

ENG 4930 | Independent Reading | 102 | 14558

Identities/Borders/Crossings

Spring 2019 | Ohio University | Dr. Edmond Y. Chang

ENG 4930
Section 102
CN 14558
Online Course
Spring 2019
Ohio University

Dr. Edmond Y.
Chang
331 Ellis Hall
Virtual Office Hours
by Appointment
change@ohio.edu



"You think your pain and your heartbreak are unprecedented in the history of the world, but then you read. It was books that taught me that the things that tormented me most were the very things that connected me with all the people who were alive, or who had ever been alive."
—James Baldwin

GLORIA E. ANZALDÚA wrote in *Borderlands/La Frontera* that "[l]iving on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an 'alien' element." What does it mean to live, write, experience, read on the borders, at the margins, or in the push and pull of different identities and embodiments? This class will take up Anzaldua's to explore a range of genres, literatures, and scholarship to address questions provocation of inclusion and exclusions, bodies and boundaries, and to theorize the intersections of race, gender, sexuality, class, ability, and other formations.

A REQUIREMENT for this online independent study 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, and queer 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 include:

- We will develop and demonstrate a familiarity with a range of texts, terms, and theories, engaging with American and international texts (in English) from various historical contexts, geographical areas, and cultural traditions.
- We will identify and articulate different ways to explore, close read, analyze, research, and write about literary and other texts.
- We will consider questions and intersections of form, genre, language, race, gender, sexuality, ability, class, nation, culture, and power.
- We will use literature 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

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 ENG 4930 with something more. Find some pleasure and some edification and some knowledge from this class (or any

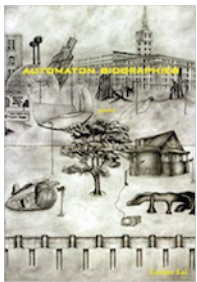
"To survive the Borderlands / you must live *sin fronteras* / be a crossroads."

—Gloria E. Anzaldua



Required Course Texts & Materials

- Diaz, *The Brief and Wondrous Life of Oscar Wao*.
- Hopkinson, *Brown Girl in the Ring*.
- Lai, *Salt Fish Girl*.
- Liu & Takeda, *Monstress*.
- Marquez, *One Hundred Years of Solitude*.
- Okorafor, *Who Fears Death*.
- Satrapi, *Persepolis*.
- Reed, *Flight to Canada*.
- Rushdie, *The Satanic Verses*.
- Silko, *Ceremony*.
- Short readings will be available via Blackboard.
- Web access, an active Gmail account, and an active Ohio University email account.



Course Requirements

Response Papers (40%)

Project Proposal (10%)

Final Paper/Project (20%)

Class Participation (30%)

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 Response Papers (40%)

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 8**. See the response paper prompt for more details.

Project Proposal Memo (10%)

As part of your Final Project research and writing process, you must generate a 1-page research proposal in business memo format. You will also arrange for a conference with me to go over your proposal. Proposals will be graded for clarity, detail, completion, and manuscript format. Your proposal and conference must be completed at least 4 weeks prior to the end of the semester.

Final Paper/Project (20%)

By 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 draws on specific terms, concepts, or issues from our discussions, and that articulates the critical value of feminist memoirs. 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%)

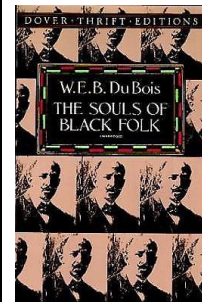
Preparedness and participation forms a large component of your final grade. It is essential that you prepare for class, attend class, and participate. Missing class may seriously compromise your ability to do well in this class. Moreover, negative participation will hurt your participation grade. Participation 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 bringing required materials to class and doing all of the assigned reading for class, 4) your **engagement** and **collaboration** in group work, presentations, office hours, and course events, and 5) your care and use of the class *Blackboard*—henceforth called the “class blog”—bookmark the address, check and comment regularly, once or twice a week, and think of the blog as an extension of class:

https://blackboard.ohio.edu/webapps/blackboard/execute/courseMain?course_id=_506744_1

Attendance

Weekly online class sessions are 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. Class will start immediately at the appointed 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

“First sentences are doors to worlds.”
—Ursula K. Le Guin



“You must write, and read, as if your life depended on it.”
—Adrienne Rich

“Authors do not supply imaginations, they expect their readers to have their own, and to use it.”
—Nella Larsen

“Read in order to live.”
—Gustave Flaubert



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 4930
January 14, 2019
Dr. Chang

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

4) 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.

negatively affect your overall participation grade for the class. **Moreover, absences for more than 7 class sessions (50% of class time or more) will result in a failing grade regardless of reason. There are no excused or unexcused absences.** If you know you are going to or must 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.

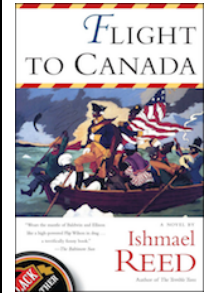
Evaluation Rubric

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.

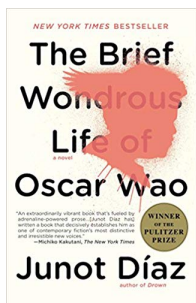
Online Instruction and Finding Help

My role in the course, as with any course, is to frame the goals and intellectual conversations of the class, to scaffold readings, assignments, and other tasks, to mentor and moderate projects and discussions, and to assess and grade your work. Given the online nature of the class, I will do my best to engage each and every one of you and the class as a whole in the following ways:



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.



Contact
Dr. Chang

Office:
331 Ellis Hall
Office Hours:
online by
appointment
E-mail:
change@ohio.edu
Google Talk:
EDagogy

- Short videos or "lecturettes," which first let you see a real "live" person who is professing as professor to the class, and second, are meant to be explanatory, clarifying, and hopefully, interesting.
- Curating blogging points, assignment Q&A, and other discussions, which will complement and supplement your posts and responses.
- Providing regular check-ins via email, blog posts, and online conferences. I will be available electronically by email, course blog, and virtual office hours. Email and the blog are the best means of contacting me. I will do my best to answer your emails and blog posts, usually **within twenty-four hours**.
- Holding virtual office hours via Google chat (or some other tool) twice a week; virtual office hours are posted in the sidebar. Please note that group chat is public to the entire class and allows for group discussions. If you would like to converse with me individually, you can use Google Talk (**nickname: EDagogy**). If you are not able to attend virtual office hours, email me your availability to set up an appointment, and I will do my best to accommodate your schedule. Otherwise, if you see that I am logged in to chat, during reasonable hours, you are more than welcome to discuss the class or ask questions. Please, when you initiate an IM conversation for the first time, please identify yourself to me; also, be **patient** because my responses may not be immediate.

If you are local, you can find additional writing and academic help at the Student Writing Center (SWC) on campus, a good resource for this class and other classes. The SWC is located in the Academic Advancement Center (AAC) on the first floor of Alden Library and offers a variety of services including help with reading, papers, brainstorming ideas, and research. See <https://www.ohio.edu/uc/aac/swc.cfm> 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/4930/links.html>

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>

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 Student Accessibility Services at 740-593-2620 or visit the SAS office in 348 Baker University Center. The SAS website is: <https://www.ohio.edu/uc/sas/index.cfm>

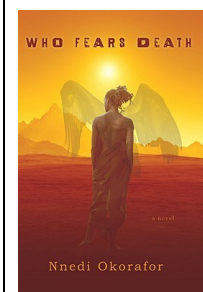
"Some of my favorite places I have been in my life exist only in dreams."

—Nisi Shawl



"I have always imagined that Paradise will be a kind of library."

—Jorge Luis Borges



"If one is lucky, a solitary fantasy can totally transform one million realities."

—Maya Angelou

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 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/communitystandards/process/sexualassault.cfm>

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

Dr. Chang / ENG 4930 / Spring 2019 / Ohio University / Online

1/14

First Day of Classes

January						
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 1/21 Martin
Luther King, Jr. Day
Holiday

Week 1: January 14-18

Introduction to the Course & Syllabus

Du Bois, *The Souls of Black Folk* (1930, excerpts) & "The Comet" (1925)

Borges, *Ficciones* (1944, excerpts)

Bruce, "W. E. B. Du Bois and the Idea of Double Consciousness"

Week 2: January 21-25

Márquez, *One Hundred Years of Solitude* (1967)

Swanson, "Pop Goes the Boom: *One Hundred Years of Solitude* and the Latin American New Novel"

Week 3: January 28-February 1

Márquez, *One Hundred Years of Solitude* (cont.)

Week 4: February 4-8

Reed, *Flight to Canada* (1976)

Levecq, "Nation, Race, and Postmodern Gestures in Ishmael Reed's *Flight to Canada*"

Week 5: February 11-15

Silko, *Ceremony* (1977)

Jeong, "How and What to Recollect: Political and Curative Storytelling in Silko's *Ceremony*"

Week 6: February 18-22

Rushdie, *The Satanic Verses* (1988)

Donn, "Migration and the Grotesque in Salman Rushdie's *The Satanic Verses*"

Week 7: February 25-March 1

Rushdie, *The Satanic Verses* (cont.)

Week 8: March 4-8

Hopkinson, *Brown Girl in the Ring* (1998)

Reid, "Crossing the Boundaries of the 'Burn': Canadian Multiculturalism and Caribbean Hybridity in Nalo Hopkinson's *Brown Girl in the Ring*"

Week 1 or 2 CR is recommended.

February						
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		

Week 5 or 6 CR is recommended.

March						
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						

Week 9: March 11-15

Satrapı, *Persepolis: The Story of a Childhood* (2000)
Botshon & Plastas, “Homeland In/Security: A Discussion and Workshop on Teaching Marjane Satrapı’s *Persepolis*”

Week 10: March 18-22

Lai, *Salt Fish Girl* (2002) & *Automaton Biographies* (2009, excerpts)
Lai, “Stinky Bodies: Mythological Futures and the Olfactory Sense in Larissa Lai’s *Salt Fish Girl*”

Week 11: March 25-29

Diaz, *The Brief Wondrous Life of Oscar Wao* (2007)
Gonzalez “‘The Only Way Out Is In’: Power, Race, and Sexuality Under Capitalism in *The Brief and Wondrous Life of Oscar Wao*”

Week 12: April 1-5

Diaz, *The Brief Wondrous Life of Oscar Wao* (cont.)

Week 13: April 8-12

Okorafor, *Who Fears Death* (2010)
Okorafor, “Organic Fantasy” & “Writers of Colour”

Week 14: April 15-19

Okorafor, *Who Fears Death* (cont.)

Week 15: April 22-26

Liu & Takeda, *Monstress* (2016)

Week 16: April 29-May 3: Finals Week

Week 10 or 11 CR is recommended.

April						
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				

Research Proposal
Due

Final Project Due