
ENG 5296 - 01

Visionary Fiction: Fugitive World-Making and Ethnofuturisms

Studies in Multi-Ethnic Literature | Florida State University | Spring 2018

Instructor: Frances Tran

Course/Section: ENG 4938 - 01

Class: T/R 11:00 AM - 12:15 PM, WMS 114

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Office Hours: T/R 12:30 PM - 1:30 PM

COURSE DESCRIPTION

This course takes as its point of departure Walidah Imarisha and adrienne marie brown's re-framing of science and speculative fiction as *visionary fiction*. Their assertion that the capacity to imagine better worlds is vital to projects of social justice will inform our critical engagements with literary, cultural, and theoretical texts this semester. We will explore in particular how minoritized authors and artists elaborate "Ethnofuturisms" by constructing fugitive worlds that unsettle normative conceptions of time, space, and embodiment. We will read across a range of cultural media—poetry, short stories, novels, film, and visual art—including works by Bong Joon-ho, Octavia Butler, Marjorie Liu, Silvia Moreno-Garcia, Ruth Ozeki, Manjula Padmanabhan, M. NourbeSe Philip, Sabrina Vourvoulias, and more. Together, we will discuss how they mobilize speculative imaginaries and revise popular science fictional tropes to critique technologies of racialization, to explore alternative embodiments and representations of the "human," and to illuminate the possibility of other modes of collectivity and solidarity. To inform our readings of these cultural texts, we will think alongside the scholarship of theorists of science and speculative fiction, techno-orientalism, Afrofuturism and Ethnofuturisms more broadly, such as Aimee Bahng, Seo-young Chu, Samuel R. Delany, Mark Dery, Sami Schalk, and Ytasha Womack.

This course satisfies the requirement for coursework in the following Areas of Concentration: Post-1900 Literature and Culture; Colonial, Postcolonial and Transnational Literary and Cultural Studies; and Feminism, Gender, and Sexuality Studies. This course also meets the Alterity requirement.

LEARNING OBJECTIVES

At the completion of this course, students will be able to:

- Develop a deeper understanding of how minoritized authors have mobilized science and speculative fiction or "visionary fictions," more broadly, to grapple with historical and persistent conditions of material inequity
- Effectively assess and contribute to existing scholarship in science fiction studies and ethnofuturisms on the relationship between race, temporality, and embodiment

- Articulate how cultural productions themselves function as theory and provide important insights into practices of racialization as well as possibilities for envisioning and enacting social justice
 - Gain confidence in written and oral expression by thinking and writing collaboratively as well as facilitating class discussion in response to contemporary aesthetic productions and academic discourses
 - Propose, complete, and share research projects focused on or creative endeavors inspired by the speculative imaginaries of marginalized writers and activists
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COURSE MATERIALS

Required Texts

- Marjorie Liu and Sana Takeda, *Monstress* (2016): ISBN: 978-1632157096
- Silvia Moreno-Garcia, *Certain Dark Things: A Novel* (2016): ISBN: 978-1250099082
- Ruth Ozeki, *A Tale for the Time Being* (2013)- ISBN: 978-0143124870
- Sabrina Vourvoulias, *Ink* (2018)- ISBN: 978-0998705996
- Colson Whitehead, *The Intuitionist* (2000)- ISBN: 978-0385493000

PDFs and links to electronic course readings are available on Canvas under "modules" where they have been organized by date.

ASSIGNMENTS & ASSESSMENT

DISCUSSION FORUMS

For each class session (unless otherwise stated), students are responsible to contribute a post to the discussion forum on Canvas, marked by the appropriate date. **This post should be either (1) a question about one or more of the assigned readings OR (2) a brief response to another student's question.**

On posting questions:

Constructing effective and engaging questions is a difficult skill and one that we rarely have a chance to practice. Yet, learning how to ask thoughtful and inquisitive questions is also what will serve as the foundations for developing strong thesis statements for your critical essays, research projects, and creative endeavors, not to mention your career and lifelong pursuits. The discussion forums will be a chance for you to experiment with asking each other complex, difficult, and, above all, genuine questions about the readings and topics we will cover this semester. Here are some things to consider when developing your questions for the discussion forums:

- Craft your questions carefully and cite relevant page numbers when necessary.
- Avoid asking plot-driven or yes/no questions that are easily answered if you have read the material. Keep in mind that the goal is to challenge your peers to think deeply about the assigned texts and the issues and questions it raises.

- Before posting your question, read carefully through the questions your peers have posted. You will not get credit for repeating the same question someone else has already asked!

On posting replies:

Instead of asking a question, you can also choose to reply to a classmate's question for your discussion post, especially if you find one that is striking or thought-provoking. While your response does not have to be lengthy, it should demonstrate a substantive engagement with the question and/or any other posted comments. Here are some things to consider when developing your replies:

- Draw on specific ideas, examples, and/or passages from the assigned readings to support your response.
- Keep in mind that you are participating in an ongoing conversation. In other words, do not simply repeat what others before you have written but contemplate how you might build on, challenge, or take the discussion into a different direction.
- Feel free to speak to each other, i.e., use names when you are referring to someone's writing and ask questions if you are curious about a point another person has made.

Discussion posts are due before the start of class and will be evaluated on a check scale (✓+, ✓, ✓-) over the course of the semester for a cumulative grade. You are allowed 3 freebie posts, which you can miss without penalty. Discussion posts cannot be made up unless you contact me in advance for an extension.

SEMINAR FACILITATIONS

Once during the semester, students will be responsible for **leading and stimulating discussion about the assigned reading(s) for the first 15-20 minutes of a class session**. This assignment consists of an **in-class** and **written component**.

On the in-class facilitation:

As a facilitator, you will guide the class in a discussion and analysis of at least one of the assigned reading(s) for your facilitation date. You should come prepared with well-crafted discussion questions, presentation materials, and/or activities. Feel free to use the questions that your peers have crowd-sourced on the discussion forum as well.

In general, I will refrain from participating during student facilitations—this is your time to introduce questions and topics that you want the class to explore. As a facilitator, you may not read from a prepared speech. Consulting bullet points or note cards is permissible but remember that your job is less to give a formal presentation than to engage class conversation about the assigned reading(s). I encourage you to be as creative as possible!

You are expected to come fully prepared on your facilitation date and seminar facilitations cannot be made up. If you discover that you are going to be absent when you are the assigned facilitator, please let me know at least 48 hours in advance so we can try to reschedule. Keep in mind,

however, that this may not always be feasible depending on how many students are signed up for certain dates as well as where we are in the semester.

On the written component:

You are expected to write a **4-5 page thesis-driven essay** on at least one of the texts you organized your facilitation around. **This essay is due exactly two weeks after your facilitation date.** No extensions will be provided unless you contact me in advance.

When crafting your essay, here are some things to consider:

- The essay should present an argumentative claim and detailed analysis of your primary cultural text. Pay particular attention to the literary and aesthetic qualities of the text (e.g., language, form, style, narrative strategies) as well as its broader thematic concerns, meanings, and purpose.
- The essay should also draw on and engage with at least one of the non-literary secondary sources we have read and discussed this semester. Consider how your thesis builds on, piggybacks off, or challenges the arguments and ideas within the secondary source you have chosen.
- Strong essays will include brief quotations and analyses of specific passages from both primary and secondary sources to illustrate your main ideas and arguments.

FINAL RESEARCH PROJECT

In lieu of a final exam, you will develop a research project for our **class-authored digital anthology on “Visionary Fiction: Ethnofuturisms and Fugitive World-Making.”** This project contains both an individual and group component.

On the individual component:

For your individual contribution to the digital anthology, **you can decide between writing a conventional research paper (15-20 pages) or producing a creative project** that takes up themes and questions related to our course. Students who choose the creative option will also be asked to compose a brief artist’s commentary (2-3 pages) that reflects on the inspiration, motive, and larger stakes of their creative endeavor. Conducting research will be a crucial part of your final project regardless of which option you choose for your individual contribution. As such, the final project will be scaffolded with a **proposal and annotated bibliography** due earlier in the semester.

On the group component:

After deciding on the research focus or creative vision for your final project, students will break up into small groups based on overlapping themes and topical concerns. Together, you will **collaboratively author an introduction to your section of the digital anthology**, introducing the kinds of questions and scholarly discourses your individual contributions grapple with as well as how they connect to the function and exigency of the collection as a whole. The group component

also consists of a **presentation** at the end of the semester where each group will have a chance to introduce their section of the final project and briefly discuss their individual contributions.

ESSAY SUBMISSIONS

- Students are expected to submit their essays in **MS Word format (.doc or .docx file) through Canvas under “Assignments” by 11:59pm** on the specified due date. Keep in mind that facilitation essays are due two weeks after your scheduled facilitation date.
- **Technology policy:** Electronic submission is a privilege that I extend to allow you more time to work on your essays in a setting that is most convenient for you. As such, I expect you to make sure to **properly attach your essay**—missing/corrupted attachments will be penalized in accordance to the lateness policy below.
- **Lateness policy:** The final grade for a late paper will drop one whole letter grade for each day it is late, including weekends. For example, a paper that merits a “B” will result in a “C” grade if it is turned in one day late. Deadline extensions, though rare, may be granted for extenuating circumstances.
- Graded assignments are typically returned within 2 weeks after the due date.

GRADING POLICY

Breakdown

Participation	10%
Discussion Posts	15%
In-class Seminar Facilitation	10%
Facilitation Essay	15%
Final Project	
Proposal & Annotated Bibliography	10%
Group Presentation	5%
Collaborative Introduction	15%
Research Paper or Creative Project	20%

The percentages above are to give you a sense of how the major assignments and components of the class are distributed. Your final grade will be based on your scores in these areas but I also highly value the amount of time and effort you put into this class. As such, your final grade will be shaped by your personal development as a reader and writer over the course of the semester.

GRADING SCHEME

Below, I have listed the numerical equivalents for letter grades, which you can use to track your progress in this class.

A	100% to 93%	B	< 87% to 83%	C	< 77% to 73%	D	< 67% to 63%
A-	< 93% to 90%	B-	< 83% to 80%	C-	< 73% to 70%	D-	< 63% to 60%
B+	< 90% to 87%	C+	< 80% to 77%	D+	< 70% to 67%	F	< 60% to 0%

TECHNOLOGY REQUIREMENTS

Course content is accessible through Canvas. You should log on to Canvas at least once every other day to check for course updates.

You will need to be able to view videos, write and upload assignments, post to discussion boards, and take assessments. As such, you should have access to high-speed internet and updated software. To view the most current technology requirements, visit the FSU Canvas support site (<http://support.canvas.fsu.edu/>).

CANVAS SUPPORT

Need help with Canvas? Contact FSU Canvas Support:

- Email: canvas@fsu.edu
- Phone: (850) 644-8004
- Website: support.canvas.fsu.edu
- Hours: 8am to 5pm, Monday - Friday

COURSE POLICIES

COURSE CONTENT

The nature of this course will ask you to read and discuss issues that may be sensitive and controversial, such as sexuality, racism, colonialism, violence, political and religious beliefs, etc. In a college level course you are expected to think about these issues in a way that is critical, analytical, and mature, even if certain issues excite strong personal opinions from you. It is crucial that this class be a forum for the respectful exchange of ideas. Students engaging in conduct inappropriate for the classroom will be asked to leave; the same applies to online discussions. If you are unable to engage with the aforementioned topics in an open-minded and sophisticated manner, I encourage you to reconsider your enrollment in this class.

PARTICIPATION & ATTENDANCE/LATENESS POLICY

The success of this course depends on frequent, active, and sustained participation from all students. Participation entails coming to class having done the assigned readings and writing, prepared with the necessary texts and documents on hand (including materials made available electronically). Strong participation, however, involves being engaged in discussions, workshops, facilitations, and group activities. As such, I expect you to speak and contribute regularly, whether it is by asking questions, offering to read a passage aloud, or voicing your own insights. I understand that not everyone is comfortable speaking up in class so I have structured activities throughout the semester that will help you practice getting out of your comfort zone. You may also visit me during my office hours, which counts as a form of participation as well.

Attendance and Lateness: In order to participate in class, you must be present during class meetings. As a result, failure to attend class and persistent lateness will negatively impact your grade. Over the course of the semester, **you are allowed a maximum of 4 unexcused absences**. Being late to class three times equals one absence. If you arrive more than fifteen minutes late to class, you will be counted as absent. One third of a letter grade will be deducted for each additional unexcused absence (e.g., your final grade is a “B,” but you have missed five classes. You now have a “B-”).

This course follows FSU’s attendance policy for excused absences, which is outlined below in the “University Policies” section. If your absence is excused, I will give you the opportunity to make up exams or other graded assignments. When possible, please notify me of anticipated absences in writing as soon as you can. Appropriate documentation for excused absences is required.

ACADEMIC INTEGRITY

Academic integrity is vital to the mission of this class. Consequently, plagiarism, cheating, and other violations of academic integrity will be penalized severely and may even result in a failing course grade. Examples of academic dishonesty include but are not limited to:

- Submitting essays or portions of essays written by other people, including well-intentioned friends and family
- Failing to document paraphrases, ideas, or verbatim phrases taken from outside sources
- Collaborating on an assignment without the explicit permission of the professor*
- Submitting an essay written for one course to another course without the explicit permission of both professors
- Submitting work as your own that has been purchased or copied from a paper preparation service or website

*In this class you will be collaborating with your peers on a number of group assignments. I hope that these activities will help facilitate intellectual exchange and social interaction. As such, it will not be a violation of academic integrity for you to share resources and collaborate with each other. However, these group projects often include individual writing components as well, which should

be completed in a way that preserves author integrity.

Please familiarize yourself with FSU's academic honor policy (detailed in the "University Policies" section of the syllabus).

UNIVERSITY POLICIES

UNIVERSITY ATTENDANCE POLICY

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and... [to] strive for personal and institutional integrity at Florida State University." (For more details see the FSU Academic Honor Policy and procedures for addressing alleged violations, found at:

<http://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy>.)

AMERICANS WITH DISABILITIES ACT

Students with disabilities needing academic accommodation should (1) register with and provide documentation to the Student Disability Resource Center and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center
874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
Email: sdrc@admin.fsu.edu

Website: <http://www.disabilitycenter.fsu.edu/>

FREE TUTORING FROM FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options - see the Academic Center for Excellence (ACE) Tutoring Services' website (<http://ace.fsu.edu/tutoring>) or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

SYLLABUS CHANGE POLICY

"Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice."

TENTATIVE COURSE SCHEDULE

Below you will find our working class schedule of readings and assignments. Depending on the course of our conversations and the perspectives and contributions you offer, we can discuss possible changes to organizing themes and texts. I hope that we can work together to make this class as engaging, generative, and rewarding as possible for your studies and future pursuits.

Envisioning Other Worlds

- T. 01/08 Introduction to course
- Th. 01/10 Mark Jerng, "Introduction: Racial Worldmaking" and "Conclusion: On the Possibilities of an Antiracist Racial Worldmaking," in *Racial Worldmaking: The Power of Popular Fiction* (2017), pp. 1-28, 207-217.
 Bao Phi, "Revolution Shuffle," in *Octavia's Brood: Science Fiction Stories from Social Justice Movements* (2015), pp. 7-14.
 Evie Shockley, "Separation Anxiety," in *Dark Matter: A Century of Speculative Fiction from the African Diaspora* (2000), pp. 51-68.
- T. 01/15 Aimee Bahng, "On Speculation: Fiction, Finance, and Futurity," in *Migrant Futures: Decolonizing Speculation in Financial Times* (2018), pp. 1-23.
 Charles Yu, "Standard Loneliness Package," in *Sorry Please Thank You* (2012), pp. 3-33.
 Manjula Padmanabhan, *Harvest* (2003), pp. 4-92 (entire play).
- Th. 01/17 Alexis Lothian, "Introduction: The Future's Queer Histories," in *Old Futures: Speculative Fiction and Queer Possibility* (2018), pp. 1-29.

Avery F. Gordon, "Introduction to the New Edition," in *Ghostly Matters: Haunting and the Sociological Imagination* (1997), pp. xv-xx.
 Daniel José Older, "Protected Entity," "Magdalena," "Red Feather and Bone," "Victory Music," and "Phantom Overload," in *Salsa Nocturna: A Bone Street Rumba Collection* (2016), pp.89-108, 109-120, 131-148, 203-212, 235-257.

- T. 01/22 Alexis Lothian, "Afrofuturist Entanglements of Gender, Eugenics, and Queer Possibility," in *Old Futures* (2018), pp. 99-128.
 W.E.B. Du Bois, "The Comet," in *Dark Matter* (2000), pp. 5-18.
 Tananarive Due, "Like Daughter," in *Dark Matter* (2000), pp. 91-102.
 Octavia Butler, "Bloodchild," in *Bloodchild and Other Stories* (2005), pp. 1-32.
 Carmen Maria Machado, "Inventory," *Strange Horizons* 14 (2013).
- Th. 01/24 Selections From *Love Beyond Body, Space, and Time: An Indigenous LGBT Sci-Fi Anthology* (2016):
 Grace L. Dillon, "Beyond the Grim Dust of What *Was* to a Radiant Possibility of What *Could* Be: Two-Spirit Survivance Stories," pp. 9-11.
 Niigaan Sinclair, "Returning to Ourselves: Two Spirit Futures and the Now," pp. 12-19.
 Richard Van Camp, "Aliens," pp. 20-30.
 Daniel Heath Justice, "The Boys Who Became The Hummingbirds," pp. 54-59.
 Gwen Benaway, "Transitions," pp. 77-86.
 Mari Kurisato, "Imposter Syndrome," pp. 87-102.

Technologies of Racialization and Resistance

- T. 01/29 Christina Sharpe, "The Wake" and "The Ship," in *In the Wake: On Blackness and Being*, pp. 1-67.
 M. NourbeSe Philip, excerpts from *Zong! & "Notanda"* (2008)
- Th. 01/31 Samuel R. Delany, "The Necessity of Tomorrows," in *Starboard Wine: More Notes on the Language of Science Fiction* (1984), pp. 23-35.
 Stephen Graham, "Vertical Noir: Histories of the Future in Urban Science Fiction," *City* 20, no. 3 (2016): 389-406.
 Colson Whitehead, *The Intuitionist* (2000), pp. 1-65 (Down: Part One).
- T. 02/05 Mark Dery, "Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia Rose," in *Flame Wars: The Discourse of Cyberculture* (1994), pp. 179-222.
 Colson Whitehead, *The Intuitionist* (2000), pp. 69-140 (Down: Part Two).
- Th. 02/07 Linda Selzer, "Instruments More Perfect than Bodies: Romancing Uplift in Colson Whitehead's *The Intuitionist*," *African American Review* 43, no. 4 (2009): pp. 681-698.
 Colson Whitehead, *The Intuitionist* (2000), pp. 145-255 (Up: Parts One & Two)

- T. 02/12 *Black Panther* (2018)
 Ytasha L. Womack, "Evolution of a Space Cadet," "A Human Fairy Tale Named Black," "Project Imagination," "Agent Change," and "Future World" in *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (2013), pp. 5-49, 177-193.
 Carvell Wallace, "Why 'Black Panther' is a Defining Moment for Black America," *The New York Times* (2018)
- Th. 02/14 Simone Brown, "Race and Surveillance," in *Routledge Handbook of Surveillance Studies* (2012), pp. 72-79.
 Wendy Brown, "Preface to the New Edition," in *Walled States, Waning Sovereignty* (2017), pp. 7-17.
 Sabrina Vourvoulias, *Ink* (2018), "Prologue" - "Del: Words written on wind."
- T. 02/19 Sabrina Vourvoulias, *Ink* (2018), "Abbie: If u can rd this" - "Del: Sgraffitto."
- Th. 02/21 Gloria E. Anzaldúa, "preface: (Un)natural bridges, (Un)safe spaces," and "now let us shift... the path of conocimiento... inner work, public acts," in *This Bridge We Call Home: Radical Visions for Transformation* (2002), pp. 1-5, 540-578.
 Chela Sandoval, "Afterbridge: Technologies of Crossing," in *This Bridge We Call Home* (2002), pp. 21-26.
 Kelli D. Zaytoun, "'Now Let Us Shift' the Subject: Tracing the Path and Posthumanist Implications of La Naguala / The Shapeshifter in the Works of Gloria Anzaldúa," *MELUS* 40, no. 4 (2015), pp. 1-20.
 Sabrina Vourvoulias, *Ink* (2018), "Finn: Redaction" - "Mari: Fairy Tales."

Refiguring the Human, Realizing Monstrous Intimacies

- T. 02/26 Donna J. Haraway, "An Ironic Dream of a Common Language for Women in the Integrated Circuit," in *A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century* (2016), pp. 5-68.
 Alison Kafer, "The Cyborg and the Crip: Critical Encounters," in *Feminist, Queer, Crip* (2013), pp. 103-128.
 Indrapramit Das, "The Runner of n-Vamana," in *Mothership: Tales from Afrofuturism and Beyond* (2013), pp. 144-151.
 Edmundo Paz Soldán, "Artificial," in *Latin@ Rising* (2017), pp. 114-120.
 Alex Hernandez, "Caridad," in *Latin@ Rising* (2017), pp. 125-142.
 Steve Castro, "Through the Right Ventricle," in *Latin@ Rising* (2017), pp. 121-122.
- Th. 02/28 Sami Schalk, "Introduction" and "Conclusion" in *Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction* (2018), pp. 1-31, 137-145.
 Mia Mingus, "Hollow," in *Octavia's Brood* (2015), pp. 109-121.
 Octavia E. Butler, "The Evening and the Morning and the Night" and "Speech

Sounds," in *Bloodchild and Other Stories* (2005), pp. 33-70, 87-110.

Kalamu ya Salaam, "Can You Wear My Eyes," in *Dark Matter* (2000), pp. 86-90.

Proposal & Annotated Bibliography Due

- T. 03/05 Alison Kafer, "Introduction: Imagined Futures," in *Feminist, Queer, Crip* (2013), pp. 1-24.
Garland-Thomson, Rosemarie, "Staring at the Other," *Disability Studies Quarterly* 24, no. 4 (2005).
Marjorie Liu and Sana Takeda, *Monstress Volume 1: Awakening* (2016), chapters 1-3
- Th. 03/07 Jasbir K. Puar, "Preface: Hands Up, Don't shoot!" in *The Right to Maim: Debility, Capacity, Disability* (2017), pp. ix-xxiv.
Marjorie Liu and Sana Takeda, *Monstress Volume 1: Awakening* (2016), chapters 4-6.
- T. 03/12 Nina Auerbach, "Introduction: Living with the Undead," in *Our Vampires, Ourselves* (1995), pp. 1-10.
Elleke Boehmer, "Foreword: Empire's Vampires" and Johan Höglund and Tabish Khair, "Introduction: Transnational and Postcolonial Vampires," in *Transnational and Postcolonial Vampires: Dark Blood* (2013), pp. vii-ix, 1-9.
Silvia Moreno-Garcia, "Build-A-Vampire," *Silvia Moreno-Garcia*, <http://www.silviamoreno-garcia.com/blog/build-a-vampire/>.
Silvia Moreno-Garcia, *Certain Dark Things: A Novel* (2016), pp. 1-108 (chapters 1-12).
- Th. 03/14 David McNally, "Introduction," in *Monsters of the Market: Zombies, Vampires, and Global Capitalism* (2011), pp. 1-16.
Silvia Moreno-Garcia, *Certain Dark Things* (2016), pp. 109-209 (chapters 13-26).
- T. 03/19 **Spring break- no classes**
- Th. 03/21 **Spring break- no classes**
- T. 03/26 Jeffrey Jerome Cohen, "Monster Culture (Seven Theses)," in *Monster Theory: Reading Culture* (1996), pp. 3-25.
Bernadette Marie Calafell, "Introduction: Making Monsters," "Chicana Feminist Legacies of Monstrosity in the Gloria Anzaldúa Archive," "Conclusion: Monstrous Endings," in *Monstrosity, Performance, and Race in Contemporary Culture* (2015), pp. 1-8, 55-74, 117-118.
Silvia Moreno-Garcia, *Certain Dark Things* (2016), pp. 210-311 (chapter 26-epilogue)

Future Earth and Post-Apocalyptic Imaginaries

- Th. 03/28 Mark Rifkin, "Preface," in *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination* (2017), pp. vii-xiii.
Rebecca Roanhorse, "Postcards from the Apocalypse," in *Uncanny Magazine* 20 (Jan/Feb 2018),

<https://uncannymagazine.com/article/postcards-from-the-apocalypse/>.

Elaine Gan, Anna Tsing, Heather Swanson and Nils Bubandt, "Introduction: Haunted Landscapes of the Anthropocene," in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene* (2017), pp. 1-15.

Simon Ortiz, "Men on the Moon," in *Walking the Clouds: An Anthology of Indigenous Science Fiction* (2012), pp. 85-95.

William Sanders, "When This World is All on Fire," in *Walking the Clouds* (2012), pp. 149-170.

adrienne marie brown, "The River," in *Octavia's Brood* (2015), pp. 23-31.

Nnedi Okorafor, "Spider the Artist," *Lightspeed Magazine* (2011),
<http://www.lightspeedmagazine.com/fiction/spider-the-artist/>.

Draft of Collaborative Introduction Due

- T. 04/02 Donna J. Haraway, "Introduction," and "Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene," in *Staying with the Trouble: Making Kin in the Chthulucene* (2016), pp. 1-8, 30-57.
 Ruth Ozeki, *A Tale for the Time Being* (2013), pp. 1-108.
- Th. 04/04 Ruth Ozeki, *A Tale for the Time Being* (2013), pp. 109-218.
- T. 04/09 Ruth Ozeki, *A Tale for the Time Being* (2013), pp. 219-355.
- Th. 04/11 Ruth Ozeki, *A Tale for the Time Being* (2013), pp. 356-418.
 Michelle N. Huang, "Ecologies of Entanglement in the Great Pacific Garbage Patch," in *Journal of Asian American Studies* 20, no. 1 (2017), pp. 95-117.
- T. 04/16 Shelley Streeby, "Introduction: Imagining the Future of Climate Change," in *Imagining the Future of Climate Change: World-Making through Science Fiction and Activism* (2018), pp. 1-33.
Snowpiercer (2013)
- Th. 04/18 **Peer Review of Final Project**
- T. 04/23 Presentations
- Th. 04/25 Presentations
- Th. 05/02 **Final Projects Due**