

BINGHAMTON
UNIVERSITY
STATE UNIVERSITY OF NEW YORK

ENG 200V– LITERATURE VS. AI

FALL 2026 SYLLABUS

MW 11:45AM – 1:15PM

SCIENCE 4 ROOM 135



[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. 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.

COURSE MATERIALS

REQUIRED TEXTS (AVAILABLE AT UNIVERSITY BOOKSTORE):

- **9780486275529** — *The Beast in the Jungle and Other Stories*, James, Henry — Dover Thrift Editions — \$5.00 — Paperback
- **9780345404473** — *Do Androids Dream of Electric Sheep?*, Dick, Philip K. — \$18.00 — Paperback
- **9781101972083** — *Exhalation*, Chiang, Ted — \$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

COURSE DESCRIPTION & OBJECTIVES

Was this written by a human? So what? As we enter the "age of AI," we find ourselves asking questions like this, perhaps more than ever before. This course explores how works of fiction and film from the late nineteenth century to the present have engaged with and anticipated ideas about art, mindedness, emotion, and agency at the heart of contemporary debates about the cultural impact of generative AI. Moving from Edgar

Allan Poe and Henry James to science fiction about robots and mind uploading by Philip K. Dick, Jennifer Egan, Spike Jonze, Kazuo Ishiguro, and Ted Chiang, we'll analyze how literature reflects on what sets its meaning and artistry apart from mere algorithms and marketing. Readings in literary and critical theory will attune us to the relationship between abstract questions like "what is meaning?" and historical processes like capitalist automation.

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 AND LEARNING OUTCOMES

- **FYA - First Year Appropriate**
- **T - Critical Thinking**
 - clearly articulate an issue or problem
 - identify, analyze, and evaluate ideas, data, and arguments as they occur in their own or others' work
 - acknowledge limitations such as perspective and bias
 - develop well-reasoned (logical) arguments to form judgments and/or draw conclusions
- **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
- **J - Joined Comp and Oral**
 - research a topic, develop an argument, and organize supporting details
 - demonstrate coherent college-level communication (written) that informs, persuades, or otherwise engages with an audience; and
 - demonstrate the ability to revise and improve written communication
 - demonstrate coherent college-level communication (oral) that informs, persuades, or otherwise engages with an audience
 - evaluate communication for substance, bias, and intended effect
 - demonstrate the ability to revise and improve oral communication

FORMAT AND PROCEDURES

This course is a writing-intensive, discussion-based seminar. What is a seminar? It's a course format where we gather to talk about course material. The professor guides conversation but everyone is expected to participate as they are able. Students are expected to draw on their notes from the reading, as well as their spontaneous thoughts, to comment on the course material, making observations, asking questions, responding to others' contributions, and taking notes.

ASSIGNMENTS

See the Course schedule later in this syllabus for deadlines.

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

A good essay takes time. The ideas in it need to meet other minds, getting clearer and more nuanced in the process. I've designed this seminar to give you the time, structured drafting, revision, and peer review necessary to write essays that you're genuinely proud of. I'll share prompts and drafting exercises for essays on Brightspace well in advance of their submission deadlines. See due dates in the course schedule below.

PRÉCIS PRESENTATION

You'll write a 1–2 page précis, or summary, of one reading of your choice (sign-ups in Week 1). You'll read it aloud at the start of the seminar session where we discuss that reading (roughly 2–4 minutes). Your précis should try to summarize the reading in several paragraphs, then conclude with two discussion questions specific to the reading.

FINAL ESSAY PROSPECTUS PRESENTATION

In week 12 or 13 you'll meet with me and a small group of your classmates to present on your brainstorming for your final essay. You'll receive constructive feedback on your ideas as well as your presentation's clarity, organization, and engagement with the audience.

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'll need a D to successfully pass this course.

HOW YOU WILL BE GRADED

- **Reading Response Essay I: 5%**
 - 3-5 pages, graded on √+/- scale
- **Reading Response Essay II: 5%**
 - 3-5 pages, graded on √+/- scale
- **Reading Response Essay III: 5%**
 - 3-5 pages, graded on √+/- scale
- **Creative Experiment and Drafting Exercises: 5%**
 - Graded for completion
- **Commonplace Book: 10%**
 - 16 entries, graded for completion
- **Précis Presentation: 5%**
 - Graded on √+/- scale
- **Midterm Essay: 20%**
 - 6-8 pages; 10% first draft, 15% revised final draft; graded on A/F scale
- **Final Essay Prospectus Presentation: 10%**
 - Graded on √+/- scale
- **Final Essay: 25%**
 - 6-8 pages, or 11-14 pages if you expand midterm; 5% first draft checked for completion, 20% final draft graded on A/F scale
- **Participation: 10%**
 - Self-evaluated on a 1-10 scale, with instructor approval

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 I'm open to granting extensions on any writing assignment on a case-by-case basis. Communication is key. 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 an sign of defeat.

EXTRA CREDIT:

Stay tuned throughout the semester for opportunities.

ATTENDANCE AND PARTICIPATION

Seminar attendance, preparation, and in-class participation are 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 Professor 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. After two unexcused absences, each additional unexcused absence will lower your final grade by 2%, up to a maximum of 10%. Advance notice of an absence, while not required, is appreciated and helps me process your excuse more quickly. Given the discussion-based nature of this seminar, consistent attendance is essential—students who repeatedly arrive late 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 seminar. 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 seminar 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.

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 that will inhibit 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
W Aug. 19	Introduction	1. Our course policies [syllabus, 8 pages] 2. Roald Dahl, “The Great Automatic Grammatizator” (1954) [fiction, 14 pages] 3. Ted Chiang, “Why AI Isn’t Going to Make Art” (2024) [essay, 12 pages]	Sun Aug. 23 — CPB Entry 1

WEEK 2 – 8/24 TO 8/30

Date	Topic	Reading	Due Dates
M Aug. 24	Writing like a machine	1. Edgar Allan Poe, “The Raven” (1845) [poetry, 4 pages] 2. Poe, “The Philosophy of Composition” (1846) [essay, 13 pages] 3. Andreas Stöckelbauer, “How Large Language Models Work: From Zero to ChatGPT” [essay, 5–10 pages]	W Aug. 26 — Participation Reflection
W Aug. 26	Stochastic parrots	1. Emily Bender et al., excerpts from “On the Dangers of Stochastic Parrots” (2021) [scientific article, 5 pages]	

Date	Topic	Reading	Due Dates
		2. Hannes Bajohr, excerpts from “On Artificial and Post-artificial Texts: Machine Learning and the Reader’s Expectations of Literary and Non-literary Writing” (2024) [literary criticism, 15 pages]	Sun Aug. 30 — Creative experiment Sun Aug. 30 — CPB Entry 2

WEEK 3 – 8/31 TO 9/6

Date	Topic	Reading	Due Dates
M Aug. 31	What is meaning?	1. Michaels & Knapp, excerpt from “Against Theory” (1982) [literary theory, 3 pages] 2. Stanley Cavell, excerpt from “A Matter of Meaning” (1969) [literary theory, 14 pages] 3. Lisa Siraganian, “My Interdisciplinary Uncanny Valley” (2021) [literary theory, 13 pages]	
W Sep. 2	Do chatbots mean?	1. Hannes Bajohr, “When in Doubt, Go to the Beach” (2023) 2. Seth Perlow, “Intention and Text Machines” (2023) 3. Alex Gil, “On the Uses of Text beyond Intention” (2023) 4. Lisa Siraganian, “On Accidental and Parasitic Language” (2023) [blog]	Sun Sep. 6 — Reading Response Essay I

Date	Topic	Reading	Due Dates
		posts and comments, 15 pages]	Sun Sep. 6 — CPB Entry 3

WEEK 4 – 9/7 TO 9/13

Date	Topic	Reading	Due Dates
T Sep. 8 TUESDAY MEETING	Parables of intention	1. Jorge Luis Borges, “Pierre Menard, Author of the Quixote” (1939) 2. Borges, “The Tower of Babel” (1941) [experimental fiction, 17 pages]	Sun Sep. 13 — CPB Entry 4
W Sep. 9	I’m in love with a chatbot	1. Spike Jonze, <i>Her</i> (2013) (movie, 2h 6m): Attendance required at screening, Tuesday Sep. 8 7:30-10PM in Lecture Hall 009	

WEEK 5 – 9/14 TO 9/20

Date	Topic	Reading	Due Dates
M Sep. 14	Technology and politics	1. Langdon Winner, “Do Artifacts Have Politics?” (1986), pp. 19–39 [critical theory, 20 pages] 2. Yaqub Chaudhary and Jonnie Penn, “Beware the Intention Economy: Collection and Commodification of Intent via Large Language Models” (2024) [scientific article 12 pages]	Sun Sep. 20 —

Date	Topic	Reading	Due Dates
W Sep. 16	Utopian and dystopian algorithms	1. Naomi Kritzer, "Better Living Through Algorithms" (2023) [fiction, 15 pages]	Reading Response Essay II Sun Sep. 20 — CPB Entry 5

WEEK 6 – 9/21 TO 9/27

Date	Topic	Reading	Due Dates
NO CLASS M Sep. 21	Yom Kippur	For 9/23	
W Sep. 23	Algorithms Past and Present	1. Excerpt from Matteo Pasquinelli, <i>The Eye of the Master</i> (2023) [critical theory, 8 pages] 2. Pasquinelli, "Three Thousand Years of Algorithmic Rituals: The Emergence of AI from the Computation of Space" (2019) [critical theory, 9 pages] 3. Henry Farrel et. Al., "Large AI Models are Cultural and Social Technologies" (2025) [popular scientific essay, 4 pages]	

WEEK 7 – 9/28 TO 10/4

Date	Topic	Reading	Due Dates
M Sep. 28	Estrangement and algebra	1. Viktor Shklovsky, excerpt from "Art as Technique" (1917)	

Date	Topic	Reading	Due Dates
		[literary theory, 2 pages] 2. Jennifer Egan, “i, The Protagonist” (2022) [fiction, 19 pages]	Sun Oct. 4 — Reading Response Essay III Sun Oct. 4 — CPB Entry 7
W Sep. 30	“Algorithmic” fiction	1. Egan, “Black Box” (2012) [fiction, 13 pages]	

WEEK 8 – 10/5 TO 10/9

Date	Topic	Reading	Due Dates
M Oct. 5	The Master	1. Henry James, “The Beast in the Jungle,” parts I, II, III (1903) [experimental fiction, 21 pages] 2. Jane Tompkins, “‘The Beast in the Jungle’: An Analysis of James’s Late Style” (1970), up to p. 188 [literary criticism, 4 pages]	F Oct. 9 — CPB Entry 8 Sun Oct. 9 — Participation mid-semester self-evaluation
W Oct. 7	Modernist alienation	1. James, “The Beast in the Jungle,” parts IV, V, VI [experimental fiction, 17 pages] 2. Tompkins, “An Analysis of James’s Late Style,” finish [literary criticism, 2 pages]	

FALL BREAK – 10/10 TO 10/18

Date	Topic	Reading	Due Dates
NO CLASSES	Fall Break	For 10/19	

WEEK 9 – 10/19 TO 10/25

Date	Topic	Reading	Due Dates
M Oct. 19	Henry James rebooted	Before Fall Break: attendance required at screening, Th Oct. 8 7:00-10PM in Lecture Hall 010 1. Bertrand Bonello, <i>The Beast</i> (2023) [movie, 2h 26m, available on Kanopy] 2. Robert Pippin, “Henry James Rebooted” [film criticism, 1 page]	Sun Oct. 25 — Midterm Drafting Exercise Sun Oct. 25 — CPB Entry 9
W Oct. 21	Androids	1. Philip K. Dick, <i>Do Androids Dream of Electric Sheep?</i> (1968), ch. 1–3 [fiction, 33 pages]	

WEEK 10 – 10/26 TO 11/1

Date	Topic	Reading	Due Dates
M Oct. 26	Androids	1. Dick, <i>Androids</i> , ch. 4–7 [fiction, 43 pages]	Sun Nov. 1 — Midterm Essay Sun Nov. 1 — CPB Entry 10
W Oct. 28	Androids	1. Dick, <i>Androids</i> , ch. 8–10 [fiction, 34 pages]	

WEEK 11 – 11/2 TO 11/8

Date	Topic	Reading	Due Dates
M Nov. 2	Androids	1. Dick, <i>Androids</i> , ch. 11–14 [fiction, 40 pages]	Sun Nov. 8 — Midterm Revision Sun Nov. 8 — CPB Entry 11
W Nov. 4	Androids	1. Dick, <i>Androids</i> , ch. 15–17 [fiction, 33 pages]	

WEEK 12 – 11/9 TO 11/15

Date	Topic	Reading	Due Dates
M Nov. 9	Androids	1. Dick, <i>Androids</i> , ch. 18–22 [fiction, 37 pages]	Throughout the week in extended office hours — Final Essay Prospectus Presentations Sun Nov. 15 — CPB Entry 12
W Nov. 11	Lifecycle	1. Ted Chiang, <i>The Lifecycle of Software Objects</i> (2010), ch. 1 and 2 [fiction, 25 pages]	

WEEK 13 – 11/16 TO 11/22

Date	Topic	Reading	Due Dates
M Nov. 16	Lifecycle	1. Chiang, <i>Lifecycle</i> , ch. 3, 4, and 5 [fiction, 36 pages]	Throughout the week in extended office hours — Final Essay Prospectus Presentations Sun Nov. 22 — CPB Entry 13
W Nov. 18	Lifecycle	1. Chiang, <i>Lifecycle</i> , ch. 6 and 7 [fiction, 20 pages]	

WEEK 14 – 11/23 TO 11/24

Date	Topic	Reading	Due Dates
M Nov. 23	Lifecycle	1. Chiang, <i>Lifecycle</i> , ch. 8, 9, and 10 [fiction, 30 pages]	T Nov. 24 — CPB Entry 14

THANKSGIVING BREAK – 11/25 TO 11/29 – NO CLASSES

WEEK 15 – 11/30 TO 12/6

Date	Topic	Reading	Due Dates
M Nov. 30	AI and consciousness	1. Ted Chiang, “No, Artificial Intelligence is Not Conscious” (2026) [essay, 14 pages]	Sun Nov. 29 — Final Essay Drafting Exercise (over Thanksgiving break) Sun Dec. 6 — CPB Entry 15
W Dec. 2	AI and climate	1. Kate Crawford, excerpt from <i>Atlas of AI</i> , pages 1-12, 22-32, 41-51 [essay, 32 pages]	

WEEK 16 – 12/7 TO 12/8

Date	Topic	Reading	Due Dates
M Dec. 7	AI, consciousness, and climate	1. Ted Chiang, “Exhalation” (2019) [fiction, 10 pages]	T Dec. 8 — First Draft Final Essay T Dec. 8 — CPB Entry 16

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

Date	Topic	Reading	Due Dates
NO CLASSES			Sun Dec. 13 — Final Essay

Date	Topic	Reading	Due Dates
			M Dec 14 — Participation final self-assessment