

**San José State University**  
**Department of English and Comparative Literature**  
**ENGLISH 139: Visiting Writers Seminar**  
**Spring 2018**

**Instructor:** Prof. Alan Soldofsky  
**Office Location:** FO 106  
**Telephone:** 408-924-4432  
**Email:** [alan.soldofsky@sjsu.edu](mailto:alan.soldofsky@sjsu.edu)  
**Office Hours:** M, T, W, 3:30 – 4:45 PM,  
and Th PM by appointment  
**Class Days/Time:** W 1:30 – 2:45 PM  
**Classroom:** Clark Hall 238

**Course Description**

Students will study the works (in the genres of poetry, fiction and nonfiction) of writers who are visiting campus (Viet Thanh Nguyen, Natalie Baszile, Don George, Javier Zamora, Juan Felipe Herrera, Peter Balakian, Carmen Giménez Smith, and Dana Gioia) as well as interact with these authors through our Center for Literary Arts and Legacy of Poetry Festival (and other campus literary events). See [www.litart.org](http://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:

**Reading List:**

**REQUIRED:**

Peter Balakian, *Ozone Journal*, (paper)  
Peter Balakian, *Lucky Black Dog of Fate*, (paper)  
Natalie Baszile. *Queen Sugar*, (paper)  
Don George. *The Way of Wanderlust*, (paper)  
Dana Gioia. *99 Poems: New and Selected*, (paper)  
Juan Felipe Herrera. *Notes on the Assemblage*. (paper)  
Viet Thanh Nguyen. *The Refugees*, ISBN: 978-0802126399  
Carmen Giménez Smith. *Milk and Filth*, (paper)  
Carmen Giménez Smith. *Cruel Futures*, (paper)

Javier Zamora. *Unaccompanied*, (paper)

**RECOMMENDED:**

Peter Balakian, *June-tree: New and Selected Poems, 1974-2000*, (paper)

Juan Felipe Herrera. *187 Reasons Mexicanos Can't Cross the Border: Undocuments*, (paper)

Viet Thanh Nguyen. *The Sympathizer* (paper)

Carmen Giménez Smith. *Bring Down the Little Birds*, (paper)

Alan Soldofsky, *In the Buddha Factory*, (paper)

**SCHEDULE OF READINGS AND EVENTS:**

Natalie Baszile: February 8, 7:00 p.m., 225 MLK Library

Don George: March 20, 7:00 p.m., 225 MLK Library

Javier Zamora: April 2, 4:00 p.m., Steinbeck Center, MLK Library

Juan Felipe Herrera (talk/reading): April 9, 7:00 – 8:00 p.m., location TBA

Peter Balakian reading and conversation: April 12, 7:00 p.m. Hammer Theatre

Carmen Giménez Smith: April 19, 4:00 p.m., Steinbeck Center, MLK Library

Dana Gioia: April 23, 4:00 p.m., MLK Library, location TBA.

**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. <a href="https://sjsu.instructure.com/courses/1142671">https://sjsu.instructure.com/courses/1142671</a>
Academy of American Poets URL	Large resource with thousands of poems, essays, biographies, weekly features, and poems for special occasions. <a href="http://www.poets.org">www.poets.org</a>
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. <a href="http://www.poetryfoundation.org/">http://www.poetryfoundation.org/</a>
Associated Writers and Writing Programs (AWP) URL	AWP provides community, opportunities, ideas, news, and advocacy for writers and teachers of writing. <a href="http://www.awpwriter.org">http://www.awpwriter.org</a>
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. <a href="http://pw.org">http://pw.org</a>

Goodreads URL	Discuss your reading with your classmates and friends. Read what others have to say about the books you're reading. <a href="http://www.goodreads.com/">http://www.goodreads.com/</a>
---------------	---

## 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](http://www.litart.org) and the Legacy of Poetry Festival.
- 2). To write a 500 – 750-word “Analysis/Response Paper” on selected required works by visiting authors assigned in 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 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 at least three written questions for the authors visiting the 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 work by a visiting author, or a work of creative writing that emulates one of the authors’ works assigned 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	1. Close reading of works of contemporary fiction. 2. Close reading of works of	1. Complete short “Response and Analysis” papers (using forms

<p>articulate the value of close reading in the study of literature, creative writing, or rhetoric.</p>	<p>nonfiction. 3. Close reading of works of contemporary poetry.</p>	<p>provided). 2. Write a paper describing and analyzing an author's presentation, based on having read the author's writing.</p>
<p>SLO 3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.</p>	<p>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, rhetorical strategy, allusion, motif/trope, imagery, diction, form meter, etc.</p>	<p>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 original text. 2. Complete short "Response and Analysis" papers (using forms provided).</p>
<p>SLO 4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively</p>	<p>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.</p>	<p>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.</p>
<p>SLO 5. Articulate the relations among culture, history, and texts.</p>	<p>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.</p>	<p>1. Final project: research or creative project option. 2. Book Club in-class group presentations.</p>

## **Course Activities and Assignments:**

**Assigned Reading:** You are required to read specific works by the visiting authors: Viet Thanh Nguyen, Natalie Baszile, Don George, Javier Zamora, Juan Felipe Herrera, Peter Balakian, Carmen Gimenez Smith, and Dana Gioia. Be prepared to participate in Visiting Author Discussions on each author 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

**Short Analysis/Response Papers on Assigned Works:** For each author, you will write a short- (500 – 750 word) analysis/response paper based on your reading of one of the works assigned to be discussed in class. 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 prose 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.) 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 assignment upload link on Canvas.

**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. Book clubs will co-lead the discussion of their authors' required work assisted by the instructor. Book Club members will post discussion questions for the class to reply to on Canvas for each writer we are scheduled to read this semester. The schedule of Book Club presentations is posted on Canvas. (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 (approx. 20 - 30 minutes) the following information in any order. Include slides or notes you can post for the presentation that: 1) outlines the key points; 2) include 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.

Include in the Book Club also the following elements about the author:

- **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, followed by your insights/analysis. 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 (or Legacy of Poetry Day’s) Facebook page on your assigned author. Use the material and information you collect for the author presentation for your post.. For example, maybe you discover an interesting interview. Write a short and compelling introduction to post along with the interview.

#### ONE-UNIT CREDIT ENHANCEMENT

*Because ENGL 139 is now a 4-unit course, the instructor is obliged to require additional assignments, called a “one-unit credit enhancement.”*

**Author Event Paper:** Write two author-event papers (approximately 3 -5 pages) in which you briefly describe the author's reading or presentation, and then give a thoughtful reaction to what the author read. The more you can include specific things the author said which you can cite, the better the paper. What new insights did you get into the writer and the writer's work hearing it read? 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? These papers should be submitted on Canvas no later than two weeks following the event you attended.

### **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 criticize as you please, but do so rather flatly, pragmatically, with 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 writing project based on a work by one of the writers read in this course. The poems can be any length. The prose should be approximately 7 - 10 pages double-spaced; or 2 – 3 poems (single spaced). Your choices are:

- 2 or 3 poems in the style of Javier Zamora, Juan Felipe Herrera, Carmen Giménez Smith, or Dana Gioia. Each of the poems should contain a line, phrase, or image "stolen" from the poet you are emulating.
- A short story of first chapter of a novel in the style of Natalie Baszile or Viet Thanh Nguyen. You must use a character in your chapter (major or minor) who appears in one of the works by these authors.

- A travel essay or chapter of a memoir in the style of Don George or Peter Balakian. The subject should include one of the themes or motifs in these authors' works.

Include a preface that reflects on the following: 1) Explain how you emulated the style of one of the authors assigned for our class: What did you learn/discover/struggle with writing this project? 2) What do you feel you got out of this course this semester? 3) Which book(s), author(s) and/or literary event(s) had the most impact on you, and why? 4) What questions and/or insights do you have about reading, writing, authors and/or the literary life that have come up for you as a result of this course? 5) What would you like to see changed and/or kept the same in this course?

### **Due Dates:**

Short Response/Analysis Papers: See Course Calendar (due on various dates throughout the semester).

Author Event Papers: You must submit two. (Due approximately two weeks after the event you attended.)

Natalie Baszile: February 21

Viet Thanh Nguyen: March 12

Don George: April 4

Javier Zamora: April 16

Peter Balakian: April 25

Juan Felipe Herrera: April 30

Carmen Giménez Smith: May 2

Dana Gioia: May 7

Editorial Analysis or Creative Writing Emulation: May 22.

### **EXTRA CREDIT:**

#### **Reporting on Additional Readings**

*Requires instructor's permission.*

Write an additional analysis/response paper describing another CLA or Legacy of Poetry Day event that you have attended.

### **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 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 forums and 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.

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. 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.

#### **More University Policies**

The link below contains university-wide policy information relevant to all courses, such as additional information on academic integrity, accommodations, etc.

<http://www.sjsu.edu/gup/syllabusinfo/>

## ENGL 139: Spring 2018 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:*

<p><b>Week 1</b> Jan. 24</p>	<ul style="list-style-type: none"> <li>• Course Introduction and Overview.</li> <li>• Student Self-Introductions</li> <li>• Class meeting protocols: Using Canvas.</li> <li>• Book Clubs. Book Club Presentations.</li> <li>• <a href="#">CLA Author Events</a>.  </li> <li>• SJSU Legacy of Poetry Festival (April)</li> <li>• Reading Assigned: from <i>Queen Sugar</i>, Chapters 1 – 6: note key passages that illustrate character development; dialog; setting (imagery), raising action (conflict); time management; point-of-view.</li> </ul>
<p><b>Week 2</b> Jan. 29</p> <p>Jan. 31</p>	<ul style="list-style-type: none"> <li>• Book Club Sign-Ups and brief Book Club meetings.</li> <li>• DISCUSSION: Natalie Baszile. Background for her novel. Protagonists; setting; writing style.</li> <li>• READING ASSIGNED: <i>Queen Sugar</i>, Chapters 6 – 10: note key passages that illustrate character development; dialog; setting (imagery), raising action (conflict); time management; point-of-view.</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• DISCUSSION: (Chapters 6 – 10.) What appeals to you most about <i>Queen Sugar's</i> characters; who are you rooting for? What appeals to you so far about Natalie Baszile's prose style? What questions do you have so far for the author?</li> <li>• READING ASSIGNED: <i>Queen Sugar</i>, Chapters 11 – 20: note key passages that illustrate character development; dialog; setting (imagery), raising action (conflict); time management; point-of-view.</li> </ul>
<p><b>Week 3</b> Feb. 5</p> <p>Feb. 7</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: (Chapters 11 – 20.) What appeals to you most about <i>Queen Sugar's</i> characters; who are you most sympathetic for? Have you changed loyalties? What are the sources of conflict in the rising action? What appeals to you so far about Natalie Baszile's prose style? What questions do you have so far for the author?</li> <li>• READING ASSIGNED: <i>Queen Sugar</i>, Chapters 20 - 30: note key passages that illustrate character development; dialog; setting (imagery), raising action (conflict); time management; point-of-view</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• DISCUSSION: (Chapters 20 – 30.) What appeals to you most about <i>Queen Sugar's</i> characters; who are you most sympathetic for? Have</li> </ul>

Feb. 8	<p>you changed loyalties? What are the sources of conflict in the rising action? What appeals to about Natalie Baszile’s prose style? What questions do you have now for the author?</p> <ul style="list-style-type: none"> <li>• BOOK CLUB: Natalie Baszile Book Club. Presentation on <i>Queen Sugar’s</i> critical reception, and the spin off TV series that has been produced on the O Network. Other things you didn’t know about Natalie Baszile.</li> <li>• READING ASSIGNED: Selected travel essays from <i>The Way of Wanderlust</i>. See details on Canvas. Online: Don George,” <a href="#">The New World of Travel Writing</a>.”</li> <li>• LISTEN: Interview with Don George on <a href="#">The Ethical Traveler</a> podcast.</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• NATALIE BASZILE READING: 7 p.m., 225 MLK Library.</li> </ul>
<b>Week 4</b> Feb. 12	<ul style="list-style-type: none"> <li>• DISCUSSION: The ethics and problematics of travel writing. What makes good travel writing? Attitude and orientation of travel writers and Don George in particular.</li> <li>• READING ASSIGNED: Travel essays from <i>The Way of Wanderlust</i>, pp. xi (Introduction) – 83. (Skim them, and then read the ones you like again closely.)</li> </ul>
Feb. 14	<ul style="list-style-type: none"> <li>• DISCUSSION: Traveling to developing countries, encounters with nature and with locals. George’s writing style. What you liked and what you didn’t like from the writings assigned.</li> <li>• READING ASSIGNED: Travel essays from <i>The Way of Wanderlust</i>, pp. 86 – 132. (Skim them, then read the ones you like again closely.)</li> <li>• DUE: Natalie Baszile short analysis/response paper.</li> </ul>
<b>Week 5</b> Feb. 19	<ul style="list-style-type: none"> <li>• DISCUSSION: Traveling to developing versus developed countries, encounters with nature and with locals. George’s writing style. What you liked and what you didn’t like from the writings assigned.</li> <li>• READING ASSIGNED: Selected travel essays from <i>The Way of Wanderlust</i>. See details on Canvas.</li> </ul>
Feb. 21	<ul style="list-style-type: none"> <li>• DISCUSSION: Traveling to natural sites, encounters with nature and with local people and guides. What you liked and what you didn’t like from the writings assigned.</li> <li>• BOOK CLUB: Don George presentation.</li> <li>• READING ASSIGNED: Selections from Viet Thanh Nguyen, <i>The Refugees: Two Essays</i>”; <a href="#">“War Years”</a>; <a href="#">“Someone Else Besides You.”</a></li> <li>• DUE: Natalie Baszile short response/analysis paper.</li> </ul>

<p><b>Week 6</b> Feb. 26</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: Discussion of Viet Thanh Nguyen’s Two Essays”; “<a href="#">War Years</a>”; and “<a href="#">Someone Else Besides You.</a>”. Difference between immigrants, refugees, and travelers.</li> <li>• READING ASSIGNED: Stories from <i>The Refugees</i>: “Black-Eyed Women” and “The Other Man.”</li> </ul>
<p>Feb. 28</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss Viet Thanh Nguyen stories “Black-Eyed Women” and “The Other Man.” The discuss protagonists. Which are sympathetic and which are not? Which seem the most autobiographical? What did you like? What did you have problems with? How is the author’s presence (and his anger) detected in the writing?</li> <li>• READING ASSIGNED: Stories from <i>The Refugees</i>: “The Transplant” and “I’d Love You to Want Me.”</li> <li>• DUE: Don George short analysis/response paper.</li> </ul>
<p><b>Week 7</b> March 5</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: Discussion of Viet Thanh Nguyen stories from <i>The Refugees</i>: “The Transplant” and “I’d Love You to Want Me.”</li> <li>• . Discuss Nguyen’s protagonists. Who do they represent the refugee experience? Which characters are sympathetic and which are not? Which seem the most autobiographical? What did you like? What did you have problems with? How is the author’s presence (and his anger) detected in the writing?</li> <li>• BOOK CLUB: Viet Thanh Nguyen presentation.</li> <li>• READING ASSIGNED: Chapters from <i>Black Dog of Fate</i>, pp. 3 – 72.</li> </ul>
<p>March 7</p>	<ul style="list-style-type: none"> <li>• INSTRUCTOR ATTENDING AWP: CLASS WILL TAKE PLACE ON CANVAS ONLY.</li> <li>• DISCUSSION: Discuss <i>Black Dog of Fate</i>, pp. 3 – 72. What is the narrator/protagonist’s backstory? Who are the Armenians? What is the Armenian genocide? What is the significance of Balakian’s early years growing up in the New Jersey suburbs?</li> <li>• READING ASSIGNED: Chapters from <i>Black Dog of Fate</i>, pp. 73 – 143.</li> <li>• VIEWING: On your own watch <a href="#">They Shall Not Perish: The Story of Near East Relief</a>.</li> </ul>
<p><b>Week 8</b> March 12</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss <i>Black Dog of Fate</i>, pp. 73 – 143. Who is the narrator/protagonist’s father and mother and how do they present themselves? Who is his grandmother and how does his grandmother present herself? Who are the Aunties Gladys and Nona, and how do they present themselves? How does Balakian rebel against his suburban upbringing? How does he discover his ethnicity?</li> <li>• READING ASSIGNED: Chapters from <i>Black Dog of Fate</i>, pp. 147 – 208.</li> </ul>

March 14	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss <i>Black Dog of Fate</i>, pp. 147 – 208. What was the Armenian genocide? How does he learn about the Armenian genocide? How do Balakian’s parents, aunts, and grandparents respond to their family’s history. How does Balakian’s response to the genocide evolve as he learns more about what happened? What do you feel about what you learned about the genocide?</li> <li>• READING ASSIGNED: Chapters from <i>Black Dog of Fate</i>, pp. 209 – 289.</li> </ul>
<b>Week 9</b> March 19	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss <i>Black Dog of Fate</i>, pp. 209 – 289. What is the history the Armenians in Anatolia? What is Turkey’s role in the cover-up of the genocide? What is Balakian’s response to the official Turkish attitude towards Armenian history?</li> <li>• READING ASSIGNED: Poems from <i>Ozone Journal</i>.</li> <li>• VIEWING: On your own watch Peter Balakian read from his <a href="#">Ziggurat poems</a> (containing elegies for 9/11).</li> <li>• DUE: Viet Thanh Nguyen short analysis/response paper.</li> </ul>
March 20	<ul style="list-style-type: none"> <li>• DON GEORGE READING: 7 p.m., 225 MLK Library.</li> </ul>
March 21	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss selected poems from <i>Ozone Journal</i>, with special focus on the title sequence. Discuss the style and the literary modes and devices used in Balakian’s poems.</li> <li>• BOOK CLUB: Peter Balakian presentation.</li> <li>• READING ASSIGNED: Poems from <i>Unaccompanied</i>.</li> </ul>
March 26 - March 30	SPRING BREAK
<b>Week 10</b> April 2	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss selected poems from <i>Unaccompanied</i>. Discuss Javier Zamora and the significance and style of his poems. Discuss the similarities and differences between Zamora’s and Balakian’s poetry.</li> <li>• READING ASSIGNED: Poems from <i>Notes on the Assemblage</i> and other Juan Felipe Herrera poems (and readings) posted on Canvas.</li> <li>• BOOK CLUB: Javier Zamora Presentation.</li> </ul>
April 4	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss selected poems from <i>Notes from the Assemblage</i> and other Juan Felipe Herrera poems assigned. Discuss Herrera’s poetry’s style and modes. Discuss how Herrera’s poems participate in the poetry of migration and diaspora. How does Herrera’s poetry represent itself within and beyond Herrera’s ethnic identity?</li> <li>• READING ASSIGNED: More poems from <i>Notes from the Assemblage</i>.</li> </ul>

<p><b>Week 11</b> April 9</p>	<ul style="list-style-type: none"> <li>• SPECIAL EVENT: Painted Poems lecture/workshop, San Jose Museum of Art. Class meets at SJMA, location TBA.</li> <li>• DISCUSSION: What is your favorite(s) Juan Felipe Herrera poem(s)? Why?</li> <li>• READING ASSIGNED: Selected poems from Carmen Giménez Smith, <i>Milk and Filth</i>.</li> <li>• DUE: Javier Zamora short analysis/response paper.</li> </ul>
<p>April 11</p>	<ul style="list-style-type: none"> <li>• BOOK CLUB: Juan Felipe Herrera presentation.</li> <li>• DISCUSSION: What are your favorite poem(s) from Carmen Giménez Smith's <i>Milk and Filth</i>? Why?</li> <li>• READING ASSIGNED: Select poems from <i>Cruel Futures</i>.</li> </ul>
<p>April 12</p>	<ul style="list-style-type: none"> <li>• LEGACY OF POETRY DAY READING: 5:00 – 6:30 p.m., Hammer Theatre Café.</li> <li>• PETER BALAKIAN READING: Followed by Conversation with SJSU President Mary Papazian, 7:00 p.m., Hammer Theatre. Click here for tickets.</li> </ul>
<p><b>Week 12</b> April 16</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: Discuss Carmen Giménez Smith poems from <i>Milk and Filth</i> and <i>Cruel Futures</i>. What are your favorite Carmen Giménez Smith poems? Why?</li> <li>• READING ASSIGNED: Poems from Dana Gioia <i>99 Poems</i>. Online: "<a href="#">Ballad of Jesus Ortiz</a>."</li> </ul>
<p>April 18</p>	<ul style="list-style-type: none"> <li>• BOOK CLUB: Carmen Giménez Smith presentation.</li> <li>• DISCUSSION: Discuss "<a href="#">Ballad of Jesus Ortiz</a>" and poems from <i>99 Poems</i>.</li> <li>• READING ASSIGNED: More poems from <i>99 Poems</i> and assorted Dana Gioia online.</li> </ul>
<p>April 19</p>	<ul style="list-style-type: none"> <li>• CARMEN GIMÉNEZ SMITH READING: Followed by conversation with Alan Soldofsky and by book signing.</li> </ul>
<p><b>Week 13</b> April 23</p>	<ul style="list-style-type: none"> <li>• DISCUSSION: More poems from <i>99 Poems</i> and assorted Dana Gioia poems online</li> <li>• DANA GIOIA READING: 4:00 p.m., MLK Library, location TBA.</li> </ul>
<p>April 25</p>	<ul style="list-style-type: none"> <li>• BOOK CLUB: Dana Gioia presentation.</li> <li>• WORKSHOP: Creative Assignment.</li> <li>• DUE: Peter Balakian short analysis/response paper.</li> </ul>
<p><b>Week 14</b> April 30</p>	<ul style="list-style-type: none"> <li>• WORKSHOP: Creative Assignment (continued).</li> <li>• DUE: Juan Felipe Herrera short analysis/response paper.</li> </ul>

May 2	<ul style="list-style-type: none"> <li>• WORKSHOP: Creative Assignment (continued).</li> <li>• Carmen Giménez Smith short analysis/response paper.</li> </ul>
<b>Week 15</b> May 7	<ul style="list-style-type: none"> <li>• WORKSHOP: Creative Assignment (continued).</li> <li>• DUE: Dana Gioia short analysis/response paper.</li> </ul>
May 9	<ul style="list-style-type: none"> <li>• WORKSHOP: Creative Assignment and Analytical Assignment (continued).</li> </ul>
<b>Week 16</b> May 14	<ul style="list-style-type: none"> <li>• WORKSHOP: Creative Assignment and Analytical Assignment (last day).</li> <li>• DUE: Last date to submit author/event papers on Canvas.</li> </ul>
<b>FINAL WEEK</b> May 22 (START 12:15 p.m.)	<ul style="list-style-type: none"> <li>• FINAL MEETING: Readings, make-up presentations and workshops. End of semester celebration.</li> <li>• DUE: Last date to submit final projects on Canvas—absolute deadline (will not accept papers after this date).</li> <li>• INSTRUCTOR READS HIS POEMS.</li> </ul>