


<p>Prof. S.A. Smith</p> <p>Office: TUR 4324</p> <p>Office Hours: W by individual appointment</p>	 <p>ENG 4936: The Machine in the Garden: Technology at the Turn of the 20th Century</p>	<p>T Periods 6-8</p>
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Famously in his book of criticism, *The Machine in the Garden*, the America critic Leo Marx examined the tensions between the pastoral and the progressive ideals of 19th century American literature. Using his ideas to structure this course, we will examine how American authors of late 19th and early 20th century American literature represented the burgeoning technologies of their day, with an eye to thinking through the same sort of tensions and debates about the technologies of our own time. How do authors like Ambrose Bierce, whose short story “Moxon’s Master” is the first in the United States to represent the robot speak to us still about the fears or promises of robotics or AI? Or how does Fitzgerald’s representation of the movie industry of his time in *The Last Tycoon* comment or shed light on our present-day movie industry?

This course is an honors seminar. What does this mean? It means it is smaller than most English department classes and is meant to be more challenging as well. I’ve designed this course so that we shall be reading primary texts and secondary critical arguments about those texts which mimics in miniature what a graduate seminar does at the graduate level. Therefore, be prepared to talk about both the primary text and the argument that accompanies it (if there is such a document).

Required Readings: First, a word about these texts: given that most students now use Kindles and such, 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. I have given you the ISBN numbers of the volume I will be using, below.

Bierce, Ambrose. “Moxon’s Master.” Uploaded to Canvas and at <https://www.eastoftheweb.com/short-stories/UBooks/MoxoMast.shtml>

Davis, Rebecca Harding. *Life in the Iron Mills* (1861) ISBN 9780312133603

_____. "Rappaccini's Daughter." Uploaded to Canvas and at http://www.columbia.edu/itc/english/f1124y-001/resources/Rappaccinis_Daughter.pdf

Fitzgerald, F. Scott. *The Last Tycoon* (1941) ISBN 978-0020199854

Hemingway, Ernest. *In Our Time*. (1929). ISBN 9798581486719

Irving, Washington. "The Legend of Sleepy Hollow." <https://www.gutenberg.org/files/41/41-h/41-h.htm>

Malkiel, Teresa. *Diary of a Shirtwaist Striker* (1910) ISBN 9780875461687

Perkins-Gilman, Charlotte. *Herland*. (1915). ISBN 978-0141180625

Larsen, Nella. *Quicksand* (1928). ISBN 9780393932423

Melville, Herman. "The Paradise of Bachelors/The Tartarus of Maids." <https://msuweb.montclair.edu/~furrgr/i2l/par-tar.html>

Along with readings provided by the instructor.

Recommended

Marx, Leo. *The Machine in The Garden*.

Unit I: Historical Backdrop: The 19th century

Unit II: The End of the Century and The Turn into the 20th century

Unit III: Nature and Technology in the 20th century

Requirements: We shall be doing short writing-response exercises, a mid-term assignment, and a final paper. **Final grades will be assigned according to the following numerical breakdown: Class participation 30% (this includes any and all classwork); mid-term: 30% and final paper: 40%.**

Please pay close attention to the math, above. All written work **MUST BE SUBMITTED** in order for you to pass this class. If you fail to turn in required written work, you will fail the class. My late policy is as follows: you have a 24-hour grace period to be late. After 24 hours pass, you will start losing 3 points a day off what the original grade might have been.

a. Attendance: you should try to attend this class that with your camera on, since we are 100% online. The participation portion of your grade for this class will be calculated on the basis of 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. Your video presence is strongly invited as well, and you will receive credit for it.

b. Preparation. You will agree to have prepared whatever the day's assignment is. Just showing up does not constitute good participation

2. Mid-Term: Due Tues. Oct. 10 by midnight. 6-10 pages. In Leo Marx's *The Machine in the Garden*, the spectacle of a seemingly untrammelled, wide-open landscape of the New World (a fantasy, of course, since Amerindians already called the continents of North and South America home) and gave rise to "various utopian schemes for making America the site of a new beginning for Western society" (Marx, 3). But that pastoral ideal soon gave way to technologically driven, large-scale destruction of the fresh green breast of the New World in pursuit of another sort of green—greenbacks, the accumulation of wealth, industrialization.

However, as Marx notes, the ideology of the America pastoral didn't vanish, rather it shifted to include technological invention as the *natural* outcome of the abundance of America's resources, without dealing with the obvious contradictions. American society would be better and more progressive *because* labor-saving technologies would free humanity from boring, daily, repetitive labors to pursue knowledge and the arts.

As Marx notes, American authors from Irving to Melville dealt with the contradictions embedded in that pastoral fantasy. For your mid-term, using *all* of the primary texts we've read so far (except Irving's) make an argument as to how Hawthorne, Melville, and Harding-Davis use their fictions to both *uphold* and to *critique* the ideological claim that technology is both necessary and progressive. The first half of this prompt will be the most difficult, so think about it!

3. Final Paper: Due Tuesday Dec. 5 by midnight. 6-10 pages. *Quicksand* (1928) and *The Last Tycoon* (1941) come out of two different historical moments—the former responding to the promises of the 1920's that vanished for most Americans after the Crash of 1929, the latter responding to the rapid industrialization of a once-independent movie industry. Your task for the final is to write an essay in which you make a claim as to how these two novels are linked to one another, that they *should* be read in tandem, and that they both remain relevant to today's readers, if for different reasons.

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: Please turn off cell-phones during class time. 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 on the basis of 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> and policies regarding harassment at <http://www.ufl.edu/ceo/sexharassment.html>

The Disability Resource Center: The Dean of Students 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: this class has been designated hybrid by the UF Administration. UF is requiring 51% of the class be delivered in a classroom. Those classroom dates are indicated in the body of the syllabus.

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.

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

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 Unit I: Historical Backdrop: The 19th century

We don't meet the first week of classes so, for our first session next week read Irving's "The Legend of Sleepy Hollow," and [Ancient Robots: Even Before Electricity Robots Freaked People Out](#).

Week 2

T Aug. 29 Introduction to the course
Machines Multiplying in the Garden
HMW: Read "Rappaccini's Daughter" (Hawthorne) and the essay "Beauty's Knowledge" (on Canvas).

Week 3

T Sept. 5 Man and/in/against Nature 1: Bioethics and Artificial Life
HMW: Read "The Paradise of Bachelors/The Tartarus of Maids" (Melville) and the essay "Producing and Consuming Passions" (on Canvas).

Week 4

T Sept. 12 Man and/in/against Nature 2: Technology and the Nation State
HMW: Read *Life in the Iron Mills* (Harding-Davis) and the essay "The Ideology of Self-Making and the White Working Class" (on Canvas).

Complete Reading Response #1 (on Canvas) due Monday Sept. 18 by midnight.

Week 5 Unit II: The End of the Century and The Turn into the 20th century

T Sept. 19 Individuality and the Industrial Revolution
HMW: Read "Moxon's Master" and begin *Herland*

Week 6

T Sept. 26 Imagining the Future 1: Making Artificial Men
HMW: finish *Herland*

Week 7

T Oct. 3 Imagining the Future 2: Utopia or Dystopia?

Week 8 **"Mid-term"** Unit III: Nature and Technology in the 20th century

T Oct. 10 Midterm is due. No Zoom meeting.
HMW: Read *Diary of a Shirtwaist Striker* and the excerpt from "Scab" (on Canvas).

Week 9

T Oct. 17 Unionizing Labor and Technology
HMW: Read first 1/2 of *In Our Time* and essay "Hemingway on War and Its Aftermath" (on Canvas)

Week 10

T Oct. 24 "The World Broke in Two" WWI
HMW: Read second 1/2 of *In Our Time*
And complete Reading Response #2 (on Canvas) due Monday Oct. 30 by midnight.

Week 11

T Oct. 31 BOO! "The World Broke in Two" WWI and after
HMW: Read Larsen's *Quicksand*

Week 12

T Nov. 7 The Roaring 'Twenties
HMW: Read *The Last Tycoon*

Week 13

T Nov.14 Entertainment as Industry 1
HMW: Read excerpt from chapter "Scab"

Week 14

T Nov. 21 Thanksgiving Week Off
HMW: Work on your final

Week 15

T Nov. 28 Entertainment as Industry 2

Week 16

T Dec.5 *The Last Tycoon: A Film*

