

ENG 3380 | Section 100

Journey to the West: Asian/American Fantasy

Autumn 2025 | Ohio University
Dr. Edmond Y. Chang

ENG 3380
Section 100
CN 11632
TuTh 11:00 AM-
12:20 PM
Ellis 009
Autumn 2025
Ohio University

Dr. Edmond Y. Chang
331 Ellis Hall
Office Hours:
Tu 1:30-3 PM
Th 2-3 PM
or by appointment
change@ohio.edu



"I want to be firm that the idea of the traditional itself is highly constructed and highly ideological. This version is one among many. There is no original, only endless multiple trails that point into the past. We can never grasp that past. These stories are always about the present."
—Larissa Lai

WHAT IS Asian American fantasy? What critiques, challenges, and possibilities might Asian American fantasy texts, media, and worlds offer? How might we consider Celestine Woo's assertions that "Asian American literature, as a body of work increasingly encompassing other literary genres, can only benefit from greater incorporation of the wonder and enchantment of fantasy. Fantasy can transcend the often quotidian subject matter of Asian American literature, expanding its appeal...Fantasy provides the reader far more than a mere interlude in which to hide from reality." This course takes up these provocations and surveys a range of Asian American "fantasy" 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*, genre literatures like fantasy "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 fantasy, 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 cultures 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 write 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, the ENG 3380 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

"In a time of destruction, create something."

—Maxine Hong Kingston

"Do work that matters. *Vale la pena.*"

—Gloria E. Anzaldúa



Required Course Texts & Materials

- Lawrence Yep. *Dragonwings*.
- Maxine Hong Kingston. *The Woman Warrior*.
- Larissa Lai. *When Fox Is a Thousand*.
- Karen Tei Yamashita. *Tropic of Orange*.
- Gene Luen Yang. *American Born Chinese*.
- Qui Nguyen. *She Kills Monsters*.
- Marjorie Liu and Sana Takeda. *Monstress* (Vol. 1).
- RF Kuang. *The Poppy War*.
- Short readings will be available via Canvas.
- Web and Canvas access and an active Ohio University email account.



Course Requirements

Presentations	(20%)
Quizzes	(10%)
Creative Responses	(10%)
Critical Responses	(20%)
Final Project	(20%)
Class Participation	(20%)

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.
- 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 reflect your engagement, effort, close reading, critical thinking, writing, and participation.

Critical Question Presentation and Roundtable (20%)

You will be a required to sign up in small groups 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.

In-Class Quizzes (10%)

There will be seven or more in-class five-minute quizzes at various times during the semester. These quizzes serve as a review of the week's main ideas, terms, texts, and readings. These quizzes might include brief identifications, fill-in-the-blanks, definitions, and short answers.

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.

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

"I try to give people a different way of looking at their surroundings. That's art to me."

—Maya Lin



"You can learn to change the world or go on being changed by it."

—Laurence Yep

"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

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 2-3 weeks for a **total of 5**. See the response paper prompt for more details.

Mixed-Paper/Mash-Up Final Project (20%)

Your final paper project will be a “mixed-paper,” a multimodal mash-up that collects together three of your short response papers, which you’ll revise, your creative responses, and incorporates the addition of images, verse, and other kinds of evidence, all of which is framed by an introduction and conclusion page. The “mixed-paper” asks you to think critically about the course questions and texts, to make connections, and to create an argument across texts and different kinds of evidence. See the “mixed-paper” final project prompt for more details and explanations.

Participation and Preparedness (20%)

Preparedness and participation form a large component of your final grade. It is essential that you prepare, attend, and participate in class. 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 having the required materials and doing all of the assigned reading or work for class, 4) your **engagement** and **collaboration** in group work, presentations, office hours, and course events, and 5) your completion of all **required threads**, other weekly posts, and overall care and use of the class Canvas—bookmark the address, check and respond regularly, and think of the blog as an extension of class:

<https://ohio.instructure.com/courses/54657>

Attendance

This is not a self-paced course. 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. Chronic or conspicuous attendance or tardiness problems will negatively affect your overall participation grade. **Moreover, absences for more than 14 class sessions may result in a failing grade regardless of reason.** University-sanctioned and reasonable accommodations will be taken into account. **All absences are your responsibility.** If you know you are going to 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 to discuss or make up missed work in a timely manner. You are always responsible for all material covered during your absence.

Assignment Format

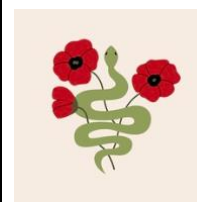
All papers must be produced on a word processor. All documents should be saved in Microsoft Word format (or if necessary as a PDF). All papers must follow the manuscript format outlined by the assignment. Unless instructed otherwise, **all papers must use MLA citation and documentation conventions.** All papers must be neatly printed (in black), stapled in the top, left-hand corner, 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.



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 3380
August 26, 2025
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 (not needed for class texts).



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.

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 OHIO students have already have access) or DropBox.



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 (this includes generative AI),
- 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.

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):** 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) associated 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.

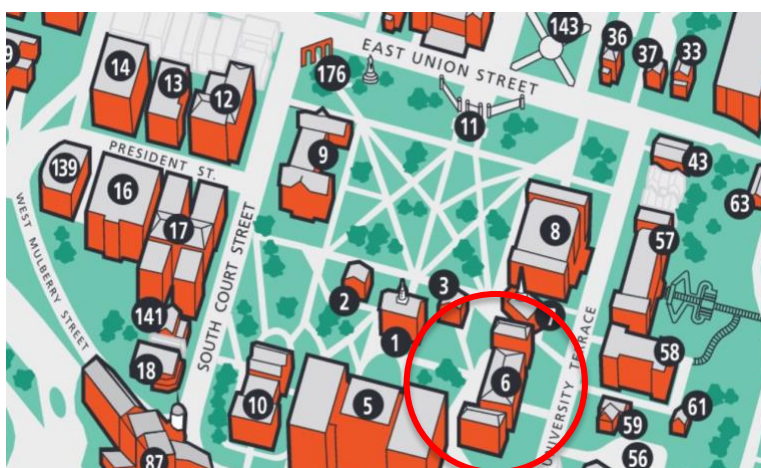


Contact Dr. Chang

Office:
331 Ellis Hall
Office Hours:
Tu 1:30-3 PM
Th 2-3 PM
or by appointment
E-mail:
change@ohio.edu
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.

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/student-success/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>.

Generative AI-Free

This course will be a generative AI free zone. Students are encouraged to explore and understand their relationship to and limits for technology and to develop a philosophy of technology use that reflects their social, cultural, ethical, environmental, and creative values. All assignments submitted for this course should represent your own thinking and effort and should be prepared entirely by you. There may be times when the use of AI-generated text or images would be appropriate in this course, particularly regarding reasonable accommodations and accessibility, but you should **obtain advance permission** from the instructor for any use of generative AI technologies. Without clearance, the use of generative AI at any stage of your work in this course constitutes academic dishonesty and is a violation of course policy and of the Ohio University Student Code of Conduct (see below).

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 (**including an AI's**) work as their own
- a student submitting their 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, and the Office of Community Standards and

"Books help kids to explore the world. They are the real ambassadors."

—Gene Luen Yang



"Writing can't change the world overnight, but writing may have an enormous effect over time, over the long haul."

—Leslie Marmon Silko

"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

Student Responsibility may impose additional sanctions. It is always better to be safe than sorry. Please review the Ohio University Student Code of Conduct, which includes full definitions, procedures, and appeals processes: <https://www.ohio.edu/student-affairs/community-standards/student-code-of-conduct>.

Harassment, Discrimination, and Sexual Misconduct

Ohio University and our course are committed to a safe, supportive, and inclusive learning environment. All OHIO faculty and staff share in the responsibility to create a safe learning environment for students and for the campus as a whole. With the exception of the confidential resources listed below, all OHIO employees are required to report any instances of sexual harassment or other sexual misconduct to the Title IX Coordinator in the Office of Civil Rights Compliance (CRC), even if they learn of it through classroom assignments, discussions, or the like. Reports are made to the Title IX Coordinator in the Office of Civil Rights Compliance and can be made electronically at <https://www.ohio.edu/civil-rights> by selecting the “report sexual misconduct” tab, by phone at 740.593.9140, by fax at 740.593.9168, or by email at titleix@ohio.edu or civilrights@ohio.edu. If you are not yet ready to have something that happened to you or someone else reported to CRC, you can speak confidentially with the Survivor Advocacy Program (740-597-SAFE or <https://www.ohio.edu/survivor>), Counseling and Psychological Services (740.593.1616 or <https://www.ohio.edu/student-affairs/counseling>) or Campus Care (740.592.7100).

Other Policies

See the Course Policies & Syllabus page on the class Blackboard for a more detailed list of statements, requirements, and guidelines:

<https://ohio.instructure.com/courses/54657>

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 25-August 29: INTRODUCTION, CLOSE READING

Introduction to the Course, Outcomes, & Syllabus

Defining Asian American Literature, Asian American Fantasy

Defining Genre, Stereotypes, Tropes, Norms

Alex Raymond, Flash Gordon (1934, excerpt)

Jack London, “The Unparalleled Invasion” (1910).

“Yellow Peril,” http://en.wikipedia.org/wiki/Yellow_Peril

Henderson, “Representation,” *Keywords*

Week 2: September 1-5: ASIAN/AMERICA

Lawrence Yep, *Dragonwings* (1975)

Woo, “Toward a Poetics of Asian American Fantasy: Laurence Yep's

Construction of a Bicultural Mythology”

Tchen, “Asian,” *Keywords*

Gruesz, “America,” *Keywords*

Week 3: September 8-12: GENDER

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

Shu, “Cultural Politics and Chinese-American Female Subjectivity”

Halberstam, “Gender,” *Keywords*

Mon 8/25
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 9/1
Labor Day

Sign Up for
Presentations

Week 1 or 2 CR
required.

September						
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				

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	

Week 4: September 15-19: GENDER
 Maxine Hong Kingston, *The Woman Warrior* (cont.)
 Wu, "Gender," *Keywords*

Week 5: September 22-26: QUEER
 Larissa Lai, *When Fox is a Thousand* (1995)
 Tang, "Crossing Boundaries: the Reconstruction of Queering History and Folktales in Larissa Lai's *When Fox is a Thousand*"
 Somerville, "Queer," *Keywords*

Week 6: September 29-October 3: QUEER
 Larissa Lai, *When Fox is a Thousand* (cont.)
 Tongson, "Queer," *Keywords*

Week 7: October 6-10: MAGICAL REALISM
 Karen Tei Yamashita, *Tropic of Orange* (1997)
 Vint, "Orange County: Global Networks in *Tropic of Orange*"

Week 8: October 13-17: MAGICAL REALISM
 Karen Tei Yamashita, *Tropic of Orange* (cont.)

Week 9: October 20-24
 Gene Luen Yang, *American Born Chinese* (2006)
 Ken Liu, "The Paper Menagerie" (2011)
 Chiu and Roan, "Asian American Graphic Narrative"

Week 10: October 27-31
 Qui Nguyen, *She Kills Monsters* (2011)
 Bray, "Off-Off-Broadway's Performance of Geek Culture"

Week 11: November 3-7: DISABILITY
 Liu & Takeda, *Monstress* (2015)
 Prince, "'No One Made Me; I Was Always Like This': The *Monstress* in Us"
 Adams, Reiss, Serlin, "Disability," *Keywords*

Week 12: November 10-14
 R.F. Kuang, *The Poppy War* (2018)
 Sohn, "Defining and Exploring Asian American Speculative Fiction"

Week 13: November 17-21
 R.F. Kuang, *The Poppy War* (cont.)
 Adeniyi, "Speculative World-Building as a Refracting Prism: An Interview with Rebecca F. Kuang"

Week 14: November 24-28
 R.F. Kuang, *The Poppy War* (cont.)

Week 5 or 6 CR recommended.

Fri 10/10
 Fall Break

Fri 10/31
 Last Day to Drop

November						
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						

11/27-11/28
 Thanksgiving Recess

Week 10 or 11 CR recommended.

Tue 11/11
 Veterans Day
 No Class

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			

Week 15: December 1-5

Shang-Chi and the Legend of the Ten Rings (2021)

Everything, Everywhere All at Once (2022)

K-Pop Demon Hunters (2025)

Chang, "Looking for Asianfuturism: Asian American Science Fiction and Games of Color"

Week 16: December 8-12: FINALS WEEK

Final Project Due