

Mark Z. Danielewski's *The Familiar*

Hartwick College
ENGL 470-34
MW 10:10 a.m.–12:10 p.m., Clark 329
(4 credits)
Fall 2024

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Required Texts¹

Danielewski, Mark Z. "Clip 4." *Black Clock*, no. 15, 2012, pp. 164–86. Mark Z. Danielewski, <https://www.markzdanielewski.com/digital-downloads/p/markzdanielewskiclip4>. PDF download.²

Danielewski, Mark Z. *The Familiar: One Rainy Day in May*. Volume 1, Pantheon, 2015.

Danielewski, Mark Z. *The Familiar: Into the Forest*. Volume 2, Pantheon, 2015.

Danielewski, Mark Z. *The Familiar: Honeysuckle & Pain*. Volume 3, Pantheon, 2016.

Danielewski, Mark Z. *The Familiar: Hades*. Volume 4, Pantheon, 2017.

Danielewski, Mark Z. *The Familiar: Redwood*. Volume 5, Pantheon, 2017.

Kornbluh, Anna. *Immediacy, or, The Style of Too Late Capitalism*. Verso, 2024.³

Lost. Created by Jeffrey Lieber, J. J. Abrams, and Damon Lindelof, Bad Robot Productions / ABC Studios, 2004–10. *Hulu* app, *Netflix* app [etc.].⁴

Highly Recommended Optional Text

MLA Handbook. 9th ed., Modern Language Association of America, 2021.⁵

¹ I would recommend trying to find all of these texts used on Amazon.com or a similar site, as they mostly can be purchased for very little money indeed. (For example, the first volume, *One Rainy Day in May*, was available used on Amazon for \$8.32 with free shipping when I checked on May 3, 2024. The other volumes were also all under \$10)

² I have printed this out and will physically distribute it to every student on the first day of class.

³ This text will be provided to students free of charge in conjunction with the Oneonta Literary Festival and with the support of the Cora A. Babcock Chair in English and the National Endowment for the Humanities.

⁴ To put our conversation of *The Familiar* in conversation with twenty-first-century television, throughout the semester we will be watching *Lost* (2004–10), one of Danielewski's clearest televisual inspirations. Students are encouraged to watch *Lost* together, if possible, and I will be happy to try to help organize some kind of weekly class watch party if students wish. Also, we will roughly be watching two to three episodes per week, which will allow us to watch the first season in its entirety. If students would like to watch *more* than this, I am happy to increase how many episodes per week we will watch.

⁵ If you are an English, creative writing, or English with an Emphasis in Writing major or a literature or writing minor, I *highly* recommend that you purchase and use this book if you do not already own a copy, as it will be an essential tool for the research papers you will write in this class along with being indispensable when you go to write your senior thesis. The *MLA Style Center* (<https://style.mla.org/>) and Purdue OWL's *MLA General Format* (https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html) are fairly useful resources on MLA style, but there is a lot of information that the *Handbook* has that is not reflected on either site, and its appendix with examples of citations across media make it very handy for figuring out how to cite a source with which you may be unfamiliar.

Required Software

Hulu, Netflix, etc. Students will require a subscription to Hulu, Netflix, or another streaming video service where they can view *Lost*.

Microsoft Office. Students are required to use Microsoft Word for this class. Go to <https://portal.office.com>, log in using your Hartwick credentials (email and password), and install the full version of MS Office.⁶ The program is free for Hartwick students.

Prerequisites

The successful completion of ENGL 190 Introduction to Literature is required for English literature majors.

Catalog Description

Concentrated study of a limited literary subject, such as a single author, a particular movement, a theme or, occasionally, a single work. Limited to 15. Offered fall and spring.

Course Description

Mark Z. Danielewski has been on the cutting edge of contemporary fictional experimentation in the United States since the publication of his debut work, the postmodern horror novel and cult classic *House of Leaves* (2000). Subsequent works such as *The Fifty Year Sword* (2005; repr. 2012), *Only Revolutions* (2006), and others continued his fun, multilayered, and challenging approach to textual play, obscuring the line between print and digital textuality while twisting and turning our expectations about genre. Quite simply, Danielewski is one of our most successful, entertaining, *and* page-turning experimentalists (a very rare combination indeed!), and this senior seminar will be devoted to reading the five published volumes of his most ambitious work: the failed megatext *The Familiar* (2015–17; originally planned as a twenty-seven-volume serial novel but which is currently “on pause”).

The Familiar mines a variety of contemporary media for its massive world building, including YouTube, social media, video games, and, most significantly, prestige television. As such, this seminar will not only closely read and study Danielewski’s meganovel but look at how it is in conversation with a variety of forms of contemporary cultural production. One way we will do this will be to collectively watch the legendary early-2000s television show *Lost* (2004–10) alongside our reading of *The Familiar*. Another way we will do this will be to think about how *The Familiar* participates in a general twenty-first-century media ecology of textual enormity: huge texts have been appearing across media with such frequency that they now constitute a distinct genre of their own: the *megatext* (i.e., truly massive video games, the Marvel Cinematic Universe, et cetera). Finally, in concert with the 2024–25 Babcock Lecture in English and the Oneonta Literary Festival, we will be engaging with Anna Kornbluh’s important recent book, *Immediacy, or, The Style of Too Late Capitalism* (2024). The course will enable students to shape their own reading, writing, and research projects about Danielewski’s fiction in order to prepare them to produce an original work of scholarship by semester’s end. This class will also be highly collaborative, with a portion of the reading (and viewing and playing) selected by seminar participants.

⁶ Students with Chromebooks will be unable to install Microsoft Office, as Chromebooks do not allow the installation of such software.

Learning Outcomes

In addition to the basic skills of literary analysis, students in this course will: 1) interpret literature closely and carefully; 2) make critical arguments supporting their interpretation of individual texts; 3) situate literary texts within their cultural, political, social, and literary context; 4) draw upon the work of others to support their analyses; and 5) produce an original work of scholarship by semester's end.

Course Requirements and Assignments

Texts—Students are required to have read or viewed and be prepared to discuss the assigned texts for each class meeting, including the writing of your peers. Students must also bring the assigned texts to class, including peers' work.⁷ Additional readings for the course (see below) can be found under the "Content" then the "Readings" section of D2L. All students *must* obtain the edition of the texts specified above. Students should expect to read between 100–200 pages and watch 2–4 television episodes per week.⁸

Papers—Students will write a midterm essay of 5–7 pages and a research paper of 10–15 pages. All papers should be proofread and polished; they should be typed, double spaced, in 12-point Times New Roman font, with one-inch margins, and should accord to MLA guidelines for citation and format. Papers will be assessed on the strength of their argument, the quality of their idea, and the rigor of their research. Papers that do not meet the page requirements or that do not follow directions will lose at least 5% off their grade.⁹ Due dates for these papers are below. The assignments will follow. All papers must be handed in as hard copies in class and submitted on D2L.

Blog—Students will be writing a collective blog, posting throughout the semester. Individual blog posts will receive letter grades and count for ten percent of a student's overall grade. The other 5 points of the blog grade will be assessed holistically based on how much a student participates on the blog (other posts and comments) beyond the required four posts. Additional posts and comments will not be accepted after the final regular class meeting. Students will receive an email from me through Wordpress.com inviting them to write for the blog in the first week of class. They should be signed up and ready to participate by no later than Friday, August 30. See the Blog Assignment for more specific details. The blog can be found at: <https://engl4702024.wordpress.com/>.

Group Posts and Presentations—Starting in October, on most Wednesdays, students will be responsible for introducing what we cover and discuss in the second half of class. The class will be divided into three groups, and one week in advance of their presentation each group will assign the class something to read, watch, listen to, or play for that day that connects to *The Familiar*. By the Tuesday night before their presentation, group members will post *individual*

⁷ I will be sure to clarify which volume of *The Familiar* students should be bringing to class so that students do not have to lug all five volumes to class every day, as we might sometimes be a bit behind the assigned reading in what we're covering.

⁸ Note: If you look at the calendar below, there is actually quite a bit more reading than this per week, but the size of font and the small amount of text on each page of *The Familiar* makes its reading go *much* faster than it would take to read an equivalent number of pages of "normal" text. Still, this is a *senior seminar in literature*, so there is a substantial amount of reading expected of students.

⁹ E.g., five pages means five *full* pages, not four and a half.

blog posts about the text they assigned us to engage with. Groups will then begin the presentation portion of Wednesday's class with a 10–15-minute presentation on what they had the class read, watch, or play, followed by leading a discussion on that text. I will help facilitate the discussion portion as well. More information is available on the Group Posts and Presentations assignment.

Quizzes—Though this is a senior seminar, and as such it assumes a basic level of reading and work on the part of its participants—i.e., the course has been constructed to *assume* that all students will be doing all the assigned reading and viewing as they will find it *extremely* difficult to succeed if they do not—if it becomes clear that students are not doing the assigned reading or viewing, I will then often give unannounced short quizzes on the assigned material. Students who have done the reading will find these quizzes quite manageable. Students who fail a quiz will lose two percentage points off their total final grade. (If you do the math, multiple failed quizzes could dramatically lower your grade.) Quizzes cannot be made up, though I will drop the lowest score. Unless otherwise informed, all quizzes are open book.

Lost—I am trying out an experiment this semester. To help us better understand the televisual landscape of the early twenty-first century that *The Familiar* is responding to, we will all collectively be watching *Lost* together and discussing it on Mondays. Other than Blog Post 3, which will ask you to write about *Lost*, and, of course, putting it in conversation with *The Familiar* in a variety of ways, the only assignment for *Lost* is that you are expected to watch it and talk about it. That's it. No writing (other than Blog Post 3), no assignments, no research. Just good conversation once a week. The idea is that this will be something we can enjoy together in a fairly informal, low-stakes way. As such, student participation will be weighed and considered heavily for this portion of class time, and thus the main thing that matters when we are talking about *Lost* is the *quality of conversation*. So, I expect everyone to talk, to keep the conversation flowing, for students to not need much prompting, for me not to have to ask as many questions, for me not to have to cold call students, for students to be asking questions *of each other*, et cetera. That said, if it is clear students are not watching *Lost* and thus conversation is lagging (because we have nothing to talk about because students are not watching what they are being asked to watch), expect quizzes. If students persist in not watching *Lost*, we will cancel this portion of the class—i.e., we'll stop watching and discussing *Lost* altogether—and we will add more group presentations (and I will adjust the grade distribution accordingly). I doubt it will come to this, so this policy is really meant to highlight how much I see this as a *collective activity* we are all engaged in *together*. That is, I want to see this portion of class less as me “teaching” *Lost* and more as just all of us chatting about it once a week. (Finally, I have us watching 2–4 episodes per week, which will take us through the end of the first season by the end of the semester, but if students want to watch more, to binge it a bit, to really get into it, I am happy to increase our viewing if the majority of the class wants to.)¹⁰

Participation—Because this is a senior seminar and it will be a relatively small class, engaged and rigorous participation is essential for the work of this course. Though I will lecture from time to time, I am approaching this class as a *seminar*: a collective inquiry that will privilege the thinking, reading, and writing of its participants. Students are expected to be well prepared for class and to actively participate. Among other things, I expect students to have read everything I

¹⁰ And, of course, if you have seen it before, please do not spoil it for those who have not.

assign for each class meeting, so students' participation grades will suffer if it is clear they have not done the reading. Students should also make sure to read and comment on their peers' work. Since this class will rely heavily on student participation, your attendance is a necessity. *More than three absences will negatively affect your grade, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. Students who are marked absent for more than six total classes will automatically fail the course.*

That said, I understand that it is possible that a student may miss significant class time due to illness, a positive COVID-19 test, or other unforeseen circumstances. In such cases, it is each individual student's responsibility to communicate with me regarding any issues they might have attending class sessions or doing the work of the course. If students communicate with me about legitimate issues that may cause them to miss class time, I will do my best to work with them to make sure that they are given the opportunity to succeed.

Grading

Participation: 20%

Individual Blog Posts: 10%

Group Posts and Presentations: 10%

Blog Participation: 5%

Oneonta Literary Festival Reflection: 5%

Midterm Essay: 10%

Final: 40%

FlightPath

Hartwick's FlightPath is a student-centered program that is flexible and adaptable to support your pathway to graduation and to prepare you for what lies ahead. By the time you graduate from Hartwick, you will have a suite of skills and experiences that tie together the breadth of your Hartwick education and highlight your accomplishments. This course supports the development of student educational outcomes in the following way(s): it is the senior seminar and capstone course for the English major. (Note: this course does *not* fulfill either WD requirement.)

Plagiarism and Academic Integrity

Plagiarism will not be tolerated in this course in any way. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. More than one count of plagiarism in this course will be grounds for failure. Plagiarism could also result in more serious action, including a student being suspended or expelled from the College.

Plagiarism includes: Lack of proper citations when quoting from someone else's work; representing someone else's work as your own; and knowingly allowing one's work to be submitted by someone else. Plagiarism also includes: Copy and pasting from online (or offline) sources without quotation or attribution; using online paraphrase tools (such as QuillBot) to change other people's words or your own and then submitting those tools' output as your own; and using generative artificial intelligence or large language models (AI such as ChatGPT) and submitting without attribution any portion of its output as your own, including any ideas or topics it may have generated.

In this class, *students are prohibited from using generative AI in any way unless an assignment says otherwise*, and any unattributed use of generative AI constitutes plagiarism and will be considered a violation of Hartwick's Academic Integrity Policy. Further, as different writing software such as Grammarly is increasingly incorporating AI—indeed, Grammarly advertises itself as an “AI writing partner”—any writing software other than Microsoft Word, Google Docs, dictionaries, thesauruses, or similar resources are prohibited; prohibited software includes Grammarly, paraphrase tools (such as QuillBot), reference generators, and plagiarism checkers, and the use of any such software will be considered plagiarism in this class. Violations of Hartwick's Academic Integrity policy are not limited to plagiarism, so students should familiarize themselves with it at: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

As the assignments in this class are designed to build upon each other, emphasizing writing and learning as a *process* not only within the course itself but as the culminating work in a series of coursework done to fulfill the requirements of the English major, students who plagiarize any particular assignment in this class are failing to do the most essential work of the course, of their major, and of higher education more broadly—that is, approaching learning, reading, writing, and thinking as a *process*. As such, in my formal charge to the Office of Academic Affairs, I will recommend that if a student plagiarizes any particular assignment, they will receive a zero for that entire portion of their grade (e.g., if they plagiarize a blog post, they will receive a zero for *all* their Individual Blog Posts, if a post for their group presentation, then they will receive a zero for their entire Group Posts and Presentations grade). If a student plagiarizes any two assignments in this course, I will recommend that they fail the course entirely. In a class such as this, in a *senior seminar* in which we should be enjoying the pleasures of literary study at the highest level offered at Hartwick College, I really should not have to be concerned *at all* that students are not doing their own work, no matter the assignment. The amount of time it wastes for me to have to deal with a case of plagiarism means that I am taking time and energy away from teaching the students who are actually doing their own work, and so the amount of time and energy a plagiarizing student is wasting of mine and, most importantly,

their *peers* is reflected in my policy. I also reserve the right to revisit and revise any grade given in this course and reconsider whether or not something that has received credit was in fact plagiarized, especially in light of new evidence, and I will file a charge based upon my new insight. If my new insight means that I have found multiple instances of plagiarism over the course of the semester, I will recommend that the plagiarizing student fail the course entirely.

*Let me be as clear as I can: plagiarism was rampant in my classes last year and I caught multiple students plagiarizing in every class I taught. As such, it represents a significant burden on my students' and my time, it is emotionally exhausting for all involved, and it is antithetical to what we are all here to do: to learn, to improve our writing, to engage each other's work and thinking with generosity and care, to study with an expert in his field, to enjoy the pleasures of the written word, to express ourselves and share our work.*¹¹ *As such, I will simply not tolerate it, and all instances of plagiarism will be reported to the Office of Academic Affairs without exception.*¹²

Academic Adjustments and/or Modifications

Hartwick College is committed to the creation of an inclusive and safe learning environment for all students and welcomes students with disabilities into all the College's educational programs. To be eligible for academic adjustments, students must present me with an updated Academic Plan Letter for the fall 2024 semester. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about the course, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers free one-on-one writing support for any stage of writing, including brainstorming, outlining, drafting, and revising. The Writing Center offers personalized feedback on short assignments, essays, senior theses, resumes, graduate school applications, scholarship applications, and other documents. Students can request in-person or [Zoom](#) support by scheduling thirty-minute or one-hour appointments through [Navigate](#). Asynchronous email support is also available by emailing your assignment prompt, assignment, and any questions to WritingCenter@Hartwick.edu. In some cases, I may send you to the Writing Center for help on a particular assignment or issue.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their

¹¹ Just consider how pointless and how much of a massive waste of time for all involved it would be to post AI-generated writing on the class blog whose primary audience is your peers.

¹² Olivia Stowell, who is an expert on AI, AI pedagogy, and its implications, prohibits AI in her classroom for many reasons, including AI's harmful environmental impact and OpenAI's exploitative labor practices, "especially workers in prisons and refugee camps, and workers in Kenya, the Philippines, Colombia, and elsewhere." She also prohibits it, of course, because if students are in a writing class to improve their writing, they cannot improve if they are *not writing*. As she puts it in her own AI policy "more bluntly: there are thousands of people in the world who would love to be in your position—getting to be student at a [US liberal arts college] with [. . .] small class sizes and [. . .] prestigious faculty. Education like this is not available to everyone. Furthermore, *someone* is paying for you to be here (whether that's yourself, parents/relatives, scholarship/grants, loans, etc.). If you choose to spend this (both incredible and incredibly expensive) opportunity to learn by trying to *avoid* doing the work and learning through the use of AI tools, you are cheating yourself—and contributing to environmental harms and labor exploitation in the process. For these reasons, the use of ChatGPT or any other AI tools is not part of this classroom community, no exceptions" (Stowell). For an interview with Stowell regarding her policies, see "ClassGPT" (in Works Cited on last page).

hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Health and Success

Success in this course depends heavily on your personal health and wellbeing. Recognize that stress is an expected part of the college experience, and it often can be compounded by unexpected setbacks or life changes outside the classroom. Your other instructors and I strongly encourage you to reframe challenges as an unavoidable pathway to success. Reflect on your role in taking care of yourself throughout the term, before the demands of exams and projects reach their peak. Please feel free to reach out to me about any difficulty you may be having that may impact your performance in this course as soon as it occurs and before it becomes unmanageable. In addition to your academic advisor, I strongly encourage you to contact the many other support services on campus that stand ready to assist you. Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is located in the Perrella Health Center and offers psychological services and sexual assault services. Appointments can be made Monday to Friday, 9:00 a.m.–5:00 p.m., by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual-/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator at titleix@hartwick.edu or (607) 431-4293. Online reporting and policy information is available at <http://www.hartwick.edu/titleix>. If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling: (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program: (607) 432-4855. All other employees of the College are required to report incidents of sexual misconduct to the Title IX Coordinator so that support and resources can be provided for all parties.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar¹³

- 8.26 Syllabus
Introductions
Icebreakers
Lecture on Mark Z. Danielewski and megatexts
- 8.28 Mark Z. Danielewski, "Clip 4"
Mark Z. Danielewski, *The Familiar: One Rainy Day in May*, vol. 1 (pp. 1–47)
- 9.2 Labor Day, no class
- 9.4 Mark Z. Danielewski, *The Familiar: One Rainy Day in May*, vol. 1 (pp. 48–199)
- 9.9 **Blog Post 1 Due: On Danielewski**
Mark Z. Danielewski, *The Familiar: One Rainy Day in May*, vol. 1 (pp. 200–395)
Lost, season 1, episodes 1 and 2
- 9.11 **Two Comments Due on Blog**
Mark Z. Danielewski, *The Familiar: One Rainy Day in May*, vol. 1 (pp. 398–608)
Anna Kornbluh, *Immediacy* (pp. 1–64)
- 9.16 Mark Z. Danielewski, *The Familiar: One Rainy Day in May*, vol. 1 (pp. 609–786)
Lost, season 1, episodes 3 and 4
- 9.18 Mark Z. Danielewski, *The Familiar: One Rainy Day in May*, vol. 1 (pp. 787–881)
Mark Z. Danielewski, *The Familiar: Into the Forest*, vol. 2 (pp. 1–107)
Anna Kornbluh, *Immediacy* (pp. 65–147)
- 9.23 Mark Z. Danielewski, *The Familiar: Into the Forest*, vol. 2 (pp. 108–293)
Lost, season 1, episodes 5–7
- 9.25 Mark Z. Danielewski, *The Familiar: Into the Forest*, vol. 2 (pp. 294–503)
Anna Kornbluh, *Immediacy* (pp. 148–217)
- 9.30 **Blog Post 2 Due: On Kornbluh**
Mark Z. Danielewski, *The Familiar: Into the Forest*, vol. 2 (pp. 504–714)
Lost, season 1, episodes 8 and 9
- 10.2 **Two Comments Due on Blog**
Group 1 Presentation
Mark Z. Danielewski, *The Familiar: Into the Forest*, vol. 2 (pp. 714–880)
- 10.7 October Break, no class
- 10.9 October Break, no class
- 10.14 **Midterm Essay Due**
Mark Z. Danielewski, *The Familiar: Honeysuckle & Pain*, vol. 3 (pp. 1–199)
Lost, season 1, episodes 10–12
- 10.16 Mark Z. Danielewski, *The Familiar: Honeysuckle & Pain*, vol. 3 (pp. 200–406)
Midterm Essay workshop

¹³ This calendar is subject to change and additional readings or handouts may be assigned when appropriate.

- 10.17 REQUIRED: Students are required to attend Anna Kornbluh and Rachel Blau DuPlessis's joint lecture/reading, Anderson Theater, Anderson Center for the Arts, 7:00 p.m.
- 10.18 REQUIRED: Students are required to attend Ross Gay's reading, Slade Theater, Yager Hall, 7:00 p.m.

10.19–21 Other events in the Oneonta Literary Festival, see hartwick.edu/literaryfestival

- 10.21 Mark Z. Danielewski, *The Familiar: Honeysuckle & Pain*, vol. 3 (pp. 407–617)
Lost, season 1, episodes 13–15

10.23 **Oneonta Literary Festival Reflection Due**

Group 2 Presentation

Mark Z. Danielewski, *The Familiar: Honeysuckle & Pain*, vol. 3 (pp. 618–786)

10.28 **Blog Post 3 Due: On Danielewski and His Critics**

Mark Z. Danielewski, *The Familiar: Honeysuckle & Pain*, vol. 3 (pp. 787–881)

Mark Z. Danielewski, *The Familiar: Hades*, vol. 4 (pp. 1–102)

Lost, season 1, episodes 16–19

10.30 **Two Comments Due on Blog**

Group 3 Presentation

Mark Z. Danielewski, *The Familiar: Hades*, vol. 4 (pp. 103–303)

- 11.4 Mark Z. Danielewski, *The Familiar: Hades*, vol. 4 (pp. 304–499)

Lost, season 1, episodes 20–22

11.6 **Group 1 Presentation**

Mark Z. Danielewski, *The Familiar: Hades*, vol. 4 (pp. 500–683)

- 11.11 No class, class canceled (keep up with the reading)

Blog Post 4 Due: On *Lost*

Mark Z. Danielewski, *The Familiar: Hades*, vol. 4 (pp. 684–881)

11.13 **Two Comments Due on Blog**

Group 2 Presentation

Mark Z. Danielewski, *The Familiar: Redwood*, vol. 5 (pp. 1–197)

11.18 **Final Paper Proposals Due**

Mark Z. Danielewski, *The Familiar: Redwood*, vol. 5 (pp. 198–397)

Lost, season 1, episodes 23–25

11.20 **Group 3 Presentation**

Mark Z. Danielewski, *The Familiar: Redwood*, vol. 5 (pp. 398–622)

- 11.25 Thanksgiving Break, no class

- 11.27 Thanksgiving Break, no class

- 12.2 Mark Z. Danielewski, *The Familiar: Redwood*, vol. 5 (pp. 623–881)

- 12.4 TBD (if appropriate, I may assign something I think we should look at)

12.10 **4:00–7:00 p.m.**

Final Paper Due and Miniconference

Students will present their final papers in a miniconference.

Works Cited

- “ClassGPT.” *Today, Explained*. Spotify, 12 Aug. 2024,
<https://open.spotify.com/episode/2BJ6IprAcXYLvoyNroBu1w>.
Stowell, Olivia (@oliviastowell). “my class is starting in a few weeks, spent the morning writing
out my AI policy.” *Twitter*, 16 Jun. 2024,
<https://x.com/oliviastowell/status/1802364994123657533>.