

BINGHAMTON
UNIVERSITY
STATE UNIVERSITY OF NEW YORK

ENG 270 – AMERICAN LIT
AUTUMN 2026 SYLLABUS
TR 9:45 – 11:15AM
ADMISSIONS CENTER ROOM 189



[JUMP TO COURSE SCHEDULE](#)

INSTRUCTOR INFORMATION

Instructor Name: Chris Gortmaker

Email: cgortmaker@binghamton.edu

Office Location: [Library North Ground 50](#)

Office Hours: Fridays from 1-4PM, in-person preferred but Zoom is available. To further explore questions and ideas you develop in your reading or that occur to you in seminar, I encourage you to attend my office hours. **Sign up [here](#)**, via the link found in my email signature, or at chrisgortmaker.com/office-hours. You can always email me to find other times. Don't hesitate to come by or get in touch—even if your question or idea feels confused, and particularly if you're struggling with the course and would like support. Office hours conversations can be an important part of your college experience. Let's think together.

HOW TO COMMUNICATE WITH ME

Communication over email is best. If you have a question about an assignment, absence, reading quiz, or grade, reach out to one of the teaching assistants and include me as a "Cc" recipient of your email. If you have a question about meeting with me, feel free to email me directly. I'll try my best to get back to you within a day. If your email is urgent, send a follow-up email—I appreciate it! I will often not be able to reply to email on weekends.

TEACHING ASSISTANT/COURSE SUPPORTS

- **Name:** Sydney Nguyen
- **Email:** snguyen14@binghamton.edu
- **Office Location:** Library North Ground 61
- **Office Hours:** Wednesdays 1-2PM (or email to find another time)

- **Name:** Brooke Brassell
- **Email:** cbrasse1@binghamton.edu
- **Office Location:** Library North Ground 71
- **Office Hours:** Tuesdays 8:00-9:00AM (or email to find another time over Zoom)

COURSE MATERIALS

REQUIRED TEXTS (AVAILABLE AT UNIVERSITY BOOKSTORE):

- **9780307278449** — *The Bluest Eye*, Toni Morrison — Vintage International, intro by Jacqueline Woodson — \$19.00 — Paperback

OTHER REQUIREMENTS: SUPPLIES, SOFTWARE AND APPS

- Internet and Brightspace access
- A Google account for Google Docs
- One physical notebook for your Commonplace Book

- Another notebook or digital document for your general reading notes

RECOMMENDED TEXTS & OTHER READINGS

- **9781250081339** — *10:04*, Lerner, Ben — \$18.00 — Paperback

COURSE DESCRIPTION & OBJECTIVES

This course considers American literary production from its contested origins up to the present day, giving particular consideration to the ecological sensibilities and technological innovations that have shaped it. Through this perspective, students will come to understand America not as a stable unit of analysis but rather as an entity whose frontiers, ecosystems, political economies, social conflicts, and cultural formations are constantly changing, giving rise to diverse forms of “American” writing about nature and the technological nature of writing itself. With a focus on short fiction and poetry and forays into film, photography, comics, and the novel, we’ll explore the evolving artistic ambitions and contexts of American literature while honing close reading skills fundamental to literary studies.

CREDIT HOURS & EXPLANATION

This course is a 4-credit course, which means that in addition to the scheduled lectures/discussions, students are expected to do at least 9.5 hours of course-related work each week during the semester. This includes things like: completing assigned readings, preparing writing assignments, and other tasks that must be completed to earn credit in the course.

GENERAL EDUCATION INFORMATION

- **FYA - First Year Appropriate**
- **H – Humanities**
 - demonstrate knowledge of the conventions and methods of at least one of the humanities
 - recognize and analyze nuance and complexity of meaning through critical reflections on text, visual images, or artifacts
- **W - Writing (Harpur Req)**
 - produce a minimum of 10 pages of writing
 - acquire considerable experience in and feedback on writing as a tool of college-level learning

FORMAT AND PROCEDURES

Two lectures per week. Attendance at lecture is required and will be assessed via a sign-in sheet. In-class pop reading quizzes will be open-note and open-book.

Lectures typically will shuttle between the assigned texts and a range of other materials, making connections between our readings and social history. Sometimes we will engage with only a tiny snippet of the reading during lecture; other lectures will take fuller or even summary account of the texts. The “coverage” of each lecture has no relationship to your preparation for lecture: always read completely and carefully. Your quizzes, essays, and exams will be based on both the reading assignments and the content of lectures.

ASSIGNMENTS

COMMONPLACE BOOK

You will create this dynamic book of quotations, annotations, questions, observations, diagrams, drawings, etc., over the course of the semester. You must use a physical notebook and write by hand, unless you require other accommodations. You must write and submit one entry per week of class as a way to organize your thinking. Each entry must incorporate these four components:

1. *Copy out* one substantial passage from the week’s reading that is intriguing or confounding or related to broader questions/themes explored within the course. You’ll be reading by hand, so to speak. This practice should train your attention on things like syntax, rhythm, diction. Focus on what resonates with your particular interests. Good choices will be moments in the text that you feel helpfully illuminate the larger argument or point, that raise questions for you on a first read and that you think you’d like to spend more time with, or ones that you simply find difficult, even confounding. Occasionally, you may also feel drawn to a passage that is beautiful or moving! Be sure to note the title of the work and the page number of the passage you’ve chosen.
2. *Annotate* this handwritten text, identifying important terms or themes, pulling out memorable turns of phrase or strategies of argument or description, commenting on the text through a process of explication and unpacking (the Latin root *explicare* means “to unfold”). Feel free to color-code, draw pictures/diagrams/lines, or use other creative annotations. Week to week, I will also do my best to print out images so that you can mark them up. Get creative!
3. In two to three bullet points, note your *observations* about the passage.

4. Include one to two interesting *questions* you have about the material.

Each time you complete an entry, upload a fully readable scan of it to the correct assignment page on Brightspace. Your upload must be a PDF. If you have an iPhone, use the Preview app to create the scan. If you have Android, use the Google Drive app.

Entries will also help you prepare for class discussion, and you should have your commonplace book ready at hand in class. Finally, and crucially, your Commonplace Book should not be the only form of notes you take for this class—it is meant to lend structure to your note-taking, which, in one form or another, should accompany any reading you do for this course. You might think of your Commonplace Book as the place you turn, beyond your usual notebook or notes document, when you are particularly struck by a passage and want to dig deeper.

ESSAYS

See Brightspace. I will share prompts and drafting exercises for the three short essays on Brightspace well in advance of their submission deadlines.

PARTICIPATION SELF-EVALUATION

At three points throughout the semester you will complete a brief reflection on your participation in the class, setting goals for yourself, reflecting how you've approached these goals, possibly revising your goals, evaluating your overall participation, and ultimately giving yourself a participation grade (subject to my approval).

GRADING

You will need a D to successfully pass this course.

HOW YOU WILL BE GRADED

- **Participation Self-Evaluation – 5%**
 - Self-evaluated on a 1-10 scale, with instructor approval
- **Commonplace Book — 20%**
 - 16 entries, graded for completion
- **Pop Reading Quizzes – 15%**
 - 15 multiple choice and/or short answer, lowest 2 dropped
- **Essays**
 - **Ekphrasis Essay — 5%**
 - 2-3 pages, graded on a ✓+/- scale
 - **Close Reading Essay I —12.5%**

- 4-5 pages, graded on a $\sqrt{+/-}$ scale, with drafting exercise graded for completion
- **Close Reading Essay II — 12.5%**
 - 4-5 pages, graded on a $\sqrt{+/-}$ scale, with drafting exercise graded for completion
- **Exams:** *bring your own blue book* for passage ID and essay questions, graded on an A-F scale
 - **Midterm — 15%**
 - Held in-class on Thursday, Oct. 22
 - **Final Exam — 15%**
 - Date and location TBA

GRADING SCALE

Grade	Percent Range
A	95 – 100%
A-	90 – 94%
B+	87 – 89%
B	83 – 86%
B-	80 – 82%
C+	76 – 79%
C	70 – 75%
D	60 – 69%
F	59% and below

GRADING POLICIES

Assignment dates and deadlines are scheduled strategically for grading and course flow. Deadlines are strictly followed not only for course purposes, but to also help you develop time management skills you will need in your future career. Therefore, the following policies exist:

LATE WORK:

Assignments evaluated on a letter-grade scale that are submitted late without an agreed-upon extension will be docked half a letter grade for the first 24 hours they are late. Further grade penalties for work that's submitted past 24 hours late will be assessed on a case by case basis. Assignments evaluated on a complete/incomplete scale (like Commonplace Book entries) may not count for credit if they are submitted late and without an extension—check with

REQUESTS FOR EXTENSIONS:

I understand that you have many time commitments and that sometimes you need more time to submit an assignment that you can take pride in. I want to facilitate this whenever possible—so the TAs for this course and I are open to granting extensions on any writing assignment on a case-by-case basis. Communication is key. To ask for an extension, email the instructor with both TAs on “cc”—the sooner the better. If you ask in a timely manner, an extension will often be available—but is never guaranteed. Note: you never have to apologize when asking for an extension. Taking advantage of the time you have and asking for more in appropriate ways is an important skill to learn, not a sign of defeat.

EXTRA CREDIT:

Stay tuned throughout the semester for opportunities.

ATTENDANCE AND PARTICIPATION

Lecture attendance, preparation, and (on occasion) in-class participation is essential to your learning in this course. Punctuality and participation are not just personality traits. They're skills you can develop. You'll hone these skills—or, at least, gain some self-awareness of them—by reflecting on your attendance and participation throughout the semester, and ultimately giving yourself a participation grade (subject to my approval). We will use your self-assessed participation to manage borderline grades.

ABSENCES

Students must email a reasonable excuse for an absence to the Teaching Assistant, with the Professor cc'd, before the next class session. The Professor will determine, at their discretion, whether an absence is excused. Documented religious observance, disability accommodations, and university-sanctioned events are automatically excused per university policy. Absences will be tracked via the in-class sign-in sheet. Failure to provide an adequate excuse will result in the absence being marked unexcused. Missed in-class reading quizzes will be recorded as a zero and cannot be made up, though your two lowest quiz scores will be dropped. After two unexcused absence(s), each additional unexcused absence will lower your final grade by 1%, up to a maximum of 5%. Advance notice of an absence, while not required, is appreciated and helps us process your excuse more quickly. Students who repeatedly arrive late to lecture will have their self-assessed participation grade lowered. Any false signatures on the attendance sheet will result in a zero participation grade for all parties involved.

ABSENCES DUE TO RELIGIOUS HOLIDAYS

Students who wish to observe a religious or cultural holiday that is not officially recognized by the university must recognize that faculty are often aided by proactive student communications. Students are encouraged to notify their professors as early in the semester as possible of absence and/or accommodations due to observance. Students should notify their professors promptly if the date of a holiday is uncertain or not predetermined. All students remain responsible for any missed work. However, students should be able to expect make-up work, quizzes, or exams that are comparable in content and difficulty to the original assessments.

COURSE POLICIES

SCREEN POLICY

The use of digital screens is not permitted in lecture. This includes laptops, tablets, phones, smart watches, augmented reality glasses, etc. Exceptions will be made on a case-by-case basis by the instructor. If you need to use a screen in lecture as a disability accommodation, I'm happy to accommodate. Email me.

GENERATIVE AI

The use of generative AI tools (e.g., Gemini in Google Docs, Claude, ChatGPT, Grammarly AI features, etc.) is prohibited on all writing assignments—with a few exceptions described below. Why? Because struggling to compose a clear and insightful phrase, sentence, or paragraph is how we learn to think critically through writing. Outsourcing this process to an algorithm short-circuits this process, inhibiting your learning and often producing inane critical prose, wasting both your time and mine. In short: your thoughts matter. Don't throw them into an algorithmic blender. I expect you to practice critical writing in all its difficulty. If your writing exhibits clear evidence of generative AI-use such as (but not limited to) a lack of recursive revision accompanied by flawless spelling and grammar and "GPTisms," we will discuss this evidence in a meeting. On a case-by-case basis, evidence of generative AI-use may lead to an entire re-write, a grade penalty, or more serious consequences.

It's important to acknowledge that AI-assisted drafting and revision may be an important part of the writing process for you once you enter the workforce, and perhaps in other undergraduate courses. However, this course is meant to teach you how to think—in part, through teaching you how to write. Again, relying on AI to write prevents you from learning how to write, and, in turn, learning how to think. If you're struggling to write and/or English is an additional language for you, you might consider

the [resources available at Binghamton's English Language Institute and elsewhere](#).

You may use generative AI tools as you would a search engine, as a means of formatting your Works Cited page, or as a kind of interactive encyclopedia to test your ideas about course material. But, just as you can't trust everything you find on Wikipedia—and you certainly may not plagiarize Wikipedia or other content you find through a search engine like Google—you may not cite or plagiarize AI-generated material. See the University's plagiarism policy below.

This policy will be enforced through the combined use of two tools: [Pangram](#) (an AI detector) and [Process Feedback](#) (a writing process visualizer).

WRITING

All of the computer-based writing you do for credit in this course must be directly performed in your Google Doc, in the appropriate tab for the assignment. You may not copy/paste external writing into your Google Doc (internal copy/pasting is allowed). That includes quotes—you must type them out yourself. External copy/paste events show up via [Process Feedback](#), and the writing in question will generally be considered generative AI-use and not evaluated for credit. If you draft longhand or dictate, that's great! Just make sure to save this longhand drafting or dictation audio file in case I ask to see it. If you write longhand on a tablet and use handwriting recognition software to transfer it to a word processor, you may do so as long as this software is not smoothing out or otherwise modifying your writing through a generative AI feature.

Formatting must be Times New Roman, 12-point font, double-spaced. All directly quoted or paraphrased source material must be cited according to MLA (9th edition). When you paraphrase a specific claim, argument, or piece of evidence from a source, you need a parenthetical page citation, just as you would for a quotation. The idea is borrowed even if the words aren't. You do not need to re-cite every sentence when you're clearly continuing to discuss the same source and point. A good test: if a reader couldn't tell *where* in the source the information came from, add a citation. If you're clearly elaborating on the same cited point, you don't need to repeat it. You may use AI to efficiently and accurately format your Works Cited page, but must type it directly into your document. Refer to the course reader's bibliographic information page for help with this.

READING

Read and reread. Take notes; underline and circle words and phrases; mark important passages, writing them out by hand to understand them if necessary. Essentially, be

an active reader. Your Commonplace Book will be essential here. Plan your time. Complete the reading before each lecture, give yourself time to think about the texts before class. Bring all assigned readings and all of your reading notes to lecture. Remember: pop quizzes are open-note and open-book.

Reading AI-generated summaries or SparkNotes of course material instead of the material itself not only misses the point of this course, but will also lead you to miss details and concepts that you will be quizzed on while inhibiting your essay writing.

UNDERSTAND WHEN YOU MAY DROP THIS COURSE

See [Harpur academic student policies](#).

STUDENTS WITH DISABILITIES

Binghamton University is committed to the creation of an inclusive and safe learning environment for all students, including students with disabilities. [Services for Students with Disabilities](#) (SSD) is responsible for the determination of appropriate accommodations for students who encounter barriers due to disability. Request your academic accommodation letter(s) early in the semester, or as soon as you have completed the SSD process (self-disclosure form, submitted documentation and initial appointment), so that we have adequate time to arrange your approved academic accommodations.

Remember that accommodations are not retroactive, and a discussion with your instructor must occur regarding their implementation. **Your access in this course is important to me.** If you experience any disability-related access barriers in this course, such as with printed content, graphics, online materials, classroom seating or location, or any communication barriers; reach out to me and SSD right away. You can contact SSD at 607-777-2686 or via email at ssd@binghamton.edu.

UNIVERSITY POLICIES AND SUPPORT - [VIEW HERE](#)

COURSE SCHEDULE

* This is tentative and subject to change as necessary. I'll notify you of any changes well in advance.

WEEK 1 – 8/17 TO 8/23

Date	Topic	Reading	Due Dates
T Aug. 18	Haudenosaunee creation myths [syllabus, essays, and short stories, 20 pages]	1. Our course policies 2. Collin G. Calloway introductory essay and John Norton, "Iroquois Creation Story" (1816) 3. Short historical context essay and David Cusik, "The Iroquois Creation Story" (1827) 4. Kay Olan, "Creation Story" (2016)	
Th Aug. 20	Emerson, nature, poetry [essays and one poem, 21 pages]	1. Ralph Waldo Emerson, short biography and excerpt from <i>Nature</i> (1836) 2. Emerson, "The Poet" (1844) 3. Emerson, "The Snow-Storm" (1841)	
			Sun Aug. 23 — CPB Entry 1

WEEK 2 – 8/24 TO 8/30

Date	Topic	Reading	Due Dates
T Aug. 25	Hawthorne, Thoreau, and "the machine in the garden" [essays and a short story, 24 pages, plus a painting]	1. George Innes, <i>The Lackawanna Valley</i> (1855) 2. Nathaniel Hawthorne, excerpt from 1844 notebook 3. Henry David Thoreau, short biography and excerpt from <i>Walden</i> (1854) 4. Hawthorne, short biography and "The Birth-Mark" (1843)	W Aug. 26 — Participation Reflection

Date	Topic	Reading	Due Dates
Th Aug. 27	Poe, poetry machine [poem and essay, 12 pages]	1. Edgar Allan Poe, short biography and "The Raven" (1845) 2. Poe, "The Philosophy of Composition" (1845)	Sun Aug 30 — Ekphrasis Essay Sun Aug. 30 — CPB Entry 2

WEEK 3 – 8/31 TO 9/6

Date	Topic	Reading	Due Dates
T Sep. 1 & Th Sep. 3 Special Collections Visit! Refer to the sign-up sheet and circle your meeting days and times to the right → The lecture will be the same on T and Th—make sure to attend one.	Whitman, Dickinson, and a Library Visit [poetry and essays, 35 pages]	1. Walt Whitman, short biography and excerpts from <i>Leaves of Grass</i> (1855) 2. Emily Dickinson, short biography and selected poems Lecture (normal location and time) D: <u>9/1</u> <u>9/3</u> Special Collections Library North second floor (access through bridge from Library South second floor) D: <u>9/1</u> <u>9/3</u> <u>9/10</u> T: <u>9:45-10:30</u> <u>10:30-11:15</u> Library Instruct. Session Library North 1305 (in the Innovation Lab near café) D: <u>9/1</u> <u>9/3</u> <u>9/10</u> T: <u>9:45-10:30</u> <u>10:30-11:15</u>	Sun Sep. 6 — CPB Entry 3

WEEK 4 – 9/7 TO 9/13

Date	Topic	Reading	Due Dates
Th Sep. 10 Note: If you're visiting Special Collections today, I'm recording the lecture for you to watch asynchronously	Melville, writing machine [short story and essay, 29 pages]	1. Herman Melville, short biography and "Bartleby, the Scrivener: A Story of Wall-Street" (1853)	 Sun Sep. 13 — extra credit: Hawthornian notebook entry Sun Sep. 13 — CPB Entry 4

WEEK 5 – 9/14 TO 9/20

Date	Topic	Reading	Due Dates
T Sep. 15	Melville and the white whale [novel, 34 pages]	1. Melville, <i>Moby-Dick, or, The Whale</i> (1851), chapters 1, 3, 28, 35, 36, 41	
Th Sep. 17	Melville and the white whale [novel, 30 pages]	1. Melville, <i>Moby-Dick</i> , chapters 42, 60, 68, 77, 94, 95, 96, 110, 135	

WEEK 6 – 9/21 TO 9/27

Date	Topic	Reading	Due Dates
T Sep. 22	Douglass, slavery, and photography [autobiography and essays, 32 pages]	1. Frederick Douglass, Chapter I in <i>Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself</i> (1845) 2. Douglass, "Pictures and Progress" (1864)	

Date	Topic	Reading	Due Dates
		3. Poe, "The Daguerreotype" (1840) 4. Oliver Wendell Holmes, "The Stereoscope and the Stereograph" (1859)	
Th Sep. 24	Zitkala-Ša, Native American childhood [short stories and essays, 23 pages]	1. Zitkala-Ša, short biography, excerpts from "Impressions of an Indian Childhood" (1900) 2. Zitkala-Ša, excerpts from "The School Days of an Indian Girl" (1900) 3. Zitkala-Ša, "The Soft-Hearted Sioux" (1901) 4. Zitkala-Ša, "Why I am a Pagan" (1902)	W Sep. 23 — Drafting Exercise I Sun Sep. 27 — Close Reading Essay I Sun Sep. 27 — CPB Entry 6

WEEK 7 – 9/28 TO 10/4

Date	Topic	Reading	Due Dates
T Sep. 29	Mass market fiction and comics [short stories and comic strips, 30 pages]	1. Stephen Crane, short biography and "The Snake" (1896) 2. Frank Norris, short biography and "A Memorandum of a Sudden Death" (1902) 3. George Herrimen, early <i>Krazy Kat</i> comics (1913-15)	
Th Oct. 1	The art of fiction, realism, photography [short story and essays, 31 pages]	1. Henry James, short biography and excerpt from "The Art of Fiction" (1884) 4. James, "The Real Thing" (1892)	Sun Oct. 4 — CPB Entry 7

WEEK 8 – 10/5 TO 10/9

Date	Topic	Reading	Due Dates
T Oct. 6	Modernist poetry [poetry and essays, 22 pages]	1. Wallace Stevens, short biography and "Anecdote of the Jar" (1923) 2. William Carlos Williams, short biography and excerpt from <i>Spring and All</i> (1923) 3. Hughes, short biography and "The Negro Speaks of Rivers" (1921) and "I, Too" (1926) 4. Marianne Moore, short biography and "An Octopus" (1924) 5. Hart Crane, short biography and "At Melville's Tomb" (1926) 2. Crane, excerpts from <i>The Bridge</i> (1927)	Sun Oct. 9 — CPB Entry 8
Th Oct. 8	Modernist fiction [poems and short stories, 35 pages]	1. Jean Toomer, short biography and excerpts from <i>Cane</i> (1923)	

FALL BREAK – 10/10 TO 10/18

Date	Topic	Reading	Due Dates
NO CLASSES	Fall Break	For 10/20	

WEEK 9 – 10/19 TO 10/25

Date	Topic	Reading	Due Dates
T Oct. 20	Modernist fiction, agrarian life, photography [prose and some]	1. James Agee and Walker Evans, excerpts from <i>Let Us Now Praise Famous Men</i> (1941)	

Date	Topic	Reading	Due Dates
	photographs, 30 pages]		Sun Oct. 25 — Participation mid-semester self-evaluation Sun Oct. 25 — CPB Entry 9
Th Oct. 22		Midterm Exam held during lecture time (normal location) —bring a bluebook	

WEEK 10 – 10/26 TO 11/1

Date	Topic	Reading	Due Dates
T Oct. 27	Faulkner's modernist fiction and late <i>Krazy Kat</i> [short stories, an essay, and comics, 25 pages]	1. William Faulkner, short biography and "A Rose for Emily" (1931) 2. Faulkner, "Barn Burning" (1938) 3. Herriman, <i>Krazy Kat</i> comic strips (1937-41)	Sun Nov. 1 — CPB Entry 10
Th Oct. 29	Southern gothic [short stories, 34 pages]	1. Flannery O'Connor, short biography and "A Good Man Is Hard to Find" (1953) 2. O'Connor, "A View of the Woods" (1957)	

WEEK 11 – 11/2 TO 11/8

Date	Topic	Reading	Due Dates
T Nov. 3	Film [movie, about 2 hours long, available on YouTube for	1. Alfred Hitchcock, <i>Vertigo</i> (1958): Attendance required at screening, Monday Nov. 2 7:30-10PM in Lecture Hall 009	

Date	Topic	Reading	Due Dates
	\$4 or DVD at Bartle Library		Sun Nov. 8 — CPB Entry 11
Th Nov. 5	The novel [novel, 37 pages]	Toni Morrison, <i>The Bluest Eye</i> (1970), foreword and pp. 1-37	

WEEK 12 – 11/9 TO 11/15

Date	Topic	Reading	Due Dates
T Nov. 10	The novel [novel, 71 pages— note: pages in your edition of Morrison are relatively short]	Morrison, <i>The Bluest Eye</i> , pp. 38-109	Sun Nov. 15 — CPB Entry 12
Th Nov. 12	The novel [novel, 42 pages]	Morrison, <i>The Bluest Eye</i> , 110-163	

WEEK 13 – 11/16 TO 11/22

Date	Topic	Reading	Due Dates
T Nov. 17	The novel [novel, 53 pages]	1. Morrison, <i>The Bluest Eye</i> , 164-206	W Nov. 18 — Drafting Exercise II
Th Nov. 19	Pynchon and Carver [short stories, 23 pages]	1. Thomas Pynchon, “Entropy” (1960) 2. Raymond Carver, “Cathedral” (1983)	Sun Nov. 22 — Close Reading Essay II Sun Nov. 22 — CPB Entry 13

WEEK 14 – 11/23 TO 11/24

Date	Topic	Reading	Due Dates
T Nov. 24	NO CLASS	For 12/1	

THANKSGIVING BREAK – 11/25 TO 11/29 – NO CLASS (READ FOR 12/1)
WEEK 15 – 11/30 TO 12/6

Date	Topic	Reading	Due Dates
T Dec. 1	Recent climate fiction [fiction, 66 pages]	1. Ben Lerner, excerpts from <i>10:04: A Novel</i> (2014), pp. 1-27, 168-180, 213-240	M Nov. 30 — CPB Entry 14 Sun Dec. 6 — CPB Entry 15
Th Dec. 3	Recent science fiction [short stories, 23 pages]	1. Ted Chiang, “Exhalation” (2019) 2. Chiang, “What’s Expected of Us” (2019)	

WEEK 16 – 12/7 TO 12/8

Date	Topic	Reading	Due Dates
T Dec. 8	Recent “algorithmic” fiction [short story, 13 pages]	1. Jennifer Egan, “Black Box” (2012)	T Dec. 8 — CPB Entry 16

READING DAYS AND FINALS – 12/9 TO 12/16

Date	Topic	Reading	Due Dates
NO CLASSES Final Exam date and location TBA			M Dec 14 — Participation final self-assessment