

Critical Essay & Question Presentation

eng 3390 / autumn 2019 / ohio university / chang



Our class covers a survey of African American science and speculative fiction from W.E.B. Du Bois to Toni Morrison to Octavia Butler to Nnedi Okorafor. One of the best ways to explore and understand a text is through close reading. Another way to explore and understand a text—using what you have gained through reading—is through lively discussion and questioning both the text and your experience of it. And, finally, a third way to explore and understand a text is to engage what someone else—a scholar, an expert, an academic—has said or written about it.

You will be required to sign up for an oral presentation during the course of the semester in which you make connections between a scholarly essay and the literary text at hand. You will present in small groups. Your presentation will require forethought, planning, and perhaps some light research. Once you have signed for a particular week and a particular class session, consider the following tasks and group roles:

- 1) As a group, read ahead of time the literary text assigned for your week.
- 2) Research a **recent** scholarly essay from an academic source that is relevant to the text and the goals of the course; get a copy of the essay either in hardcopy or in PDF form.
- 3) In the week prior to your presentation date, email the essay to the instructor to distribute to the class; give the class at least three full days to read the essay.
- 4) As a group, identify one or two main points or arguments from the scholarly text that can be used to illuminate and analyze the literature.
- 5) Present a short précis or summary of your main focus (1-2 presenters) and generate a critical question or two that connects the scholarship to the literature (1-2 presenters).
- 6) Develop a 1-page handout copied for the class (all presenters); post your presentation notes and text to the class blog.
- 7) Presentations should be no more than 10 minutes, and as a group, you will be expected to help facilitate the class discussion for your assigned day.

The presentation may take any form and include media as long as the above outcomes are accomplished. You can do a straightforward informational talk, an analytical sketch or dramatization, a musical performance, a brief game. Your presentation will be graded on relevance, completeness, organization, engagement with the texts, and the overall quality of the presentation, critical question, explanation, and handout. Each person in the group must equitably share in the preparation and in the speaking roles for the presentation.

Guidelines and Due Dates

Format: research a critical essay on the week's text, distribute, provide bibliographic information
10 minute oral presentation, prepare critical questions and textual examples for the class
make connections to specific passages of the texts for the week
prepare a 1-page typed handout, copied for the class, posted (cut and pasted) to the class blog with the subject line formatted like: "8/27 PRESENTATION: Proper Femininity and Masculinity in *Of One Blood*"
be prepared to answer your own questions

Evaluation: you will be graded on preparedness, precision of summary, quality of critical questions, helpfulness of handout, and overall cooperation
every group member must have a speaking part and contribute to the presentation materials in some way

Due: on your sign-up date, at least once during the term

What is a Critical Question?

Generating critical questions is a necessary and useful academic skill; critical questions are often the beginning of intellectual or theoretical or artistic exploration, require active and attentive reading and thinking, and can

generate the beginnings of analysis, multiple perspectives on an issue, topics for research, ways to critique and understand a text, and further curiosity for the material at hand.

Your critical question for your readings presentation should develop from a close reading of one of the week's texts and your critical thinking about the text. **What questions or concerns do you want to ask of the text? What questions or concerns does the text ask of you?** Your critical question should be developed, dimensional, and complex that pushes beyond simple questions of theme, symbolism, personal opinion, or personal reaction. Consider the following when generating your critical question; your critical question:

- May think about the larger critical questions of our class, beyond just the course goals. What does the text reveal about our “culture” or “literature” or “reading”? How and why and what does the text respond to, reassert, or critique keywords like literacy, race, gender, class, sexuality, nation, and citizenship.
- Asks more than, “What does _____ mean?” Critiques more than just theme, symbol, character, plot, setting. Think about the following: What is important about _____? Does _____ raise questions about representation (or how the text makes meaning), how we understand our lives and our world? Does _____ challenge or perpetuate cultural definitions, norms, traditions, ideologies?
- Begins with “How might...” or “Why...” and requires answers beyond yes or no, right or wrong, black or white. How and why and what would your answer to such a question be? In fact, critical questions often invite many different ways to answer a question and different kinds of evidence and reasoning as well.
- May focus on one section or one main idea of the text. How does the section fit the overall text? How does the main idea run through the whole text? What makes the section or idea important? What connections does it make to other texts, to the course goals?
- May be explicitly about the form, structure, language, and rhetorical or literary features of the text. What is its genre? How and why and what does it play with form? What rhetorical or literary features does it possess? How and why and what does it play with these features? How is the text answering the question, “What is important about this text?”
- Contextualizes the text in history, geography, politics, academia, and its conditions and modes of production. In other words, how and why and what is important about when the text was made, who the text was made for, where it was made, how it was made, and why it was made? What does its context tell us about our own context as we read it now?

Insufficient Critical Questions

- What does the green light at the end of the dock in F. Scott Fitzgerald's *The Great Gatsby* signify?
- In *Harry Potter and the Goblet of Fire*, why does Harry choose to save both Ron and Fleur's sister? What does this say about his personality?
- Because the author was nearly drowned as a child, the novel uses the metaphor of drowning as a main theme. If the author had not had this unfortunate accident, would the novel be different? Would the ending change?
- Is Hamlet really crazy or just pretending to be crazy?
- Do you like this novel?

Sample Complex Critical Questions

Much has been made of the green light at the end of the dock in *The Great Gatsby*, calling it a symbol of unrequited love, the American Dream, or envy and money. Clearly *TGG* is preoccupied by the definition of and critique of class and wealth. If the green light is something unattainable, how might we think about how the novel argues about who gets to achieve the American Dream, who doesn't, and more importantly, how these logics of inclusion and exclusion fall along gendered and raced lines. Moreover, how might the American Dream be deployed to police these lines, particularly for characters like Myrtle or Meyer Wolfsheim?

Edgar Allan Poe's “The Tell-Tale Heart” troubles the definition of “mad” or “madness” through a narrator that is simultaneously, ambivalently “very, very dreadfully nervous” and “healthy” and “calm.” Given that traditional and stereotypical definitions of madness center on irrationality, wild emotions, delusions, and misperceptions, how might the story's narrator resist these definitions with his rationality, calm, and keen perceptions? He says, “Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work!” Even the ending of the story, with the narrator overcome by his too keen perceptions, does not seem wholly uncontrolled. The narrator's confession seems more out of frustration over perceived derision than from guilt. How might reading the narrator as not mad challenge the ways madness gets defined, often mapped on to people and bodies that are deemed not “normal” or “acceptable,” and how might the story itself challenge the privileging of rationality as inherently “normal” and “good”?