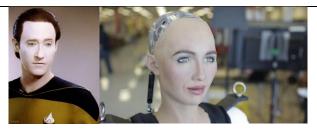| Prof. S.A. Smith Office Hours: M 2-4 or by individual appointment	AML 4453 (#26562) 1SS1	 **Representations of AI in (mostly) American Literature** 100% online on [Zoom]	MWF Period 4 10:40-11:30

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From the fictional android *Data* in the *Star Trek* franchise, regarded as a valuable member of the Enterprise crew, to the computer *HAL 9000* in *2001: A Space Odyssey* who appears to have its own will thereby depicting "the future birth of a superior intelligent being," the question of human intelligence being displayed by a mechanical device has been part of American popular culture for decades. However, prior to the foundation of the genre now called Science Fiction (or more broadly Speculative Fiction), American writers explored the question of the relationship between humanity and the tools we build or create. This course will explore those representations beginning in the 19th century and working our way to present day representations of artificial intelligence, using such texts as "Moxon's Master" by Ambrose Bierce to the existing technology of Sophia, the first robot granted citizenship status by the United Nations.

Required Readings: First, a word about these texts: given that most students now use e-media, I've given up trying to get us all "on the same page" even if I still think this is the most effective way of reading in a classroom. That said, I will provide the ISBN number of the hard-copy I will be using.

Asimov, Isaac. *I, Robot* (1950) ISBN 9780553382563 Publisher: NYC: Del Rey

Bierce, Ambrose. "Moxon's Master" PDF (on Canvas)

Clarke, Arthur C. *2001: A Space Odyssey* (1968) ISBN 9780451457998 Publisher: NYC: Ace

Dick, Phillip K. *Do Androids Dream of Electric Sheep?* (1968) ISBN 8781524796976 Publisher: NYC: Del Rey

Gibson, William. *Neuromancer* (1984) ISBN 9780441007462 Publisher: NYC: Ace

Ishiguro, Kazuo. *Klara and the Sun* (2022) ISBN 9780593311295 Publisher: NYC: Del Rey

Moore, C.L. "Of No Woman Born" 1944 PDF (on Canvas)

Schuyler, Nina. *Afterword* (2023) ISBN 9781955904704 Publisher: Troy NY: Clash

Requirements: We shall be doing some short writing exercises, a mid-term assignment, and a final paper. Final grades will be assigned according to the following numerical breakdown: Attendance/class participation 40% (this includes all in-class work and any asynchronous work we do); mid-term: 30% and final paper: 30 %.

Grading Scale A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 60-63; E = 0-59.

You are welcome to track your final grade on Canvas but do keep in mind that not **every** in-class workshop participation exercise is entered onto Canvas. This means that the 40% you will receive for attendance/class participation will likely be a little higher than what Canvas will show you.

1. Class participation: we shall be engaged in various modes of discussion, i.e. over Zoom, in writing, in the chat. You will agree to do the work of the class, with due respect to the class and your classmates. Class participation includes:

> **a. Attendance**: you should try to attend our virtual sessions virtually, preferably with your camera on but that is **not mandatory.** The participation portion of your grade for this class will be calculated based on your attendance and your participation in class activities. Since the pedagogical approach of this course depends on student engagement and interaction, you are required, **at a minimum**, to participate in class activities through the audio function of Zoom and/or the chat function. I print out the chat after every class and I keep track of who is engaged there.

> **b. Preparation**. You will agree to have PREPARED whatever the day's assignment is. Just showing up does not constitute good class participation, especially in a writing workshop.

2. Mid-Term: Isaac Asimov's *I, Robot* and Phillip K. Dick's *Do Androids Dream of Electric Sheep?* were both published in the mid-twentieth century, eighteen years apart. Both feature mechanical beings, as does both the short stories we read, "Moxon's Master" and "Of No Woman Born," and yet each of these tales imagine the mechanical being differently. Either using the pair of "Moxon's Master" and *Do Androids Dream of Electric Sheep?* OR using the pair of "Of No Woman Born" and *I, Robot*, write an argumentative paper in which you argue that the later of the two representations of AI both interrogates and seeks to revise the earlier version. In other words, in what ways do the later novels both reply upon but also questions and revises the earlier short story (8-10 pages).

3. Asynchronous Ruminations: short written discussions of the texts we are reading and **all of them** will count towards your class-participation (on Canvas).

4. Final Paper: Using both *Klara and the Sun* and *Afterword* put these two early 21st century novels in conversation with William Gibson's 1984 *Neuromancer* to argue that Gibson's novel is an essential precursor to these two later novels. You must use at least three elements of Neuromancer that you see as laying the groundwork for scenes and/or themes in the later two novels (8-10 pages).

And now for the obligatory UF stuff

Academic Honesty Policy: UF students are bound by the Honor Pledge that states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

Plagiarism: I regret having to remind you that plagiarism is a serious offense. All students are required to abide by the Academic Honesty Guidelines, which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: http://www.dso.ufl.edu/judicial/academic.php

Civility: If you need to leave the Zoom room during class, please be sure to leave with discretion. You will be marked absent if you are gone more than 10 minutes; if you need to sleep, please stay offline and sleep; please do not be rude, either to me, or to your fellow students. It is the policy of The University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination based on sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff, and visitors to promptly report sex discrimination and sexual harassment. For more about the University of Florida policies regarding harassment, see the University of Florida Student Conduct Code at http://www.dso.ufl.edu/judicial/conductcode.php

The Disability Resource Center: The Dean of Student's Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: http://www.ufl.edu/disability/

Course Delivery: UF Admin. has designated this course as a 100% online. The class will largely be synchronous, but we will have a few asynchronous sessions.

Online Course Evaluation: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/

Final Grade Appeals: If you want to appeal the final grade you receive for this course, you should contact Professor Kenneth Kidd, Associate Chair and Undergraduate Coordinator of the English Department. You will submit your course materials for evaluation by a committee assembled by Professor Kidd. The committee may decide to raise, lower, or leave unchanged your final grade for the course. Its decision is final.

UF Grading Policies for Assigning Grade Points
http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Schedule of Classes

The following schedule of readings is a working plan. If it becomes necessary to alter the schedule for whatever reason, I will try to give ample warning.

Week 1	*Early Imaginings: 19th-Mid-20th Century*

M. Jan. 8	Introduction: syllabus, policies, overview of the semester, grading system
	HMW: read Walt Whitman's poem "I Sing the Body Electric"
W. Jan. 10	Review class and Early Imaginings: The Body Electric
F. Jan. 12	The Body Electric 2.0 (End of Drop/Add)
	HMW: read the short story "Moxon's Master" by Ambrose Bierce (PDF)

Week 2	

M. Jan. 15	**MLK DAY OFF**
W. Jan. 17	Discussion of "Moxon's Master"
F. Jan. 19	con't
	HMW: Read C.L. Moore's "Of No Woman Born" (1944)

Week 3	

M. Jan. 22	Discussion "No Woman Born" (1944)
W. Jan. 24	con't
F. Jan. 26	Asynchronous: Short Response Rumination #1 (on Canvas)
	HWM: Read the novel *I, Robot* by Isaac Asimov (1950)

Week 4	

M. Jan. 29	Discussion *I, Robot* (1950)
W. Jan. 31	con't
F. Feb. 2	con't

Week 5	

M. Feb. 5	con't
W. Feb. 7	con't
F. Feb. 9	con't
	HMW: read *Do Androids Dream of Electric Sheep?* (1968)

Week 6: <u>*Latter Half of the 20th C. Madness*</u>

M. Feb. 12   Discuss *Androids* (1968)

W. Feb. 14   Happy V-Day! con't

F. Feb. 16   Asynchronous: Short Response Rumination #2 (On Canvas)

Week 7:

M. Feb. 19   con't

W. Feb 21   con't

F. Feb. 23   con't

HMW: work on your mid-term

Week 8. **Mid-term**

M. Feb. 26   con't

W. Feb. 28   con't

F. March 1   Day off. Midterms are due by midnight tonight.

HMW: read Arthur C. Clarke's *2001: A Space Odyssey* (1968)

Week 9

M. March 4   Discuss *A Space Odyssey*

W. March 6   con't

F. March 8   con't

HMW: over the break, read *Neuromancer*

Week 10 **Spring Break   (March 11-15)**

Week 11

M. March 18   return to discussion of *A Space Odyssey*

W. March 20   con't

F. March 22   Start talking about *Neuromancer*

Week 12

M. March 25   con't

W. March 27   con't

F. March 29   con't

                HMW: read *Klara and the Sun* (2021)

Week 13   *Contemporary Imaginings*

M. April 1   April Fool's Day! *Klara*

W. April 3   con't

F. April 5   con't

Week 14

M. April 8   con't

W. April 10   con't

F. April 12   Asynchronous: Short Response Rumination #3

                HMW: Read *Afterword* (2023)

Week 15

M. April 15   Afterword

W. April 17   con't

F. April 19   con't

Week 16

M. April 22   con't

W. April 24   Last Day of Class/Final Paper Due