ENG 364:
Liminal Form(s): Ethnic American Short Fiction
TR 4:00-5:20PM
ANS 191

Dr. Joyce Pualani Warren
Office: PLC 265
Office Hours: T: 5:20-6:00PM (Lillis Cafe); R: 2:00-4:00PM (PLC 265)
Email: JWarren@uoregon.edu. I will not accept electronic submissions of assignments. Please put ENG 316 in the subject line of all course communications.

Course Description:
This course will examine Ethnic American short fiction, paying particular attention to the ways its structure and content uphold and contest literary, corporeal, and national form(s). While the short story has been a celebrated component of the American literary tradition, it has also been understudied in comparison to other forms such as the novel and poem. From the short-short story to the novella—and even allied narrative forms such as the short film, the music video, and the podcast—this course asks what may be gained by reading short fiction as a form specifically attuned to the liminal social and political positions of Ethnic American writers and communities. We will trace this theory of the liminal as it plays out in relation to corporeal concerns, such as gender, mixed/race, and indigeneity; national concerns, such as citizenship and migration; and literary concerns, such as formal and generic conventions. We will also examine liminal sub/genres, such as science fiction, magic realism, and Afro- and Indigenous futurisms. This course will draw on frameworks from ethnic studies, Native studies, feminist studies, and post/settler colonial studies, among others.

Course Requirements

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<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
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<tr>
<td>Quizzes (3)</td>
<td>45%</td>
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<tr>
<td>Close Reading</td>
<td>20%</td>
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<tr>
<td>Event Response</td>
<td>10%</td>
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<tr>
<td>Discussion Leader</td>
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Required Texts:
Course Packet
George Schuyler, *Black No More*
Kristiana Kahakauwila, *This is Paradise*

Preparation:
None of the above requirements are possible without adequate preparation. This means that you have actively read the assigned texts more than once and have come to class prepared with questions, selected passages you want to discuss, etc. See the handout for tips on how to
effectively close read. This also means that you have completed any assignments before class meets.

**Participation:**
I urge you to take ownership of your educational experience through active discussion in this class. While I intend to impart a bit of knowledge, I am also looking forward to listening to what you have to say and letting the interests of the class impact the direction of the conversation. And though conversation is the most obvious form of participation, I want to stress that you do not have to have all the answers. Rather than stressing out while trying to impress the rest of us with an insightful, definitive reading of a text, feel free to participate by starting the discussion off with a thoughtful question or by actively listening to your classmates. Participation also includes any in-class assignments, writing exercises, or group work.

Keep in mind that collegiate-level critical thinking and discussion also require respect for your instructor and your classmates. This course is a safe space for all opinions, and I expect that we will use appropriate language, tone, and behavior for all course interactions.

**Quizzes:**
Quizzes will consist of passage identification, key term definition, close reading, and short answer essays.

**Close Reading Guidelines:**
This 3-4 page assignment asks you to focus on a specific aspect of a text as a starting point and, in the process of unpacking it, explore the text further. Think of this short assignment as the opportunity to develop an idea, posit a question, explore an interpretation, or disagree in a scholarly fashion. Submissions should have a solid thesis and sufficient textual evidence, and adhere to MLA format. Pay close attention to the relationship between form and content and also consult the Close Reading Tips handout. Due to Canvas at 10:00am on 10/31/18.

Good papers will:
- **Start small**
  - Remember that 3 pages is not enough space to engage an entire text. Rather, focus on a specific aspect and expound upon the ways in which that aspect relates to the text as a whole.
- **Analyze rather than summarize**
  - You may assume that I am familiar with the required readings. Rather than restating facts, engage the text and offer your own reading.
- **Make connections**
  - The readings for this course have been chosen because they are in many ways part of a similar critical and literary conversation. An issue from one reading may remind you of another text. Feel free to engage more than one text in a response paper if you feel that there is a scholarly dialogue between the two.
- **Cite specific quotes**
  - Using a specific quote helps focus your attention. Interpreting prescient passages and their implications strengthens a reading more than vague generalizations. Also,
identifying key passages often makes it easier to write about any questions you may have.

Event Response:
Once during the quarter, you will attend an on-campus event related to the thematic concerns of this course. Namely, literary or cinematic texts that engage corporeal, national, or generic liminality. I suggest you check the events pages for the departments of Ethnic Studies, Women’s, Gender, and Sexuality Studies, Native American Studies, History, or English. You may also contribute relevant campus events to the Event Response Opportunities discussion on Canvas. You do not have to wait until the due date—in fact, you are encouraged to submit the assignment as early as possible. Due to Canvas at 10:00am on 11/14/18.

Your 2-page written response should include the following:
1) A brief bio of the speaker(s)
2) A brief summary of the content
3) A discussion of how the event’s content relates to our course’s larger focus on liminal corporeal, national, and literary forms.
4) A picture of yourself at the event. You do not need to ask the speakers or event staff to appear in the photo with you.

Discussion Leaders:
Once during the quarter, each student will be part of a group of approximately 3 students, responsible for leading a discussion of the day’s assigned readings. Each group should prepare a 12-minute presentation, as well as generate questions for our larger class discussion. Your presentation should include a 1-2 page handout, which you will submit to Canvas by 5pm the day before your presentation. You will also distribute copies to your peers during your presentation. Your handout should include:
1) An annotated close reading passage from one of the day’s texts.
2) Connections to specific aspects of the form and/or content of the literary texts.
3) Connections to previous course readings.
4) An analysis of the assigned reading’s engagement with corporeal, national, or literary forms.

Course Policies
Attendance:
You are not required to notify me in advance of any absence. However, you are required to check in with a classmate about announcements made in class, and to procure notes. I will take attendance regularly. More than 2 absences will impact your participation grade. Make-up exams will only be given in cases of documented illness or emergency.
Late Assignment Policy:
I do not accept late assignments. If, at my discretion, a student is allowed to submit a late assignment, it will be penalized 1/3 letter grade for every day that it is late, except in cases of documented illness or emergency.

Academic Misconduct:
Don’t do it! Students who commit academic misconduct will receive no credit for the assignment, and may be reported to the Dean of Students. If you have any questions about possible misconduct in your assignment(s) or class performance, drop by my office hours or consult the Student Conduct Code: https://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code

Accessible Education Center:
If you have a documented disability and have made arrangements with the AEC, please notify me to ensure that I make adequate accommodations for you. Information about services and accommodations is available at https://aec.uoregon.edu/

Conventions of Address:
Speaking to a professor, instructor, administrator, staff member, employer, manager, or colleague is different (at least initially) from speaking/texting with a friend, family member, or other familiar relation. In a professional, intellectual context like the University, it is conventional to refer to faculty, administrators, staff, GTFs and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender pronouns/titles, etc.) unless explicitly instructed otherwise. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you’ll reciprocate in kind.

Inclement Weather:
In the case of inclement weather, please check the UO homepage, UO Alerts Blog, and local weather stations for information on travel, closures and cancellations. If inclement weather makes traveling to campus difficult, I will notify you by email about whether we are holding class. Whether or not I decide to hold class, you should use your own judgment about the safety of traveling to campus

Technology-Free Zone:
Unless you have a documented need, refrain from using laptops and cell phones during lecture.

Reading Schedule

Week 1:
9/25: Introductions
     Expectations

Week 2:
10/2: Schuyler, *Black No More* (ch.8-13)
10/4: Jean Toomer, selections from *Cane*: “Becky,” “Blood-Burning Moon,” “Avey”

Week 3:
   **Discussion Leaders:** Asia Alvarez, Manuel Rios, Natalie Swire


Week 4:
10/16: Alice Walker, “Womanist”
   Screening: Beyoncé, “Grown Woman”

10/18: **Quiz 1**

Week 5:
   Screening: Dinh Thai, *Monday*
   **Discussion Leaders:** Jason Bibeau, Alex Dillon, Ruthy Hebard

10/25: Sandra Cisneros, “Woman Hollering Creek,” “Never Marry a Mexican”
   Marcela Christine Lucero-Trujillo, “The Dilemma of the Modern Chicana Artist and Critic”
   **Discussion Leaders:** Carina Myrand, Alexis Rommo, Aisha Pandhair

Week 6:
10/30: Beth Piatote, “Beading Lesson”
   Rebecca Roanhorse, “Your Authentic Indian Experience™”
   Listen to *Levar Burton Reads Podcast*, “Episode 25: ‘Your Authentic Indian Experience™’ by Rebecca Roanhorse”
   **Discussion Leaders:** Keegan Ill, Bailey O’Connor, Gabby Martinez

**10/31: Close Reading Due (10:00AM, Canvas)**
11/1: Cutcha Risling-Baldy, “Why I Teach The Walking Dead in My Native Studies Classes”
   Screening: Nanobah Becker, *The 6th World* and Danis Goulet, *Wakening*
Week 7:
11/6: Ken Liu, “Paper Menagerie”
   Junot Diaz, “Monstro”
   Discussion Leaders: Kai Logue, Ashley Bowden, Ruth Carr, Jeff Qian

11/8: Quiz 2

Week 8:
   Listen to Code Switch Podcast, “The Difficult Math of Being Native American”
   Discussion leaders:

11/14: Event Response Due (10:00AM, Canvas)

   Listen to Levar Burton Reads podcast, “Episode 24: ‘Childfinder’ by Octavia Butler”
   Discussion Leaders: Mikey Brooks, Zoe Haakenstad, Lupe Partida, Tiffany Scott

Week 9:
   Discussion leaders: Cody Ormsbee, Jaryd Weink, Trevor Reed-Jones, Aidan Webb

11/22: University Holiday

Week 10:
11/27: Kahakauwila, “Portrait of a Good Father”
   Discussion Leaders: Amber Cecil, Joshua Plack, Lane Whitmore

11/29: Quiz 3