

San José State University
Department of English and Comparative Literature
ENGLISH 139: Visiting Writers Seminar
Spring 2015

Instructor:	Prof. Alan Soldofsky
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Office Hours:	M, T 2:30 – 4:00 PM, W 1:30 – 2:45 PM, and Th PM by appointment
Class Days/Time:	W 3:00 – 5:45 PM
Classroom:	Clark 111 (Incubator Classroom)

Course Description

Students will study the works (in the genres of poetry, fiction and nonfiction) of writers who are visiting campus (Michelle Richmond, Randall Mann, Bich Minh Nguyen, Porter Shreve, Kazim Ali, Andrew Lam, David Perez, and Susan Choi) as well as interact with these authors through our Center for Literary Arts (and other campus literary events). See www.litart.org. In addition to critical discussion of their work, we will also explore their biographies and creative processes to see what it might mean to live life as a writer. A few of the authors will visit the class in-person or via Skype. The class is blended, live and online. We will meet in-person once a week and conduct regular class business during the week using the course's Canvas learning managements system course site: <https://sjsu.instructure.com/courses/1142671>.

Course Goals and Student Learning Objectives

Course Goals:

- 1). To read at least one significant recent work by each author appearing on campus for the Center for Literary Arts. www.litart.org
- 2). To write short "Analysis/Response papers on each work read by the class.
- 3). To join two class Book Clubs to learn more about the works and careers of the authors coming to give readings this semester on campus.
- 4). To conduct group research and give a group presentation on at least two authors who will read on campus.
- 5). To write an author event paper reporting on one of the author's events you attend during the semester.

- 6). To prepare questions for the authors visiting the class and reading their work on campus that could be asked in an interview or at her/his presentation.
- 7). To complete a final project: either an editorial analysis of one book or a work of creative writing that emulates and is inspired by one of the authors explored in the course — incorporating lines of poetry or a character, situation, or theme taken from one of the visiting author’s works.

English Department Student Learning Goals

This course supports several of the English Department’s Student Learning Goals. The Department of English and Comparative Literature seeks to foster the intellectual development of its majors by encouraging study of literature and writing—whether creative, technical, or other professional writing. The Department strives to make its majors familiar with a wide range of works of British, American, and World literature, including folk and popular forms; and with the nature of the canon and of canon-formation, including issues of culture, history, race, ethnicity, gender, and sexual orientation.

Learning Objectives:

Upon successful completion of this course, students will be able to:

Student Learning Objectives:	Skills/Knowledge Acquired:	Activities:
SLO 1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.	<ol style="list-style-type: none"> 1. Close reading of works of contemporary fiction. 2. Close reading of works of nonfiction. 3. Close reading of works of contemporary poetry. 	<ol style="list-style-type: none"> 1. Complete short “Response and Analysis” papers (using forms provided). 2. Write a paper describing and analyzing an author’s presentation, based on having read the author’s writing.
SLO 3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.	<ol style="list-style-type: none"> 1. Ability to recognize and emulate (or analyze) the basic elements of fiction and nonfiction narrative, such as narrative design, plot, point-of-view, dialogue, time management, characterization, imagery and description, etc. 2. Ability to recognize and emulate (or analyze) the basic elements of poetry such as poetic mode, style, 	<ol style="list-style-type: none"> 1. Final project: Write an editorial analysis paper on one required book. Or write a work of short fiction or nonfiction, the first chapter of a novel, or 5 – 8 poems that emulate the style, motifs, and themes of one of the author’s required works. Include in your creative work a character, a situation, or lines of poetry you found interesting in the author’s

	rhetorical strategy, allusion, motif/trope, imagery, diction, form meter, etc.	original text. 2. Complete short “Response and Analysis” papers (using forms provided).
SLO 4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively	1. Research: Find and discern quality online primary and secondary sources. 2. Use digital tools, a projector and Smartboard to enhance a literary paper or classroom presentation. 3. Use social media to promote and comment on literary presentations.	1. Book Club group presentations on authors and their works required in the class. Requires online research into posted reviews, critical essays, author interviews, readings, and websites. 2. Post comments about author presentations on social media such as Twitter and Facebook.
SLO 5. Articulate the relations among culture, history, and texts.	1. Use online research to read literary works in a historical and cultural critical context. 2. Conduct productive research on individual author’s literary, historical and cultural influences.	1. Final project: research or creative project option. 2. Book Club in-class group presentations.

Course Activities and Assignments:

Assigned Reading: You are required to read specific works by the visiting authors: Michelle Richmond, Randall Mann, Bich Minh Nguyen, Porter Shreve, Kazim Ali, Andrew Lam, David Perez, and Susan Choi. You will also be assigned some additional readings from primary and secondary sources on the Internet. Be prepared each week by checking the Activities Pages under Modules in Canvas. Then download or print out the online readings. Add your notes and comments in preparation for writing your Analysis/Response paper on that particular author’s work.

Recommended Reading: You will read selections from the recommended reading list as part of the research you do in the author Book Clubs you join (see below). You can also receive Extra Credit for writing additional short Analysis/Response papers on works selected from the recommended list for (see below).

Short Analysis/Response Papers on Assigned Works: For each author, you will write a short- (2 – 3 page) Analysis/Response paper based on your reading of works on the required reading list.

Use (or follow) the Analysis/Response paper forms the instructor has uploaded on Canvas. Comment or analyze at least four of the elements listed. Your grade depends upon both the quality of your writing and the quality of your analysis or response. Write succinctly. You may omit a section (or element) if you have nothing on that subject. (Going on at length about an aspect of the text that doesn't interest you or that you don't understand will not make your paper better—in fact it will have the opposite effect.) You should aim to address at least 85 percent of the elements listed on the form for each individual work required for the semester. These Analysis/Response papers are due the week after class discussion on the author's work concludes. Like all assignments, you will upload your Analysis/Response paper to the appropriately labeled upload link on class Canvas site.

Author Presentation Questions: For each author we read, you will turn in one or two questions that you'd like to ask the author in person. You will turn these questions in on Canvas. You should make the effort to attend every author presentation scheduled on campus during the semester

Book Clubs: You will participate in **two** author Book Clubs during the semester. A single Poetry Book Club will be created for those interested in the three visiting poets: Randall Mann, Kazim Ali, and David Perez. Book clubs will co-lead the discussion of their authors' required work assisted by the instructor. The schedule of Book Club presentations is posted on Canvas, in the weekly Modules. (We will organize the Book Clubs in the first class meeting.)

Book Club Group Presentations: In a creative, interesting format using visuals and digital tools, present to the class (appx. 30 minutes) the following information in any order. Include a one-page handout with copies for class members that contains: a) outlines the key points, and b) an MLA Works Cited list of your sources. Begin NOW researching the author and sharing information you're finding with your group by email and/or in person.

AN ANNOTATED BIBLIOGRAPHY: A list of all the authors' books, in chronological order, with a short annotation that briefly describes each book's plot and central themes/issues. You can get this information from the author's website, Goodreads, Amazon, etc.

BIOGRAPHY: Important and relevant biographical information about the author—not everything. For example, if you talk about where the author went to school, see if you can find which writer/s s/he studied with or other writers who attended the same school. If you mention the author's hometown, see if you can find any information about how that place has influenced her/his writing.

AWARDS and HONORS: Important information about the author's literary achievement—not everything; just significant highlights. If you talk about prizes, explain the significance of the prizes (e.g., look them up to see what the prizes are for, who are past recipients, etc.).

ONLINE PRESENCE: An introduction to the author's website, showing us what it includes and highlighting key portions. Also check to see if the author has any other online presence, such as being the developer of or contributor to another literary site, a Facebook page, Twitter account, etc.

VIDEO: A clip of a video or audio interview with the author and/or video of a reading. Share with us one or two significant moments—followed by your insights/analysis. Choose a “juicy” piece to share, and then analyze it in light of having seen/heard the whole piece. Use digital tools like Google and the research databases at the SJSU library to look for videos. If you can’t find a video/audio, read print interviews and share with us some juicy quotes, again with analysis/insights.

INTERVIEW QUESTIONS: After you have done some research and have read at least some of the author’s work (and therefore developed some good questions to ask, preferably with your group-mates), write up a list of questions that can be submitted to the author via email. Share with the whole class anything in the author’s responses you find intriguing. (Anything the author may say about her/his work, the creative process, and about writing in general.) Explain in your presentation how the author’s answer may shed light on or connect with that author’s themes and obsessions.

CRITICAL RECEPTION: Explore the critical reception to some of the author’s work. Share with us what critics have said about their major works, including the book/s we read. (Search for book reviews and scholarly articles from professional sources—e.g. not Joe’s blog or Amazon reader comments, etc. Use the library databases and contact a librarian if you need help.

CLA FACEBOOK POST: Each group member will write one post for the CLA’s Facebook page on your assigned author. Use the material and information you collect for the author presentation. For example, maybe you discover an interesting interview. Write a short and compelling introduction to post along with the interview.

Author Event Paper: Write a paper (approximately 3 -5 pages) in which you briefly describe what happened and give your thoughtful reaction to one of the literary events you attended. The more you can include specific things the author said, questions that were asked, etc. the better—especially if you link what was said to an analysis (e.g., what meaning you make from what the author said). What new insights did you get into the writer and the writer’s work? What did you think of the way the author presented her/his work, and why? What connections did you make between what the author read/had to say, and why we discussed in class?

Author Questions: For each author we read, you will turn in one or two questions that you’d like to ask the author in person. Questions will be posted on the class Canvas site.

Final Project:

Choice #1: Editorial Analysis of One Book

Choose one of the books you’d like to write about. “You are a minor but useful editor on a good literary magazine. ... Take three stories [or poems] that please you most and three that please you least, six in all [or refer to the whole novel/memoir manuscript], and pretend that they have been offered for publication. Write a report on each of the six stories/poems [or on the novel/memoir

manuscript] to be submitted to a wise, respected, witty and world-weary superior. Do not write as an academic critic, nor as a person drunk on art, nor as a barbarian in the literary market place. Do so as a sensitive person who has a few practical hunches about how stories/poems/novels/memoirs can succeed or fail. Praise or damn as you please, but do so rather flatly, pragmatically, with cunning attention to annoying or gratifying details. Be yourself. Be unique. Be a good editor. The Universe needs more good editors, God knows.” *Loosely taken from Kurt Vonnegut* (Approximately 7 - 10 pages, double-spaced.)

Include a cover sheet that reflects on the following: a) What did you learn/discover/struggle with writing this paper and studying author’s work? b) What do you feel you got out of this course this semester? c) Which book(s), author(s) and/or literary event(s) had the most impact on you, and why? d) What questions and/or insights about reading, writing, authors and/or the literary life have developed for you as a result of this course? e) What would you like to see changed and/or kept the same in this course?

Choice #2: Creative Project

Write a creative project that is “springboarded” off one of the writers explored in this course. The poems can be any length. The prose should be approximately 7 - 10 pages double-spaced. Your choices are:

- 4 - 6 poems in the style of Randall Mann, Kazim Ali, or David Perez. Each of the poems should contain a line or phrase or image that you “stole” from the poet you are emulating.
- A first chapter of a novel in the style Michelle Richmond, Binh Minh Nguyen, Porter Shreve, or Susan Choi. You must use a character in your chapter (major or minor) who appears in one of the novels by these authors. You may want to write this chapter as an imagined sequel to one of the course books (but you’re not not required to do so).
- A chapter of your memoir in the style of Binh Minh Nguyen. The subject should include one of the themes or motifs in Binh Minh Nguyen’s memoir.

Include a cover sheet that reflects on the following: a) Explain how you emulated the style of one of the writers: What did you learn/discover/struggle with writing this project? b) What do you feel you got out of this course this semester? c) Which book(s), author(s) and/or literary event(s) had the most impact on you, and why? d) What questions and/or insights about reading, writing, authors and/or the literary life have developed for you as a result of this course? e) What would you like to see changed and/or kept the same in this course?

Reading List:

Required:

Susan Choi. *A Person of Interest: A Novel*

Lam, Andrew. *Birds of Paradise Lost*

Randall Mann. *Straight Razor: Poems*

Bich Minh Nguyen. *Stealing Buddha's Dinner: A Memoir*
 David Perez. *Love in the Time of the Robot Apocalypse*
 Richmond, Michelle. *Golden State: A Novel*
 Shreve, Porter. *The End of the Book: A Novel*

Recommended:

Kazim Ali, *Bright Felon: Autobiography and Cities*
 Sherwood Anderson, , *Winesburg, Ohio*
 Susan Choi. *An American Woman*
 Susan Choi. *My Education: A Novel*
 Susan Choi, *The Foreign Student*
 Andrew Lam, *East Eats West: Writing in Two Hemispheres*
 Andrew Lam, *Perfumed Dreams: Reflections on the Vietnamese Diaspora*
 Randall Mann, *Breakfast with Thom Gunn*
 Bich Minh Nguyen. *Short Girls: A Novel*
 Michelle Richmond. *Dream of the Blue Room*
 Michelle Richmond. *Hum*
 Michelle Richmond. *No One You Know*
 Michelle Richmond. *The Year of Fog, Bantam*
 Porter Shreve. *The Obituary Writer: A Novel, Mariner Books, paper (ISBN 0395981328).*
 Porter Shreve. *When the White House Was Ours, Mariner Books, paper (ISBN 0618722106).*

eBooks (available from [King Library](#)):

Kazim Ali, [Bright Felon: Autobiography and Cities](#)
 Bich Minh Nguyen, [Stealing Buddha's Dinner](#)
 Alan Soldofsky, *In the Buddha Factory*

ON-LINE RESOURCES:

Course Homepage on Canvas URL	Up-to-date course information, syllabus, class activities, worksheets, reading/writing assigned, instructor and student blogs, presentation notes and slides, website links, etc. https://sjsu.instructure.com/courses/1142671
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. www.poets.org
The Poetry Foundation URL	Publisher of <i>Poetry</i> magazine, an independent literary organization committed to a vigorous presence for poetry in American culture. A large website containing thousands of poems, biographical essays, teaching ideas, blogs, and archived issues of Poetry.

	http://www.poetryfoundation.org/
Associated Writers and Writing Programs (AWP) URL	AWP provides community, opportunities, ideas, news, and advocacy for writers and teachers of writing. http://www.awpwriter.org
Poets & Writers Online URL	Information, support, and guidance for creative <i>writers</i> . Find <i>writing</i> contests, grants for <i>writers</i> , news, small presses, and much more. http://pw.org
Goodreads URL	Discuss your reading with your classmates and friends. Read what others have to say about the books you're reading. http://www.goodreads.com/

Due Dates:

Analysis/Response Papers

- Randall Mann, *Straight Razor* paper: Feb. 18
- Michelle Richmond, *Golden State* paper: Feb. 25
- Bich Minh Nguyen, *Stealing Buddha's Dinner* paper: March 11
- Porter Shreve, *The End of the Book* paper: March 18
- Kazim Ali, *Sky Ward* paper: April 8
- Andrew Lam, *Birds of Paradise Lost* paper: April 15
- David Perez, *Love in the Time of the Robot Apocalypse* paper: April 22
- Susan Choi, *A Person of Interest* paper: May 6

Final Project:

Choice 1 and choice 2: May 13

EXTRA CREDIT:

Reporting on Two Readings

Write a report describing a second CLA event that you have attended.

Write additional Analysis/Response Papers:

Write additional analysis/response papers on works from the Recommended Reading List. Consult with the instructor before you begin writing extra papers.

Grading

Grading of assignments will be based on:

- Thoroughness (you “unpack” your claims by digging into them and citing examples; you explain and analyze the significance of your examples to illustrate and support you ideas).

- Thoughtfulness (offer your own personal insights as related to and contrasted with any outside sources used).
- Organization (ideas move logically from one to the next; you choose examples and quotes that aren't too long and that are incisive and purposeful).
- Fulfillment of requirements.
- Correctness (format, editing, MLA citations).

Late Assignments: Late assignments will be reduced a grade for every class session they are late. This policy helps you to avoid habitual late work and to be prepared to contribute to class discussion. All assignments will be uploaded to Canvas. Not in my office or mailbox, and not as email attachments. Please do not ask for exceptions to this policy. Do Extra Credit if you're concerned about your grade.

A Note on Grades: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs (stanzas).

Grades given conform to the English Department and university grading policy. The Department of English is committed to the differential grading scale as defined in the official SJSU *Catalog* ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

A Note on Plagiarism: Any case of suspected plagiarism or academic dishonesty will be reported to the office of Graduate Studies for further investigation.

Online quizzes and online discussions	10%
Book Club Group Presentation	15%
Facebook Posts and Author Questions	10%
Short Response and Analysis Papers	35%
Literary Event Paper	10%
Final Paper or Creative Project	20%

University Policies

Academic integrity

Avoiding Plagiarism: Plagiarism is the unacknowledged use of somebody else's words or ideas and is considered an instance of academic dishonesty that instructors must report. Repeated

instances of plagiarism will result in a student's expulsion from the University. You commit plagiarism by:

1. Buying, stealing, or borrowing a paper or creative work;
2. Hiring someone to write a paper or creative work;
3. Building on someone's ideas without providing a citation;
4. Or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook.

Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for [Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors. The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner, e.g., "subject to change, announced at least one class meeting in advance.

Campus policy in compliance with the Americans with Disabilities Act

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with the DRC to establish a record of their disability."

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. [Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html](http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html) . [Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/](http://www.sjsu.edu/sac/advising/latedrops/policy/) . Students should be aware of the current deadlines and penalties for adding and dropping classes.

More University Policies (You Should Know)

Estimation of Per-Unit Student Workload: Success in all courses is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical, and practical. Other course structures will have equivalent workload expectations as described in the syllabus.

Recording policies: Common courtesy and professional behavior dictate that students obtain the instructor's permission to make audio or video recordings in class. Such permission allows the recordings to be used for private, study purposes only. Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. Students may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

Student Technology Resources: Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

ENGL 139: Spring 2015 Course Calendar and Reading Assignments—with Links

NOTE: The calendar lists work assigned by week. The assigned readings will be presented by author book clubs groups who will (with the instructor’s assistance) lead discussions in class on dates listed below:

Week 1 Jan. 28	<ul style="list-style-type: none"> • Course Introduction. • Class meeting protocols: Using Canvas. • Book Clubs. Book Club Presentations. • CLA Author Events. • Discovering the narrative design: readings from <i>Narrative Design</i>, Madison Smart Bell. • Introducing Assorted Poems by Randall Mann: “Breakfast with Thom Gunn”; • Introducing Michelle Richmond “Hum” (story). Michelle Richmond Introduces <i>Golden State</i> on “In the Stacks” Interview. Michelle Richmond Reading at UC Berkeley.
Week 2 Feb. 4	<ul style="list-style-type: none"> • DISCUSSION: Randall Mann: <i>Straight Razor</i> Review of Straight Razor (The Rumpus.net) • DISCUSSION: Michelle Richmond: <i>Golden State</i>, chpts 1 - 24. • Questions for Randall Mann and Michelle Richmond. • CLA READING: Michelle Richmond and Randall Mann, MLK Library, 225 – 229, 7 pm.
Week 3 Feb. 11	<ul style="list-style-type: none"> • <i>Golden State</i> chpts 25 – 55. • Discussion: Narrative design of <i>Golden State</i>. • Discussion: Randall Mann’s lyric and narrative poems. • Presentation: Randall Mann—Poetry Book Club
Week 4 Feb. 18	<ul style="list-style-type: none"> • DUE: Randall Man Analysis/Response Paper • Presentation: Michelle Richmond book club • Introduction to Bich Minh Nguyen’s <i>Stealing Buddha’s Dinner</i>, read chpt 1 – 4. • Introduction to Porter Shreve, <i>The End of the Book</i>: chpts 1 – 4 • Discussion: “Departure,” by Sherwood Anderson, (origin of the character, George Willard).
Week 5 Feb. 25	<ul style="list-style-type: none"> • DUE: Michelle Richmond Analysis/Response Paper • Discussion: <i>Stealing Buddha’s Dinner</i>, chpts 5 – 11 • Questions for Bich Minh Nguyen and Porter Shreve. • Bich Minh Nguyen class visit scheduled.

	<ul style="list-style-type: none"> • CLA READING: Bich Minh Nguyen and Porter Shreve, MLK Library, 225 – 229, 7 pm.
Week 6 March 4	<ul style="list-style-type: none"> • <i>Stealing Buddha's Dinner</i>, chpts. 12 – 16. • Presentation: Bich Minh Nguyen Book Club. • Discussion: <i>The End of the Book</i>, chpts 5 – 12. • Presentation on Sherwood Anderson's Winesburg, Ohio: Porter Shreve Book Club.
Week 7 March 11	<ul style="list-style-type: none"> • DUE: Bich Minh Nguyen Analysis/Response Paper. • Discussion: <i>The End of the Book</i>, chpts 13 – 24. • Presentation: Porter Shreve Book Club. • Introducing Kazim Ali. Poetry Book Club. • Kazim Ali, "Write Something on My Wall: Body, Identity, Poetry".
Week 8 March 18	<ul style="list-style-type: none"> • DUE: Porter Shreve Analysis/Response Paper. • Discussion: Kazim Ali Sky Ward. And other poems and prose works. • Introducing Andrew Lam, Andrew Lam Book Club. • READING: Kazim Ali, MLK Library, 225 – 229, 7 pm.
March 23- March 27	<ul style="list-style-type: none"> • SPRING BREAK
Week 9 April 1	<ul style="list-style-type: none"> • Presentation: Kazim Ali, Poetry Book Club. • Discussion: Andrew Lam, <i>Birds of Paradise Lost</i>, pp. 1 – 97. • Questions for Andrew Lam. • Introducing David Perez, <i>Love in the Time of the Robot Apocalypse</i>, Poetry Book Club. • April 2 LURIE AUTHOR READING: Andrew Lam, MLK Library, 225 – 229, 7 pm.
Week 10 April 8	<ul style="list-style-type: none"> • April 7 - CLA READING: David Perez • Questions for David Perez (posted on Canvas). • DUE: Kazim Ali <i>Sky Ward</i> Analysis/Response Paper • Discussion: Andrew Lam, <i>Birds of Paradise Lost</i>, pp. 98 – 200. • Presentation: Andrew Lam Book Club
Week 11 April 15	<ul style="list-style-type: none"> • DUE: Andrew Lam Analysis/Response Paper. • Discussion: David Perez, <i>Love in the Time of the Robot Apocalypse</i>. • Introducing Susan Choi: Susan Choi Book Club. • Susan Choi, <i>Person of Interest</i>, chpts 1 – 5. • Presentation: David Perez, Poetry Book Club.
Week 12 April 22	<ul style="list-style-type: none"> • DUE: David Perez Analysis/Response Paper • Discussion: Susan Choi, <i>A Person of Interest</i>, chpt 6 – 18.

	<ul style="list-style-type: none"> • Questions for Susan Choi. • CLA READING: Susan Choi (Martha Heasley Cox Lecture), MLK Library, 225 – 229, 7 pm.
Week 13 April 29	<ul style="list-style-type: none"> • Discussion: <i>Person of Interest</i>, chpts 19 - 26 • Presentation: Susan Choi Book Club • Class selects an assigned reading finale for discussion and analysis.
Week 14 May 6	<ul style="list-style-type: none"> • DUE: Susan Choi Analysis/Response Paper. • Discussion: Class selected reading. • Workshop: Creative Emulations
Week 15 May 13	<ul style="list-style-type: none"> • Workshop: Creative Emulations • Discussion and Analysis: Class selected finale.
Finals May 20	<p>FINAL MEETING</p> <ul style="list-style-type: none"> • Workshop: Creative Emulations