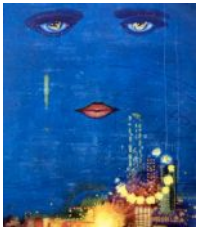


ENG 2981T | Honors Tutorial | CN 7655

# Intersections in American Literature

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

ENG 2981T  
Section 100  
CN 7655  
W 2-3 PM  
Ellis 331  
Autumn 2019  
Ohio University  
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"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

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

WHAT DOES IT mean to study the "authors, works, and genres of American literature from the 20th- century to the present," particularly considering time and place, history, identities, and literary canons? How might we look at American literature through cultural, feminist, even queer lenses? This class, then, will explore the intersections of literature, genre, media, race, gender, sexuality, class, and technology. We will put a range of texts in conversation, in contrast—from more "traditional" or "classic" texts to alternative, marginalized, even radical texts. Texts may include Charlotte Perkins Gilman, W.E.B Du Bois, Nella Larsen, George Schuyler, J. D. Salinger, Samuel Delany, Toni Morrison, Allen Ginsberg, James Baldwin, Maxine Hong Kingston, Nnedi Okorafor and Alison Bechdel.

A REQUIREMENT for this class is a well-developed curiosity and a willingness to explore and interrogate interdisciplinary lines of inquiry. Our class will be organized around a survey of texts engaging scholarship, media, and popular culture. This class will take up everyday culture as critical practice, explore what it means to close read and think critically, and how literature and popular culture can be deployed as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience. This class will spend the semester reading, thinking, watching, discussing, researching, playing, and writing about various narratives and how and what these texts argue, reveal, narrate, hide, perpetuate, and complicate the world we live in.

SPECIFICALLY, our course goals include:

- We will develop and demonstrate a familiarity with a range of texts, terms, and theories of the study of "American literature." We will engage different authors and texts to complicate notions of canon, genre, form, time, and place.
- We will identify and articulate different ways to explore, close read, analyze, and critique literature and other media.
- We will consider questions and intersections of race, gender, sexuality, ability, class, nation, culture, and power.
- We will use literature and popular culture as vernacular theory to think, talk, write, and interrogate the world around us.

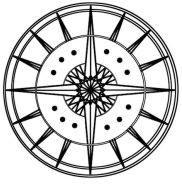
WE WILL spend the semester asking and addressing difficult, challenging, and sometimes discomforting ideas, questions, and topics, focusing on different identities, bodies, histories, desires, experiences, and even struggles and violences. Whether on the page, screen, on campus, or in the community, 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.

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



## Required Course Texts & Materials

- Fitzgerald, F. Scott. *The Great Gatsby*
- Schuyler, Black No More
- Larsen, Nella. *Passing*
- Salinger, J.D. *The Catcher in the Rye*.
- Ginsberg, Allen. *Howl*
- Baldwin, James. *Another Country*
- Morrison, *Beloved*
- Okorafor, *Who Fears Death*
- Morrison, Toni. *Sula*
- Kingston, Maxine Hong. *The Woman Warrior*
- Bechdel, Alison. *Fun Home*
- Shorter readings will be available via Blackboard.
- Web access, an active Gmail account, and an active Ohio University email account.



## Course Requirements

Response Papers	(40%)
Research Proposal	(10%)
Final Project	(20%)
Class Participation	(30%)

## 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 3390 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 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 minimum of 8. See the response paper prompt for more details.

### Research Proposal Memo & Bibliography (10%)

As part of your Final Project research and writing process, you must generate a 1-page research proposal in business memo format and a working bibliography. You will also arrange for a conference with me to go over your proposal. The proposal and bibliography 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 fantasy literature and world building. 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= 518687\\_1](https://blackboard.ohio.edu/webapps/blackboard/execute/courseMain?course_id= 518687_1)

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



“But there are certain very practical things American Negro writers can do. And must do. There's a song that says, the time ain't long. That song is right. Something has got to change in America—and change soon. We must help that change to come.”  
—Langston Hughes

“To me, the American Dream is being able to follow your own personal calling. To be able to do what you want to do is incredible freedom.”  
—Maya Lin

## Attendance

**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. 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 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. All absences are your responsibility.** 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.



### 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 2981T  
August 26, 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.

### 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.



### 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 Ed

Office:  
331 Ellis Hall  
Office Hours:  
TuTh 1:30-2:30 PM  
or by appointment  
E-mail:  
[change@ohio.edu](mailto:change@ohio.edu)  
Google Talk:  
EDagogy

- **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

My office and office hours are listed in the left sidebar. I am available during that time and by appointment to help you. 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.

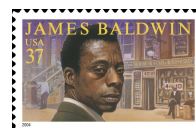


I am also available electronically by email and the course blog. Email and the blog are the best means of contacting me. I will do my best to answer your emails and blog posts, usually **within twenty-four hours**. If there is an emergency and you need to reach me, please contact the main English office in 201 Ellis Hall. Furthermore, when time permits, I will supplement my office hours with virtual hours via Google Talk (**nickname: EDagogy**); 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.

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 second 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/> 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/3390/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:



## 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.

- 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/student-affairs/community-standards>

## 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>

## 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 Office of Community Standards and Student Responsibility: <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

Chang | ENG 3390 | Autumn 2019 | Ohio University

### Week 1: August 26-30:

Introduction to the Course

Charlotte Perkins Gilman, "If I Were a Man" (1914)

W.E.B. Du Bois, "The Comet" (1920)

### Week 2: September 2-6: \*9/2 Mon Labor Day\*

Fitzgerald, *The Great Gatsby* (1925)

Froehlich, "Jordan Baker, Gender Dissent, and Homosexual Passing"

Halberstam, "Gender," *Keywords*

### Week 3: September 9-13:

George Schuyler, *Black No More* (1931)

Retman, *Black No More: George Schuyler and Racial Capitalism*

Ferguson, "Race," *Keywords*

"I don't pretend we have all the answers. But the questions are certainly worth thinking about."  
—Arthur C. Clarke



"When I read great literature, great drama, speeches, or sermons, I feel that the human mind has not achieved anything greater than the ability to share feelings and thoughts through language."  
—James Earl Jones



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

8/26  
First Day of Classes

#### AUGUST

Su	Mo	Tu	We	Th	Fr	Sa
				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 or 2 CR is recommended.

Mon 9/2 Labor Day

#### SEPTEMBER

Su	Mo	Tu	We	Th	Fr	Sa
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 5 or 6 CR is recommended.

Fri 10/4  
Reading Day

OCTOBER						
Su	Mo	Tu	We	Th	Fr	Sa
		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		

Project Proposal and  
Conferences Due

Mon 11/11  
Veteran's Day

DECEMBER						
Su	Mo	Tu	We	Th	Fr	Sa
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 4: September 16-20:**  
Larsen, *Passing* (1929)  
Butler, "Passing, Queering"

**Week 5: September 23-27:**  
Salinger, *The Catcher in the Rye* (1951)  
Hekanaho, "Queering Catcher: Flits, Straights, and Other Morons"  
Somerville, "Queer," *Keywords*

**Week 6: September 30-October 4:**  
Ginsberg, *Howl* (1955)  
Edelman, "Tearrooms and Sympathy"  
Adams, Reiss, Serlin, "Disability," *Keywords*

**Week 7: October 7-11:**  
Toni Morrison, *Beloved* (1987)  
Phiri, "Intimate Subject(ivities)"

**Week 8: October 14-18:**  
Baldwin, *Another Country* (1962)  
Ohi, "Sexuality, 'Race,' and Thwarted Revelation in Baldwin's *Another Country*"

**Week 9: October 21-25:**  
Baldwin, *Another Country* (cont.)

**Week 10: October 28-November 1:**  
Morrison, *Sula* (1973)  
Ferguson, "Something Else to Be"

**Week 11: November 4-8:**  
Kingston, *The Woman Warrior* (1976)  
Shu, "Cultural Politics and Chinese-American Female Subjectivity"

**Week 12: November 11-15: \*Mon 11/11 Veterans Day\***  
Okorafor, *Who Fears Death* (2010)  
Okorafor, "Writers of Colour"

**Week 13: November 18-22:**  
Okorafor, *Who Fears Death* (cont.)  
Okorafor, "Organic Fantasy"

**Week 14: November 25-29: \*11/27-12/1 Thanksgiving Recess**  
*Celluloid Closet* (1996, film)

**Week 15: December 2-6:**  
Bechdel, *Fun Home* (2006)  
Lemberg, "Closing the Gap in Alison Bechdel's *Fun Home*"

**Week 16: December 9-13: Finals Week**

Week 10 or 11 CR is  
recommended.

NOVEMBER						
Su	Mo	Tu	We	Th	Fr	Sa
					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

11/27-12/1  
Thanksgiving Recess

Final Project Due  
Critical Review Due