

Test 2: 30 points

Answer **two** of the questions below. Make sure that you support the points you make with ample evidence from the selections you choose to discuss. Also, do not discuss any selection more than one time, and be sure to discuss at least one work of non-fiction.

1. The prefix “meta” means “beyond,” “after,” or “about.” The term “metafiction” thus refers to a form of fiction that highlights its own constructedness, constantly making the reader aware that they are reading a fictional work, and/or reflect on the relationship between literature and life. Choose **two** selections we have read this semester in which the “meta” form is used to enhance the subject matters, themes, or messages.

In your opinion, which of the two selections is more successful with this approach? How? Discuss.

2. George Orwell said: “When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art.’ I write it because there is some lie that I want to expose.” Compare **two** texts we have read in terms of how they attempt to expose a lie people are commonly told. What is the lie? Who tells it? How do both authors try to convince the readers that the lie exists and harms people? How successful are they?
3. Love and stereotypes are often connected in works we have read this latter half of the semester. There are many kinds and forms of love, but there are much fewer and narrower stereotypes. What kinds of people, animals or things do people love? How do limited perceptions complicate the love, affecting how that love is viewed and expressed? Compare and contrast how **two** works portray the interrelationship between love and stereotypes. What unique personal feelings do the pieces convey? How? And in doing so, what biases or ignorance do the texts expose, reinforce, or perhaps overcome?
4. Cross-cultural relationships feature in several of the works on the course. Discuss **two** texts which show contrasting and/or similar obstacles facing cross-cultural couples. In each case what are the origins of such obstacles? Are they cultural, circumstantial, individual or reflective of general social norms? For each story, what are some predictors of a long-lasting cross-cultural relationship for the couple and what are some signs of the relationship ending early?

Fiction

“Admiral” – T. C. Boyle

“Heads of the Colored People” – Nafissa Thompson-Spires

“Omakase” – Weike Wang

“The Manga Artist” – Doug Henderson

“Pity and Shame” – Ursula K. Le Guin

Non-fiction

“Lola’s Story” – Alex Tizon

“I Am a Big Black Man Who Will Never Own a Gun Because I Know I Would Use It” – Kiese Laymon

“The Impact of Microaggressions and Why They Matter” – Simba Runyowa

“Cross-Cultural Marriage Is No Picnic” – Pathik Pathak

“Full House” – David Sedaris

“In Defense of Graphic Novels and Those Who Read Them” – Liesl Shurtliff