
ENG 5933 - 04

Planetary Futures, Posthuman Imaginaries: Rethinking Race, Space, and Aesthetics in an Age of Ecological Predicaments

Topics in English | Florida State University | Spring 2020

Instructor: Frances Tran
Course/Section: ENG 5933 - 04
Class: T/R 12:30 PM - 1:45 PM, WMS 225

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Office Hours: T/R 2:00 PM - 3:00 PM

COURSE DESCRIPTION

What is the role of the imagination and aesthetics in an age of ecological predicaments? How can we respond creatively--as scholars, teachers, artists, and activists--to the environmental devastation human activities have caused? This course grapples with the relationship between aesthetics, politics, and the material realities of living on a damaged planet, in the ruins of coloniality, racial capitalism, and anthropogenic climate change. Through our engagement with cultural and aesthetic productions, from Karen Tei Yamashita's environmentally-inflected magical realist fiction and Joy Harjo's poetry to the speculative imaginaries of Octavia Butler and N.K. Jemisin, we will explore how issues of race, difference, space, community, and humanity are re-envisioned within conditions of ecological crisis. To deepen and contextualize our discussions, we will draw on the scholarship of critics such as Mel Chen, Ursula Heise, Rob Nixon, Maria Puig de la Bellacasa, Anna Tsing, and others who emphasize the need to develop alternative imaginaries and practices for inhabiting the planet, building cross-species alliances, and thinking posthuman futures.

This course satisfies the requirement for coursework in Colonial, Postcolonial, and Transnational Literary and Cultural Studies. This course also meets the Alterity requirement.

LEARNING OBJECTIVES

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

- Develop a deeper understanding of how minoritized authors have mobilized the imagination and aesthetics to grapple with historical and persistent conditions of environmental injustice, racialization, and material inequality
- Effectively assess and reflect on the contributions of scholarship in ecocriticism, settler colonialism, new materialisms, posthumanism, and related discourses

- Propose, complete, and share publishable scholarly articles or creative pieces inspired by the themes and questions of this class

COURSE MATERIALS

Required Texts

- Margaret Atwood, *Oryx & Crake* (2003) - ISBN: 9780385721677
- Octavia Butler, *Parable of the Sower* (2019) - ISBN: 9781538732182
- Larissa Lai, *Salt Fish Girl* (2008) - ISBN: 9780887623820
- Indra Sinha, *Animal's People* (2009) - ISBN: 9781416578796
- Karen Tei Yamashita, *Through the Arc of the Rain Forest* (2017) - ISBN: 9781566894852

PDFs and links to electronic course readings are available on Canvas under "modules" where they have been organized by date.

ASSIGNMENTS & ASSESSMENT

ONLINE DISCUSSION FORUMS

For each class session (unless otherwise stated), students are responsible to contribute a post to the discussion forum on Canvas, marked by the appropriate date. **On weeks where we are scheduled to meet twice, students should post (1) a question about one or more of the assigned readings on one day AND (2) a brief response to another student's question on the other day.** For example, on a Tuesday session you can decide to post a response to a peer's question and on a Thursday session you can post your question about an assigned reading, or vice versa. **On weeks where we are scheduled to meet only once, students can decide between posting a question or a response.** The choice is yours!

On posting questions:

Constructing effective and engaging questions is a difficult skill and one that we rarely have an opportunity to practice. The discussion forums will be a chance for you to experiment with asking each other complex, difficult, and, above all, genuine questions about the readings and topics we will cover this semester. Here are some things to consider when developing your questions for the discussion forums:

- Your questions should demonstrate that you have read the assigned readings so be sure to contextualize your question as necessary. Craft your questions carefully and cite relevant page numbers when necessary.

- Avoid asking plot-driven or yes/no questions that are easily answered if you have read the material. Keep in mind that the goal is to challenge your peers to think deeply about the assigned texts and the issues and questions it raises.
- Before posting your question, read carefully through the questions your peers have posted. You will not get credit for repeating the same question someone else has already asked!

On posting replies:

You should respond to a classmate's question that you find striking or thought-provoking. While your response does not have to be lengthy, it should demonstrate a substantive engagement with the question and/or any other posted comments. Here are some things to consider when developing your replies:

- Draw on specific ideas, examples, and/or passages from the assigned readings to support your response.
- Keep in mind that you are participating in an ongoing conversation. In other words, do not simply repeat what others before you have written but contemplate how you might build on, challenge, or take the discussion into a different direction.
- Feel free to speak *to* each other, i.e., use names when you are referring to someone's writing and ask questions if you are curious about a point another person has made.

Discussion posts are due before the start of class and will be evaluated on a check scale (✓+, ✓, ✓-) over the course of the semester for a cumulative grade. You are allowed 3 freebie posts, which you can miss without penalty. Discussion posts cannot be made up unless you contact me in advance for an extension.

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.**

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 come prepared with well-crafted discussion questions, presentation materials, and/or activities. Feel free to use the questions that your peers have crowd-sourced 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!

You are expected to come fully prepared on your facilitation date and 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.
- **Publication Workshop:** You will circulate and workshop drafts of your scholarly articles or creative pieces at the end of class. These workshops will be organized as an opportunity to share and receive feedback on individual projects well also reflecting on the process and particularities of publication more broadly.
- **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 essays **in MS Word format (.doc or .docx file) through Canvas under “Assignments” by 11:59pm** on the specified due date.
- **Technology policy:** Electronic submission is a privilege that I extend to allow you more time to work on your essays in a setting that is most convenient for you. As such, I expect you to make sure to **properly attach your essay**—missing/corrupted attachments 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 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. Deadline extensions, though rare, may be granted for extenuating circumstances.

- Graded assignments are typically returned within 2 weeks after the due date.

GRADING POLICY

Breakdown

Participation	10%
Discussion Posts	20%
Seminar Facilitation	15%
Final Research Project	
Academic Journal/Literary Magazine Write-up	10%
Proposal and Annotated Bibliography	15%
Publication Workshop	10%
Scholarly Article 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%

TECHNOLOGY REQUIREMENTS

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 view videos, write and upload assignments, post to discussion boards,

and take assessments. As such, you should have access to high-speed internet 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. Students engaging in conduct inappropriate for the classroom will be asked to leave; the same applies to online discussions. 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.

PARTICIPATION & ATTENDANCE/LATENESS POLICY

The success of this course depends on frequent, active, and sustained participation from all students. Participation entails coming to class having done the assigned readings and writing, prepared with the necessary texts and documents on hand (including materials made available electronically). Strong participation, however, involves being engaged in discussions, workshops, facilitations, and group activities. As such, I expect you to speak and contribute regularly, whether it is by asking questions, offering to read a passage aloud, or voicing your own insights. I understand that not everyone is comfortable speaking up in class so I have structured activities throughout the semester that will help you practice getting out of your comfort zone. You may also visit me during my office hours, which counts as a form of participation as well.

Attendance and Lateness: In order to participate in class, you must be present during class meetings. As a result, failure to attend class and persistent lateness will negatively impact your grade. Over the course of the semester, **you are allowed a maximum of 4 unexcused absences**. Being late to class three times equals one absence. If you arrive more than fifteen minutes late to class, you will be counted as absent. One third of a letter grade will be deducted for each additional unexcused absence (e.g., your final grade is a “B,” but you have missed five

classes. You now have a “B-”).

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 exams or other graded assignments. When possible, please notify me of anticipated absences in writing as soon as you can. Appropriate documentation for excused absences is required.

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

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/>

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.

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.

**To Live in Ruined Landscapes:
Ecologies of Apocalypse, Coloniality, and Foreclosed Futures**

- T. 01/07 Introduction to course
Ursula K. Le Guin, "Deep In Admiration," in *Arts of Living on a Damaged Planet* (2017), pp. M15-M21.
- Th. 01/09 **Class canceled**
- T. 01/14 Joy Harjo, Excerpts from *An American Sunrise* (2019)
Lorna Dee Cervantes, "Poem for the Young White Man Who Asked Me How I, an Intelligent Well-Read Person Could Believe in the War Between Races" (1990)
Gloria Anzaldúa, "To live in the borderlands means you," "Cuyamaca," and "Don't Give In, *Chicanita*," in *Borderlands/La Frontera* (1987).
Gloria Anzaldúa, "Preface," "The Homeland, Aztlán: El Otro México," "La conciencia de la mestiza: Towards a New Consciousness," "Cuyamaca," and "Don't Give In, *Chicanita*" in *Borderlands/La Frontera* (1987).
Mark Rifkin, "Introduction" to *Settler Common Sense: Queerness and Everyday Colonialism in the American Renaissance* (2014)
Frederick Jackson Turner, "The Significance of the Frontier in American History" (1893)
- Th. 01/16 **Class canceled**
- T. 01/21 Thomas King, "Joe the Painter and the Deer Island Massacre," "A Coyote Columbus Story," and "Borders," in *One Good Story, That One* (1993), pp. 97-145.
Rebecca Roanhorse, "Welcome to Your Authentic Indian Experience," *apex magazine* (2017),
<https://www.apex-magazine.com/welcome-to-your-authentic-indian-experience/>.
Eve Tuck and K. Wayne Yang, "Decolonization is not a Metaphor," *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): pp. 1-40.
Kyle P. Whyte, "Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises," *Environment and Planning E: Nature and Space* no. 1 (2018): 224-242.
- Th. 01/23 Octavia Butler, *Parable of the Sower* (1993) - pp. 3-76 (Chapters 1-6).
Curtis Marez, "Racial Ecologies: A View from Ethnic Studies," in *Racial Ecologies* (2018), pp. ix-xiii.
Leilani Nishime and Kim D. Hester Williams, "Introduction: Why Racial Ecologies?," in

Racial Ecologies (2018), pp. 3-12.

- T. 01/28 Octavia Butler, *Parable of the Sower* (1993) - pp. 77-178 (Chapters 7-15).
 Maria Puig de la Bellacasa, "Introduction: The Disruptive Thought of Care," in *Matters of Care: Speculative Ethics in More than Human Worlds* (2017), pp. 1-24.
- Th. 01/30 Octavia Butler, *Parable of the Sower* (1993) - pp. 179- 257 (Chapters 16-20).
 Alexis Shotwell, "Worlds to Come: Imagining Speculative Disability Futures," in *Against Purity: Living Ethically in Compromised Times* (2016), pp. 165-193.
- T. 02/04 Octavia Butler, *Parable of the Sower* (1993) - pp. 258-329 (Chapters 21-25).
 Shelley Streeby, "Climate Refugees in the Greenhouse World: Archiving Global Warming with Octavia E. Butler," in *Imagining the Future of Climate Change: World-Making Through Science Fiction and Activism* (2018), pp. 69-100.
- Th. 02/06 N.K. Jemisin, "Cloud Dragon Skies," "On the Banks of the River Lex," and "Sinners, Saints, Dragons, and Haints, in the City Beneath the Still Waters," in *How Long 'Til Black Future Month?* (2018)
 N.K. Jemisin, "How Long 'Til Black Future Month? The Toxins of Speculative Fiction, and the Antidote that is Janelle Monae" (2013),
<http://nkjemisin.com/2013/09/how-long-til-black-future-month/>.
 bell hooks, "Touching the Earth," in *Moral Ground: Ethical Action for a Planet in Peril* (2010), pp. 363-368.

Living Waste:

The Refuse of Global Capitalism and its Toxic Afterlives

- T. 02/11 Leah Lakshmi Piepzna-Samarasinha, "dirty river girl," in *Bodymap* (2015).
 Ken Liu, "Build-A-Dolly," *Apex Magazine* (2013) -
<https://www.apex-magazine.com/build-a-dolly/>
 Rita Wong, "value chain," "perverse subsidies," and "sort by day, burn by night," in *Forage* (2007)
 Mel Chen, "Introduction: Animating Animacy," "Language and Mattering Humans," and "Lead's Racial Matters," in *Animacies: Biopolitics, Racial Mattering and Queer Affect* (Durham: Duke University Press, 2012), pp. 1-20, 23-55, 159-188.
- Academic Journal/Literary Magazine Write-up Due**
- Th. 02/13 Karen Tei Yamashita, *Through the Arc of the Rain Forest* (1990)- chapters 1-11 (pp. 3-70).
 Anna Tsing, Introduction to *Friction: An Ethnography of Global Connection* (2005), pp. 1-18.
- T. 02/18 Karen Tei Yamashita, *Through the Arc of the Rain Forest* (1990) - chapters 12-26 (pp. 73-175).

- Anna Tsing, "Prologue: Autumn Aroma," "Arts of Noticing," "Contamination as Collaboration," "Some Problems with Scale," "The Life of a Forest," in *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (2015), pp. 1-9, 17-43, 155-163.
- Heather Davis, "Life & Death in the Anthropocene: A Short History of Plastic," in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments, and Epistemologies* (2015), pp. 347-358.
- Th. 02/20 Karen Tei Yamashita, *Through the Arc of the Rain Forest* (1990) - chapters 27-32 (pp. 179-212).
- Ursula Heise, "Introduction: Sense of Place and Sense of Planet," and "Adventures in the Global Amazon," "Conclusion: Some Like It Hot: Climate Change and Eco-Cosmopolitanism," in *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (2008), pp. 3-13, 91-115, 205-210.
- T. 02/25 Margaret Atwood, *Oryx and Crake* (2003) pp. 4-92 (Chapters 1-4).
- Justin McBrien, "Accumulating Extinction: Planetary Catastrophism in the Necrocene," in *Anthropocene or Capitalocene?: Nature, History, and the Crisis of Capitalism* (2016), pp. 116-137.
- Donna Haraway, "Making Kin: Anthropocene, Capitalocene, Plantationocene, Chthulucene," in *Staying with the Trouble* (2016), pp. 99-103.
- Th. 02/27 Margaret Atwood, *Oryx and Crake* (2003) - pp. 95-169 (Chapters 5-7).
- Bart Simon, "Toward a Critique of Posthuman Futures," *Cultural Critique* (2003): pp. 1-9.
- Teresa Heffernan, "Bovine Anxieties, Virgin Births, and the Secret of Life," *Cultural Critique* (2003), pp. 116-133.
- T. 03/03 Margaret Atwood, *Oryx and Crake* (2003) - pp. 173-323 (Chapters 8-12).
- Neil Badmington, "Theorizing Posthumanism," *Cultural Critique* (2003), pp. 10-27.
- Eugene Thacker, "Data Made Flesh: Biotechnology and the Discourse of the Posthuman," *Cultural Critique* (2003), pp. 72-97.
- Th. 03/05 Margaret Atwood, *Oryx and Crake* (2003) - pp. 324-374 (Chapters 13-15).
- Lars Schmeink, "The Anthropocene, the Posthuman, and the Animal," in *Biopunk Dystopias: Genetic Engineering, Society and Science Fiction* (2016), pp. 71-118.
- Larissa Lai, "The Cameras of the World: Race, Subjectivity, and the Spiritual, Collective Other in Margaret Atwood's *Oryx and Crake* and Dionne Brand's *What We All Long For*," in *Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s* (2014), pp. 187-210.

Anthropogenic Climate Change:

Multispecies Assemblages in More than Human Worlds

- T. 03/10 Indra Sinha, *Animal's People* (2009) - Editor's Note, pp. 1-114 (Tapes 1-9).
Graham Huggan and Helen Tiffin, "Zoocriticism and the Postcolonial," in *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010), pp. 134-140.
Satinath Sarangi, "Crimes of Bhopal and the Global Campaign for Justice" (2002): 47-52.
- Th. 03/12 Indra Sinha, *Animal's People* (2009) - pp. 115-187 (Tapes 10-12).
Stacy Alaimo, "Bodily Natures," in *Bodily Natures: Science, Environment, and the Material Self* (2010), pp. 1-26.

Supplementary:

- Eiko Otake and William Johnston, "A Body in Fukushima (2014-)," *eikoandkoma.org*, <http://eikoandkoma.org/index.php?p=ek&id=5042>. Read up on project and explore image galleries (can be accessed by clicking links on the right-hand side).
- "Film: A Body in Fukushima," *eikoandkoma.org*, <http://eikoandkoma.org/filmABodyinFukushima>. Check out trailer 1 and 5 min. excerpt of the film. (Links available when you scroll down the page).
- Eiko Otake, "Being in Fukushima (2014)," *eikoandkoma.org* (2016), <http://eikoandkoma.org/onABodyinFukushima>.
- Eiko Otake, "Reflection on Dignity (2016)," *eikoandkoma.org* (2016), <http://eikoandkoma.org/index.php?p=ek&id=4256>.

T. 03/17 **Spring Break- No classes**

Th. 03/19 **Spring Break- No classes**

- T. 03/24 Indra Sinha, *Animal's People* (2009) - pp. 188-287 (Tapes 13-18).
Rob Nixon, Introduction to *Slow Violence and the Environmentalism of the Poor* (2011), pp. 1-44.

Proposal and Annotated Bibliography Due

- Th. 03/26 Indra Sinha, *Animal's People* (2009) - pp. 288-366 (Tapes 19-23).
Rob Nixon, "Slow Violence, Neoliberalism, and the Environmental Picaresque," in *Slow Violence and the Environmentalism of the Poor* (2011), pp. 45-67.
- T. 03/31 Larissa Lai, *Salt Fish Girl* (2002) - pp. 1-113 ("The Bifurcation" - "The Memory Disease").
Heather Swanson, Anna Tsing, Nils Bubandt, and Elaine Gan, "Introduction: Bodies Tumbled into Bodies," in *Arts of Living on a Damaged Planet: Monsters of the Anthropocene* (2017), pp. M1-M12.
Constance Classen, David Howes, and Anthony Synnott, "Introduction: The Meaning

and Power of Smell,” in *The Cultural History of Smell* (1994): pp. 1-10.
 Anna Tsing, “Interlude: Smelling” in *The Mushroom at the End of the World* (2015),
 pp. 45-52.

- Th. 04/02 Larissa Lai, *Salt Fish Girl* (2002) - pp. 115-184 (“The Island of Mist and Forgetfulness
 - “The New Kubla Khan”)
 Karen Cardozo and Banu Subramaniam, “Assembling Asian/American
 Naturecultures: Orientalism and Invited Invasions,” *Journal of Asian American
 Studies* 16, no. 1 (2013), pp. 1-23.

Supplementary:

- Eugene Kim, “Ferocious Tire Sculptures of Wild Animals,” *mymodernmet* (2011),
<https://mymodernmet.com/ferocious-tire-sculptures/>. (Attend to images)
 Kimberley Mok, “Evil Mutant Recycled Tire Sculptures By Yong Ho Ji,”
treehugger.com (2011),
[https://www.treehugger.com/sustainable-product-design/evil-mutant-recycled-ti
 re-sculptures-by-yong-ho-ji-photos.html](https://www.treehugger.com/sustainable-product-design/evil-mutant-recycled-tire-sculptures-by-yong-ho-ji-photos.html). (Attend to images)
 Trinie Dalton, “Yong Ho Ji ‘Mutant Mythos’ (Gana Art New York),” *artnet* (2008),
<http://www.artnet.de/galerien/gana-art-gallery/yong-ho-ji-mutant-mythos-gana/>.

- T. 04/07 Larissa Lai, *Salt Fish Girl* (2002) - pp. 185-269 (“A Seed” - “Water on Rock”).
 Aimee Bahng, “Salt Fish Futures: The Irradiated Transpacific and the Financialization
 of the Human Genome Project,” in *Migrant Futures: Decolonizing Speculation
 in Financial Times* (2018), pp. 146-167.
- Th. 04/09 Benh Zeitlin, dir., *Beasts of the Southern Wild* (2012). Watch film before class.
 Jack Halberstam and Tavia Nyong’o, “Introduction: Theory in the Wild,” *The South
 Atlantic Quarterly* (July 2018): pp. 453-464.
- T. 04/14 Publication Workshop (group 1)
- Th. 04/16 Publication Workshop (group 2)
- T. 04/21 Publication Workshop (group 3)
- Th. 04/23 Publication Workshop (group 4)
- Th. 04/30 **Final Project Due**