolitics of Disability</i> (2015), pp. 35-62. Nana Kwame Adjei-Brenyah, "The Era," <i>Friday Black</i> (2018) Edmundo Paz Soldán, "Artificial," <i>Latin@ Rising: An Anthology of Latin@ Science Fiction & Fantasy</i> (2017), pp. 114-120
Unit III Disabling Environments, Traumatic Histories, and Racial Injury	
T. 10/20	Laura Jaffee and Kelsey John, "Disabling Bodies of/and Land: Reframing Disability Justice in Conversation with Indigenous Theory and Activism," <i>Disability and the Global South</i> 5, no. 2 (2018): 1407-1429 Cherie Dimaline, <i>The Marrow Thieves</i> (2017), "Frenchie's Coming-to Story" - "The Potential of Change," pp. 1-117
Th. 10/22	Cherie Dimaline, <i>The Marrow Thieves</i> (2017), "The Other Indians" - "Looks Mean Nothing to Ghosts," pp. 118-231 Jodi A. Byrd, "'Variations under Domestication': Indigeneity and the Subject of Dispossession," <i>Social+65 Text</i> 36, no. 2 (2018): 123-141.

T. 10/27	Jasbir K. Puar, "Hands Up, Don't Shoot!," <i>The Right to Maim: Debility, Capacity, Disability</i> (2017), pp. pp. ix-xxiv Toni Morrison, <i>The Bluest Eye</i> (1970), pp. 3-109
Th. 10/29	Toni Morrison, <i>The Bluest Eye</i> (1970), pp. 110-206 Ta-Nehisi Coates, Part I of <i>Between the World and Me</i> (2015), pp. 1-71
T. 11/03	Laura Kang, Introduction to <i>Traffic in Asian Women</i> (220), pp. 1-18 Nora Okja Keller, <i>Fox Girl</i> (2003), prologue - chapter 6, pp. 1-111
Th. 11/05	Nora Okja Keller, <i>Fox Girl</i> (2003), chapters 7-15, pp. 112-249 <i>Trigger warning:</i> graphic scenes of gendered, sexual violence Cathy Schlund-Vials and Cynthia Wu, "Rethinking Embodiment and Hybridity: Mixed-Race, Adoptee, and Disabled Subjectivities," <i>The Cambridge Companion to Asian American Literature</i> (2015), pp. 197-212
T. 11/10	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, <i>The Global & The Intimate</i> (2006): 309-331 Silvia Schultermundl, "Nature and the Oppressed Female Body in Nora Okja Keller's Ecofeminist Aesthetics," <i>Ecocriticism and Geocriticism: Overlapping Territories in Environmental and Spatial Literary Studies</i> (2016), pp. 171-188. Proposal and Annotated Bibliography Due
Unit IV Reimagining Illness/Disability: Narrating Embodied Differences and Reclaiming Agency	
Th. 11/12	Eli Clare, "Ideology of Cure" and "Promise of Cure," <i>Brilliant Imperfection: Grappling with Cure</i> (2017), pp. 5-17, 173-190 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
T. 11/17	Mel Chen, "Asian American Speech, Civic Place, and Future Nondisabled Bodies," <i>Amerasia Journal</i> (2013): 91-106* Alison Kafer, "Time for Disability Studies and a Future for Crips," <i>Feminist, Queer, Crip</i> (2013), pp. 25-46* Jillian Weise, "Common Cyborg," <i>Granta</i> (2018), https://granta.com/common-cyborg/ Leah Lakshmi Piepzna-Samarasinha, "crip sex moments" and "dirty river girl," <i>Bodymap</i> (2015) Justin Chin, "Undetectable," <i>Harmless Medicine</i> (2001)
Th. 11/19	Arther W. Frank, "Illness as a Call for Stories," <i>The Wounded Storyteller</i> (1995), pp.

	<p>53-73</p> <p>Audre Lorde, "Breast Cancer: Power vs. Prosthesis," <i>The Cancer Journals</i> (1980)</p> <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> <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"> ● Leroy Moore Jr. and Keith Jones: https://disabilityvisibilityproject.com/2017/02/24/leroy-moore-jr-and-keith-jones/ ● Stacey Park Milbern and Dolores Tejada: https://disabilityvisibilityproject.com/2020/05/27/dvp-interview-stacey-milbern-and-dolores-tejada/ <ul style="list-style-type: none"> ○ Stacey Park Milbern Remembered: https://disabilityvisibilityproject.com/2020/05/23/dvp-interview-stacey-park-milbern-remembered/ ● Yomi Wrong and Alice Wong: https://disabilityvisibilityproject.com/2017/05/11/dvp-interview-yomi-wrong-and-alice-wong-2/
T. 11/24	Course Reflections
Th. 11/26	Thanksgiving Holiday. No classes.
T. 12/01	Student Conferences & Peer Review Workshop
Th. 12/03	Student Conferences & Peer Review Workshop
Th. 12/08	Final Project Due