



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 Asian-inflected 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 other formations. As Betsy Huang suggests in *Contesting Genres in 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.



Course Requirements

- Presentation & Roundtable (20%)
- Critical Responses (20%)
- Creative Responses (10%)
- Final Project (20%)
- Class Participation (30%)

- 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 discomfiting 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

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

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.



Contact
Dr. Chang

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Google Chat:
EDagogy

Finding Help

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 full-size 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 <https://www.ohio.edu/university-college/academic-achievement-center> to make an appointment and for more information. Further resources, both on- and off-campus can be found on the Links page of the course website: <http://www.edmondchang.com/courses/3380/links.html>.

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: <https://www.ohio.edu/accessibility>.

COVID-19

All students are required to abide by the university's pandemic strategies and protocols, which are updated and outlined: <https://www.ohio.edu/coronavirus>. 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: <https://www.ohio.edu/wellness/student-resources>, counseling center: <https://www.ohio.edu/student-affairs/counseling>, 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 cite 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 life-giving 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: <https://www.ohio.edu/equity-civil-rights/> or the Division of Student Affairs page on Student Conduct & Community Standards: <https://www.ohio.edu/student-affairs/community-standards>.

syl-la-bus: *n* 1: a summary outline of a discourse, treatise, or course of study or of examination requirements 2: subject to change

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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," http://en.wikipedia.org/wiki/Yellow_Peril

Chang, "Musings on Asianfuturism,"

<http://www.edmondchang.com/2020/04/27/musings-on-asianfuturism/>

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*

Week 3: September 5-9: ASIAN & ORIENTALISM

Star Trek, "Errand of Mercy" (1967)

S.P. Somtow, "The Thirteenth Utopia" (1979)

Roh, Huang, Niu, "Technologizing Orientalism"

Prashad, "Orientalism," *Keywords*

Ferguson, "Race," *Keywords*

Week 4: September 12-16: ASIAN & GENDER

Maxine Hong Kingston, *The Woman Warrior* (1976)

Shu, "Cultural Politics and Chinese-American Female Subjectivity"

Halberstam, "Gender," *Keywords*

Week 5: September 19-23: ASIAN & GENDER

Maxine Hong Kingston, *The Woman Warrior* (cont.)

Henderson, "Representation," *Keywords*

Week 6: September 26-30: ASIAN & GENDER *9/30 Fall Break*

Amy Tan, *The Joy Luck Club* (1989)

Fickle, "American Rules & Chinese Faces: The Games of Tan's *The Joy Luck Club*"

Wu, "Gender," *Keywords*

Week 7: October 3-7: ASIAN & GENDER

Amy Tan, *The Joy Luck Club* (cont.)

Mon 8/22
First Day of Classes

August

S	M	T	W	T	F	S
	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			

Mon 9/5
Labor Day

Fri 9/30
Fall Break

October

S	M	T	W	T	F	S
						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					

Sign Up for
Presentations

Week 1 or 2 CR
recommended.

September

S	M	T	W	T	F	S
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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 5 or 7 CR
recommended.

Creative Response:
Drawing Due

Week 8: October 10-14: ASIAN & NARRATIVE
Jhumpa Lahiri, *Interpreter of Maladies* (1995)
Caspari, "Changing the Dominant Discourse and Culture, One Eater at a Time"

Week 9: October 17-21: ASIAN & DRAMA
Jessica Hagedorn, *Dogeaters* (play, 1997)
Dokko, "The Dirt on Narratives of Resistance in Jessica Hagedorn's Play *Dogeaters*"

Week 10: October 24-28: ASIAN & BODIES
Robot Stories (2003)
Huang, "Reorientations: On Asian American Science Fiction"
McPherson, "Digital," *Keywords*
Cherniavsky, "Body," *Keywords*

Week 11: October 31-November 4: ASIAN & ABILITY
Gene Luen Yang & Sonny Liew, *The Shadow Hero* (2014)
Majorie Liu & Sana Takeda, *Monstress* (2015)
Chiu and Roan, "Asian American Graphic Narrative"
Adams, Reiss, Serlin, "Disability," *Keywords*

Week 12: November 7-11: ASIAN & QUEER
Larissa Lai, *The Tiger Flu* (2018)
Lai, "Familiarizing Grist Village: Why I Write Speculative Fiction"
Somerville, "Queer," *Keywords*

Week 13: November 14-18: ASIAN & QUEER
Larissa Lai, *The Tiger Flu* (cont.)
Batzke and Hess, "Gender and Violence in Pandemic Futures in Larissa Lai's *The Tiger Flu*"
Tongson, "Queer," *Keywords*

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*

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,"
<https://www.yesmagazine.org/social-justice/2020/04/24/how-black-women-are-reshaping-afrofuturism/>
Merla-Watson, "The Altermundos of Latin@futurism,"
<https://www.alluvium-journal.org/2017/03/15/the-altermundos-of-latinfuturism/>
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-3bbdff1af38_story.html

Week 16: Finals Week

Week 10 or 11 CR recommended.

Creative Response: Short-Short Story Due

November

S	M	T	W	T	F	S
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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		

11/23-11/27
Thanksgiving Recess

December

S	M	T	W	T	F	S
				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

Creative Response: Critical Review Due

Final Project Due