

ENG 3380 Section 100 CN 11373 TuTh 2-3:20 PM Gordy 301 Autumn 2022 Ohio University

Dr. Edmond Y. Chang 331 Ellis Hall Office Hours: TuTh 12:30-1:30 PM or by appointment change@ohio.edu



"I am a writer. And by that definition. I am someone who has always loved language. I am fascinated by language in daily life. I spend a great deal of my time thinking about the power of language-the way it can evoke an emotion, a visual image, a complex idea, or a simple truth. Language is the tool of my trade. And I use them all-all the Englishes I grew up with." -Amy Tan

WHAT IS ASIANFUTURISM? What critiques, challenges, and possibilities of Asianfuturist texts, media, and worlds? How might we answer the question Dawn Chan asks, in this case thinking about Asian American art, "Is it possible to be othered across time? For almost a century already, the myth of an Asianinflected future has infiltrated imaginations worldwide." This course takes up these provocations and surveys a range of Asian American "speculative" literature, broadly conceived, as political and vernacular theory, as strategies for thinking critically about the past, present, and future in order to imagine what this world (and others) would be like under different conditions and configurations of race, gender, sexuality, ability, environment, technology, and As Betsy Huang suggests in Contesting Genres in other formations. Contemporary Asian American Literature, speculative literature "affords Asian American writers a unique way to engage in subversive political and ideological critique not by contravening genre conventions, but by using them to rewrite the rules of the genre." Therefore, we will engage Asian American literature and media, some canonical and some overtly science fictional, that imagine alternative, even radical narratives, desires, relationships, and futures.

A REQUIREMENT for this class is a well-developed curiosity about the world, about the culture we live in, and about the cultural productions we imagine, produce, and consume. In other words, this class is about reading, critiquing, and analyzing our culture through different literatures and texts. We will engage different practices enjoying and analyzing literature and other media, as well as develop literary, feminist, queer, and intersectional strategies, habits, and perspectives of reading, thinking, and writing. Foremost, we will read and research with pleasure and for pleasure. We will also close read for analysis. And lastly, we will read and deploy literature as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience.

SPECIFICALLY, our course goals and learning objectives include:

- Students will be able to describe characteristics of the literature assigned in the class using critical terminology.
- Students will be able to describe relationships between ethnic American literature and its historical and cultural contexts.
- Students will be able to recognize a variety of communication strategies in and audiences for ethnic American literature.
- Students will be able to evaluate and use strategies to mitigate their own biases and expectations in discussing literature of historically marginalized communities.
- Students will be able to ask complex questions about ethnic American literature and articulate answers that reflect multiple cultural perspectives.
- Students will be able to use literary evidence to make arguments about literary works that are effective for audiences of multiple cultural backgrounds.

"In a time of destruction, create something." —Maxine Hong Kingston

"Do work that matters. *Vale la pena*." —Gloria E. Anzaldúa



Required Course Texts & Materials

• Mori, Yokohama, California. • Kingston, The Woman Warrior. • Tan, Joy Luck Club. • Lahiri, Interpreter of Maladies. Hagedorn, Dogeaters, A Play. • Yang and Liew, The Shadow Hero. • Liu and Takeda. Monstress, Vol. 1. • Lai, The Tiger Flu. Short readings will be available via Blackboard. • Web access and an active Ohio University email account.

• Students will be able to interact with others who are culturally different from themselves in an open and supportive way.

IN OTHER WORDS, we will use literature, other mediums, and popular culture as vernacular theory to think, talk, write about and to interrogate the world around us. We will spend the semester asking and addressing difficult, challenging, and sometimes discomforting ideas, questions, and topics, focusing on different identities, bodies, histories, desires, experiences, and even struggles and violences. Whether on the page, screen, on campus, or in the community, we will explore and engage multiple perspectives, levels of familiarity with the material, and heady and heartfelt responses. In other words, our class will be a safe, respectful, but not necessarily comfortable space. While pushing boundaries and comfort zones are essential to critical thinking, making connections, and intellectual and personal freedom, see me with concerns and queries, for reasonable accommodations, and for further resources on campus.

# Requirements & Grading

Course Requirements Presentation & Roundtable (20%) Critical Responses (20%) Creative Responses (10%) Final Project (20%) Class Participation (30%) Your grade should not be the sole exigence or motivation for this class. It is the hope of the course that you walk away from the class with something more. Find some pleasure and some edification and some knowledge from this class (or any class really) and success is usually not far behind. With that in mind, your grade will be a reflection of engagement, effort, close reading, critical thinking, writing, and participation.

### Critical Question Presentation and Roundtable (20%)

You will be a required to sign up in pairs for an oral presentation and roundtable during the course of the semester. For your presentation, you will read the texts assigned for a particular week, summarize and articulate two or three main points from the week's scholarly or critical text (as assigned), generate a critical question connecting the theory to the text, and contribute to in-class and online discussion for the week. Curations should have a group presentation plan, a substantive framing post, may include media, and each group member must contribute to the discussion and post.

## Critical Response Papers (20%)

Over the course of the semester, you will complete a number short, critical, analytical response papers. These single-spaced, one-page writings serve as close readings of, analyses of, and articulations of the texts and connections you see, read, and talk about in the tutorial. These responses are more than just summaries or personal reactions and will be graded on clarity, focus, coherence, critique, and your ability to concisely formulate arguments. You will be required to generate a response paper approximately every other week for **a total of 7**. See the response paper prompt for more details.

## Creative Responses (10%)

Over the course of the semester, you will write a short-short story or poem, create a drawing, and generate a critical review as an alternative way to explore and demonstrate the ideas and goals of the course. These creative responses will be evaluated on completion and your critical, thoughtful engagement with the prompts.

## Final Project (20%)

At the end of the semester, you will complete a Final Project that integrates what you have read, explored, and written about in your Response Papers, that

"I try to give people a different way of looking at their surroundings. That's art to me." —Maya Lin



"Some of my favorite places I have been in my life exist only in dreams."

—Nisi Shawl

"So here is why I write what I do: We all have futures. We all have pasts. We all have stories. And we all, every single one of us, no matter who we are and no matter what's been taken from us or what poison we've internalized or how hard we've had to work to expel it—we all get to dream." –N.K. Jemisin draws on specific terms, concepts, or issues from the class, and that articulates the critical value of Asian American literature. The project asks you to make connections and to create an argument across different kinds of evidence and added research. Your final project can be a traditional research paper, a media production (which includes a substantive analytical component), or a hybrid of the two.

#### Participation and Preparedness (30%)

Preparedness and participation form a large component of your final grade. It is essential that you prepare, attend, and participate in class. Missing class may seriously compromise your ability to do well in this class. Moreover, negative participation will hurt your participation grade. Participation is determined by 1) your **respectful** presence in class and interactions with me and others, 2) your **willingness** to discuss, comment, and ask questions, 3) your **preparation** for class, which includes having the required materials and doing all of the assigned reading or work for class, 4) your **engagement** and **collaboration** in group work, presentations, office hours, and course events, and 5) your completion of all **required threads** and overall care and use of the class *Blackboard* or "Bb"—bookmark the address, check and respond regularly, and think of the blog as an extension of class:



### Attendance

#### Response Paper Formatting

1) 1" margins top, bottom, left, and right on each page.

2) Single-spaced block header with your name, date, course, my name. For example:

> Student Name ENG 3380 August 23, 2022 Dr. Chang

3) Response (week) number and title (e.g. Week #2: Race in *The Great Gatsby*).

 Response papers are single-spaced, standard indented paragraphing, no page numbers.

5) Standard Times Roman Font, 12 point only.

6) Correct MLA citation and bibliographic format. Bibliography if necessary (not needed for class texts).

Attendance is required. If you are absent, you miss the explanation of an assignment, the discussion of a reading, the chance to participate, and overall, the class as a community of learning. Also, you are expected to be in class on time. In the first minutes of class I may make important announcements, establish the agenda for the day, begin immediately with an important lesson, or field questions. If you come in after we start class, even by only a few minutes, you are late and will be mark as such. Chronic or conspicuous attendance problems will negatively affect your overall participation grade for the class. Moreover, absences for more than 14 class sessions (50% of class time or more, in person or online) will result in a failing grade regardless of reason. All absences are your responsibility. If you know you are going to miss class, please let me know (via email) as soon as possible and make any necessary arrangements. When you do miss class, always find another student to get class notes or see me during office hours in order to make up missed work in a timely manner. You are always responsible for all material covered during your absence.

### Assignment Format

All papers must be typed or produced on a word processor. All documents should be saved in Microsoft Word format (or if necessary Rich Text Format). All papers must follow the manuscript format outlined by the assignment. Unless instructed otherwise, all papers must use MLA citation and documentation conventions. All papers must be neatly printed (in black), stapled in the top, left-hand corner if necessary, and should not be three-hole punched. Papers that do not follow these format guidelines will not be accepted. They will be returned unread to you. Papers will be regarded as late until they are resubmitted in the proper format. Always make a backup copy of every paper you turn in, lest you be one of the unhappy people whose paper is eaten by the computer. You may even want to take the precaution of e-mailing your paper to yourself as an attachment during the drafting process and certainly before you exit the document and leave the computer. Or you may want to invest in cloud-based file storage like OneDrive (which all OU students have already have access) or DropBox.



#### Late Assignments

All assignments must be done completely and turned in on time. Late assignments will be penalized half a grade for every day that they are late. So, if your essay is late by one day and you received a B- for your work, then your final grade would be a C+. Moreover, I will not comment on late work. However, you still need to complete late work or you will receive a zero. If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me as soon as possible. Unless previously arranged, I DO NOT accept assignments via email. Remember that a paper has not been officially handed in until it is in my hands. Never turning anything in late is always the best policy.

# **Evaluation Rubric**

Over the course of the quarter, your assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement. Your grades assess your fulfillment of the assignment, the quality of work, detail, analysis, and argumentation, overall effort, and finally, style, polish, and risk taking. Consider the following evaluation rubric as signposts or a kind of legend to your progress and evaluation:

• **Outstanding** (A/A+): Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course or assignment goal(s), including some appropriate risk-taking and/or creativity.

• **Strong** (B+/A-): Offers a proficient demonstration of the trait(s) associated with the course or assignment goal(s), which could be further enhanced with revision, additional support, and creativity.

• Good (B-/B): Effectively demonstrates the trait(s) associate with the course or assignment goal(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).

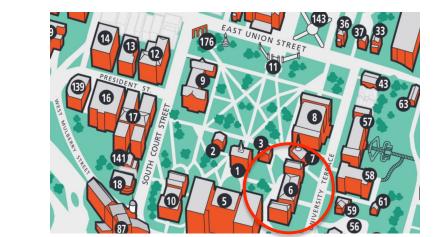
• Acceptable (C/C+): Minimally meets the basic course or assignment requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

• Inadequate (D/D+): Does not meet the course or assignment requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

## Finding Help

Contact Dr. Chang

Office: 331 Ellis Hall Office Hours: TuTh 12:30-1:30 PM or by appointment E-mail: <u>change@ohio.edu</u> Google Chat: EDagogy My office and office hours are listed in the left sidebar. I am available during that time or by appointment (which can be held virtually). I encourage you to come see me early in the term even if it is just to talk about the class, about the assignments, or about school in general. I may ask you to meet with me when I think a conference would be useful. My office is located on the third floor of Ellis Hall (east of Alden Library), Room 331.



**Email** is the best way to contact me. I will do my best to answer your emails and Bb posts, usually **within twenty-four hours**. If there is an emergency and you need to reach me, please contact the main English office in 201 Ellis Hall. Furthermore, when time permits, I will supplement my office hours with virtual hours via Google Chat (**nickname: EDagogy** or **edagogy@gmail.com**); if I am logged in, during reasonable hours, you are more than welcome to discuss the class or ask questions. Please, when you initiate an IM conversation, **use a greeting**, please identify yourself to me, and be **patient** because my responses may not be immediate.



Learning (With) Technology

Unless you have an official accommodation, the use of technology in our classroom is a privilege, not a right. Mobile devices like phones, media players, and cameras should be off and put away. Computers and tablets should be used for note-taking, in-class work, and readings only. Print is generally preferred for course texts and readings, but fullsize e-versions are acceptable provided the student is able to readily highlight, annotate, and index. Finally, be conscientious and respectful in the use of the course website and social media and post no material from class to the internet or non-class sites without explicit permission from the instructor and the class. Keep in mind these three rules:

1) Use the Right Tool for the situation and the task-keep it simple and elegant,

2) Practice Best Practices—it must improve or enhance your learning,

3) Be a Good Neighbor—it cannot distract or detract from others' learning.

Inappropriate use and abuse of technology in class will result in the taking away of technology privileges for the offending student and/or class as a whole.



You can also find additional writing and academic help at the Writing Commons on campus, a good resource for this class and other classes. The Writing Commons is located in the Academic Advancement Center (AAC) on the second floor of Alden Library and offers a variety of services including help with reading, writing, brainstorming ideas, organization, citation, and research. See <u>https://www.ohio.edu/university-college/academic-achievement-center</u> to make an appointment and for more information. Further resources, both onand off-campus can be found on the Links page of the course website: <u>http://www.edmondchang.com/courses/3380/links.html</u>.

# Accommodations

Any student who feels they may need an accommodation based on the impact of a disability should see me or contact me **in the first week of class** to discuss their specific needs and provide written documentation from Student Accessibility Services. If you are not yet registered as a student with a disability, please contact Accessibility Services at 740-593-2620 or visit the Accessibility Services office in Alden Library 230. The OU Accessibility Services website is: <u>https://www.ohio.edu/accessibility</u>.

COVID-19

All students are required to abide by the university's pandemic strategies and protocols, which are updated and outlined: <u>https://www.ohio.edu/coronavirus</u>. Please follow all guidelines and recommendations regarding masking, social distancing, testing and symptom reporting, and vaccination. If you have physical or mental health concerns, changes in employment, housing, or responsibilities, or face other challenges, insecurities, or problems, please seek out Ohio's health services: <u>https://www.ohio.edu/wellness/student-resources</u>, counseling center: <u>https://www.ohio.edu/student-affairs/counseling</u>, or see me for further help, resources, or accommodations.

# Academic Integrity

All students are required to uphold the highest academic standards. Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing—as long as you cite them. Many students do not have a clear understanding of what constitutes plagiarism, so feel free to ask questions at any time. For our class, plagiarism includes:

- a student failing to cite sources of ideas
- a student failing to cite sources of paraphrased material
- a student failing to site sources of specific language and/or passages
- a student submitting someone else's work as his or her own
- a student submitting his or her own work produced for another class

If you have any doubt about how to cite or acknowledge another's writing, please talk to me. Any plagiarism or academic dishonesty will result in failure of an assignment or of this course. It is always better to be safe than sorry. Please review the Ohio University's Academic Misconduct page at https://www.ohio.edu/communitystandards/academic/students.cfm.

# Harassment, Discrimination, and Sexual Misconduct

Ohio University and this course are committed to a safe, supportive, and inclusive learning environment. Title IX makes clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and support applied to offenses against other protected categories such as race, national origin, and so on. As your

"Books help kids to explore the world. They are the real ambassadors." —Gene Luen Yang



"You can learn to change the world or go on being changed by it." —Laurence Yep

"When I look back, I am so impressed again with the lifegiving power of literature. If I were a young person today, trying to gain a sense of myself in the world, I would do that again by reading, just as I did when I was young." —Maya Angelou

	instructor, I am a mandatory reporter and am required by law to share with the University any information regarding sexual misconduct or information about a crime that may have occurred on campus. For more information about policies and resources or confidential reporting options, see the Office of University Equity and Civil Rights Compliance: <u>https://www.ohio.edu/equity-civil-rights/</u> or the Division of Student Affairs page on Student Conduct & Community Standards: <u>https://www.ohio.edu/student-affairs/community-standards</u> .	
	syl-la-bus: <i>n</i> 1: a summary outline of a discourse, treatise, or course of study or of examination requirements 2: subject to change	
	Dr. Chang / ENG 3380 / Autumn 2022 / Ohio University	
Mon 8/22           First Day of Classes           August           1         2         3         4         5         6           7         8         9         10         11         12         13           14         15         16         17         18         19         20           21         22         23         24         25         26         27           28         29         30         31	Week 1: August 22-26: INTRODUCTION, CLOSE READING, ASIANFUTURISM Introduction to the Course, Outcomes, & Syllabus Defining Asian American Literature, Asian American SF, Asianfuturism Alex Raymond, Flash Gordon (1934, excerpt) Jack London, "The Unparalleled Invasion" (1910). "Yellow Peril," <u>http://en.wikipedia.org/wiki/Yellow_Peril</u> Chang, "Musings on Asianfuturism," <u>http://www.edmondchang.com/2020/04/27/musings-on-asianfuturism/</u>	Sign Up for Presentations Week 1 or 2 CR recommended.
	Week 2: August 29-September 2: ASIAN & AMERICA Toshio Mori, Yokohama, California (1949) Song, "Asian American Literature within and beyond the Immigrant Narrative" Tchen, "Asian," Keywords Gruesz, "America," Keywords Berlant, "Citizenship," Keywords	September           1         2         3           4         5         6         7         8         9         10           11         12         13         14         15         16         17           18         19         20         21         22         23         24           25         26         27         28         29         30
Mon 9/5 Labor Day	<ul> <li>Week 3: September 5-9: ASIAN &amp; ORIENTALISM Star Trek, "Errand of Mercy" (1967)</li> <li>S.P. Somtow, "The Thirteenth Utopia" (1979) Roh, Huang, Niu, "Technologizing Orientalism" Prashad, "Orientalism," Keywords Ferguson, "Race," Keywords</li> </ul>	
	Week 4: September 12-16: ASIAN & GENDER Maxine Hong Kingston, <i>The Woman Warrior</i> (1976) Shu, "Cultural Politics and Chinese-American Female Subjectivity" Halberstam, "Gender," <i>Keywords</i>	
	Week 5: September 19-23: ASIAN & GENDER Maxine Hong Kingston, <i>The Woman Warrior</i> (cont.) Henderson, "Representation," <i>Keywords</i>	Week 5 or 7 CR recommended.
Fri 9/30 Fall Break	Week 6: September 26-30: ASIAN & GENDER *9/30 Fall Break* Amy Tan, <i>The Joy Luck Club</i> (1989) Fickle, "American Rules & Chinese Faces: The Games of Tan's <i>The Joy Luck</i> <i>Club</i> " Wu, "Gender," <i>Keywords</i>	
October	Week 7: October 3-7: ASIAN & GENDER Amy Tan, <i>The Joy Luck Club</i> (cont.)	Creative Response: Drawing Due
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 6		

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	Week 8: October 10-14: ASIAN & NARRATIVE Jhumpa Lahiri, <i>Interpreter of Maladies</i> (1995) Caspari, "Changing the Dominant Discourse and Culture, One Eater at a	
	Time"	
	Week 9: October 17-21: ASIAN & DRAMA Jessica Hagedorn, <i>Dogeaters</i> (play, 1997) Dokko, "The Dirt on Narratives of Resistance in Jessica Hagedorn's Play <i>Dogeaters</i> "	
	Week 10: October 24-28: ASIAN & BODIES <i>Robot Stories</i> (2003) Huang, "Reorientations: On Asian American Science Fiction" McPherson, "Digital," <i>Keywords</i> Cherniavsky, "Body," <i>Keywords</i>	Week 10 or 11 CR recommended.
	Week 11: October 31-November 4: ASIAN & ABILITY Gene Luen Yang & Sonny Liew, <i>The Shadow Hero</i> (2014) Majorie Liu & Sana Takeda, <i>Monstress</i> (2015) Chiu and Roan, "Asian American Graphic Narrative" Adams, Reiss, Serlin, "Disability," <i>Keywords</i>	Creative Response: Short-Short Story Due November
	Week 12: November 7-11: ASIAN & QUEER Larissa Lai, <i>The Tiger Flu</i> (2018) Lai, "Familiarizing Grist Village: Why I Write Speculative Fiction" Somerville, "Queer," <i>Keywords</i>	1     2     3     4     5       6     7     8     9     10     11     12       13     14     15     16     17     18     19       20     21     22     23     24     25     26       27     28     29     30
	Week 13: November 14-18: ASIAN & QUEER Larissa Lai, <i>The Tiger Flu</i> (cont.) Batzke and Hess, "Gender and Violence in Pandemic Futures in Larissa Lai's <i>The Tiger Flu</i> " Tongson, "Queer," <i>Keywords</i>	
	Week 14: November 21-25: ASIAN & ENVIRONMENT Night Flyer (2020): https://mikeyren.itch.io/nightflyer Sephonie (2021): https://store.steampowered.com/app/1248840/Sephonie/ Chang, "Asian American Environmental Games" Alston, "Environment," Keywords Payne, "Play," Keywords	11/23-11/27 Thanksgiving Recess
December           1         2         3           4         5         6         7         8         9         10           11         12         13         14         15         16         17           18         19         20         21         22         23         24           25         26         27         28         29         30         31	Week 15: November 28-December 2: ASIAN & FUTURES Shang-Chi and the Legend of the Ten Rings (2021) Everything, Everywhere All At Once (2022) Dillon, "Imagining Indigenous Futurisms" Davis, "How Black Women Are Reshaping Afrofuturism," <u>https://www.yesmagazine.org/social-justice/2020/04/24/how-black-women-</u> <u>are-reshaping-afrofuturism/</u> Merla-Watson, "The Altermundos of Latin@futurism," <u>https://www.alluvium-journal.org/2017/03/15/the-altermundos-of-</u> <u>latinfuturism/</u> Khan, "Muslim Women are Building New Worlds in Science Fiction,"	
	https://www.washingtonpost.com/religion/muslim-women-are-building-new- worlds-in-science-fiction-and-changing-the-confines-of-the- genre/2020/07/17/ddea6a6e-c7aa-11ea-a99f-3bbdffb1af38_story.html Week 16: Finals Week	Creative Response: Critical Review Due

Final Project Due