

<b>DEREE COLLEGE SYLLABUS FOR:</b>	
<b>HHU 2227 Prometheus Unbound or the Fall of Icarus? Machines that Changed the World</b> (Same as HSS 2227)	
(Honors Seminar Fall 2019) <span style="float: right;"><b>US CREDITS: 3/0/3</b></span>	
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics
<b>CATALOG DESCRIPTION:</b>	Interdisciplinary study of the political, social, and cultural impact of the machines in the modern industrial and post-industrial era.
<b>RATIONALE:</b>	<p>The development of machinery has expressed the <i>zeitgeist</i> (spirit) of each era and has largely shaped our natural, social, and built environment. From the days of the mythical Prometheus all the way to the present, the machine has been celebrated for its power to help humanity transcend material, intellectual and cultural limitations; however, it has also been deplored for producing conditions of human alienation and environmental destruction.</p> <p>The course will focus on key representative machines such as the printing press, the steam engine, the telephone, the camera, the car, and computers, and it will invite students to a critical study of the interactions between the human and the mechanical.</p>
<b>LEARNING OUTCOMES:</b>	<p>Upon completion of the course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Evaluate the imprint of machines on social relationships and culture;</li> <li>2. Analyze the role of machines on the construction of individual and collective identities;</li> <li>3. Compare and contrast artistic representations of machines as utopia or dystopia;</li> <li>4. Interpret the ideological and political dimensions of machines;</li> <li>5. Critically discuss the ethical and legal aspects of the relationship between humans and machines.</li> </ol>
<b>METHOD OF TEACHING AND LEARNING:</b>	<p>In congruence with the teaching and learning strategy of the college, the seminar will employ the following tools:</p> <ul style="list-style-type: none"> <li>• Textual analysis, class discussion, and group work during class meetings;</li> <li>• Active student-centered teaching approach;</li> <li>• Individual student presentations;</li> <li>• Extensive instructor feedback on presentations and essays;</li> <li>• Individualized assistance during office hours for additional reading, presentations and essays;</li> <li>• Film and Documentary screenings;</li> <li>• Other relevant educational material placed on reserve in the library.</li> </ul>
<b>ASSESSMENT:</b>	<p><b>Critical essay</b> <span style="float: right;"><b>40%</b></span></p> <p>A 2,000-2,500-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of</p>

	<p>the relevant critical bibliography.</p> <p><b>Creative project 40%</b> Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. There will be an oral presentation of the creative project.</p> <p><b>Participation 20%</b> Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p>The <b>Critical Essay</b> tests Learning Outcomes 1, 4 and 5. The <b>Creative Project</b> tests Learning Outcomes 2 and 3.</p>
<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b></p> <p><b>Selection of readings from:</b></p> <p><b>Books</b></p> <p>Durkheim, E. (1984) <i>The Division of Labour in Society</i>. New York, Free Press.</p> <p>Hesiod <i>Theogony</i>. E-BOOK.</p> <p>Huxley, A. (1932) <i>Brave New World</i>, E-BOOK.</p> <p>Marcuse, H. (1991) <i>One-Dimensional Man</i>. Boston, Beacon.</p> <p>Marx, K. (1841) Doctoral Dissertation – “The Difference Between the Democritean and Epicurean Philosophy of Nature. Marx-Engels Collected Works Volume 1. Progress Publishers, Online Version: Brian Basgen Internet Archive (marxists.org) 2000.</p> <p>Orwell, G. (1949) <i>1984</i>. E-BOOK.</p> <p>Postman, N. (1993) <i>Technopoly: The Surrender of Culture to Technology</i>. New York, Vintage.</p> <p>Verne, J. (1854) <i>Master Zacharius</i>. E-BOOK.</p> <p><b>Essays</b></p> <p>Adorno, T.W. (1982) “Transparencies on Film.” <i>New German Critique</i>, 24/25: 199-205.</p> <p>Benjamin, W. “The Work of Art in the Age of its Technological Reproducibility” (2 versions).</p> <p>Borgmann, A. (2006) “Technology as a Cultural Force.” <i>Canadian Journal of</i></p>

- Sociology/Cahiers canadiens de sociologie 31(2): 351-360.
- Heidegger, M.  
(1977) "The Question Concerning Technology." 3-35.
- Huxley, A.  
(1958) "Brave New World Revisited."  
<https://www.huxley.net/bnw-revisited>
- Kracauer, S.  
(1987) "Cult of Distraction: On Berlin's Picture Palaces." *New German Critique*. 40:90-96.
- Marcuse, H. and Heidegger, M.  
(1991) "An Exchange of Letters." *New German Critique*. 53: 28-32.
- Marx, L.  
(1956) "The Machine in the Garden." *The New England Quarterly*. 29(1): 27-42.
- Misa, T.  
(1988) "How Machines Make History, and How Historians (and Others) Help Them to Do So." *Science, Technology, & Human Values*. 13(3/4): 308-331.
- Mumford, L.  
— (1964) "Authoritarian and Democratic Technics." *Technology and Culture*. 5(1): 1-8.  
— (1961) "History: Neglected Clue to Technological Change." *Technology and Culture*. 2(3): 230-236.
- Shriver, D.W.  
(1972) "Man and His Machines: Four Angles of Vision." *Technology and Culture*. 13(4): 531-555.
- Thompson, E.P.  
(1967) "Time, Work-Discipline, and Industrial Capitalism." *Past & Present*. 38: 56-97.

#### **Short Stories**

- Ray Bradbury, "The Veldt"  
Kurt Vonnegut, "Harrison Burgeron"

#### **Manifestos**

- 1909 – *The Futurist Manifesto*, F.T. Marinetti et.al.  
1916/1918 – *Dada Manifestos*, H. Ball, T. Tzara, et.al.

#### **RECOMMENDED READING:**

- Kracauer, S.  
(1992) "Photography." *Critical Inquiry*. 19(3): 421-436.
- Lash, C.  
(1980) "Lewis Mumford and the Myth of the Machine." *Salmagundi*. 49: 3-28.
- Marx, L.  
— (2010) "Technology: The Emergence of a Hazardous Concept." *Technology and Culture*. 51(3): 561-577.  
— (1984) "On Heidegger's Conception of 'Technology' and Its Historical Validity." *The Massachusetts Review*. 25(4): 638-652.  
— (1964) *The Machine in the Garden – Technology and the Pastoral Ideal in America*. E-BOOK.
- Mumford, L.  
— (1966) "Technics and the Nature of Man." *Technology and*

	<p><i>Culture</i>. 7(3): 303-317.</p> <p>— (1964) “The Automation of Knowledge.” <i>AV Communication Review</i>. 12(3): 261-276.</p> <p>Reichardt, J.  (1987) “Machines and Art.” <i>Leonardo</i>.20(24): 367-372.</p> <p>Warren, S.D., and Brandeis, L.D.,  (1890) “The Right to Privacy.” <i>Harvard Law Review</i>. 4(5): 193-220.</p>
<b>INDICATIVE MATERIAL:</b>	<p><b>REQUIRED MATERIAL:</b></p> <p><b>Films:</b> <i>Modern Times</i>. Charles Chaplin (1940)  <i>Blade Runner</i>. Ridley Scott (1982)  <i>Brazil</i>. Terry Gilliam (1985)</p>
<b>COMMUNICATION REQUIREMENTS:</b>	All written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.
<b>SOFTWARE REQUIREMENTS:</b>	Microsoft Office
<b>WWW RESOURCES:</b>	<p>— “BRAVE NEW WORLD? A Defense Of Paradise-Engineering”  <a href="https://www.huxley.net/index.html">https://www.huxley.net/index.html</a></p> <p>— “Robots Could be the Worse thing Ever for Humanity Warns Stephen Hawking”  <a href="https://www.rt.com/uk/363502-artificial-intelligence-stephen-hawking/">https://www.rt.com/uk/363502-artificial-intelligence-stephen-hawking/</a></p> <p>— “Stephen Hawking warns artificial intelligence could end mankind”  <a href="http://www.bbc.com/news/technology-30290540">http://www.bbc.com/news/technology-30290540</a></p> <p>— “Telephone Documentary - Documentary Films”  <a href="https://www.youtube.com/watch?v=eY3vjDPvwjo">https://www.youtube.com/watch?v=eY3vjDPvwjo</a></p> <p>— “We Learn About the Telephone - 1965 Educational Documentary”  <a href="https://www.youtube.com/watch?v=SfoWFnMfz8I">https://www.youtube.com/watch?v=SfoWFnMfz8I</a></p> <p>— “MoMA, Simple Machines”  <a href="https://www.moma.org/learn/moma_learning/themes/design/simple-machines">https://www.moma.org/learn/moma_learning/themes/design/simple-machines</a></p> <p>— “Artists and machine Intelligence”  <a href="https://ami.withgoogle.com/">https://ami.withgoogle.com/</a></p> <p>— “War and Civilization - Episode 7: War Machines (History Documentary)”  <a href="https://www.youtube.com/watch?v=FT1_1pRoK-0">https://www.youtube.com/watch?v=FT1_1pRoK-0</a></p> <p>— “History of Machine Tools”  <a href="https://www.youtube.com/watch?v=mZ8I9MPAoyk">https://www.youtube.com/watch?v=mZ8I9MPAoyk</a></p> <p>— “Construction Machine HEAVY EQUIPMENT - History Documentary Films”  <a href="https://www.youtube.com/watch?v=tKO-mzn1MnY">https://www.youtube.com/watch?v=tKO-mzn1MnY</a></p> <p>— “Getting Better: 200 Years of Medicine”  <a href="https://www.youtube.com/watch?v=Qxx14RCxblg">https://www.youtube.com/watch?v=Qxx14RCxblg</a></p> <p>— “Leonardo da Vinci machines in motion”  <a href="https://www.youtube.com/watch?v=r66E6QLsMLg">https://www.youtube.com/watch?v=r66E6QLsMLg</a></p> <p>— “Leonardo3   Leonardo da Vinci   Machines”  <a href="http://www.leonardo3.net/en/l3-works/machines/">http://www.leonardo3.net/en/l3-works/machines/</a></p> <p>— Jules Verne A Winter Amid the Ice and Other Thrilling Stories</p>

	<p><a href="http://www.gutenberg.org/files/28657/28657-h/28657-h.htm">http://www.gutenberg.org/files/28657/28657-h/28657-h.htm</a>  — MoMa Machine Art  <a href="https://www.moma.org/calendar/exhibitions/1784">https://www.moma.org/calendar/exhibitions/1784</a></p>
<p><b>INDICATIVE CONTENT:</b></p>	<p><b><i>The Historical Evolution of Machines</i></b>  — Domestic/Communal  — Personal/Interpersonal  — Public/Global</p> <p><b><i>The Imprint of Machines</i></b>  — The Imprint of machines on social relationships and culture.  — The Imprint of machines on individual and collective identities.  — The Imprint of machines on the natural and built environment.</p> <p><b><i>Responses to Machines</i></b>  — Mechanization and the Machine as Utopia  — Automation and the Machine as Dystopia</p> <p><b><i>Prometheus Unbound or the Fall of Icarus?</i></b>  — The Machine and the Human  — The Machine as Human  — The Human as Machine</p>