



ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTION
FALL SEMESTER 2024



L504 (11938) INGHAM

Practicum on Research Techniques

(This course fulfills one course of the two-course research skill for English Ph.D. students.)

9:45a – 11:00a MW

TOPIC: THE BOOK LAB

Throughout the recent history of Higher Education, the lab model has been almost exclusively identified with research techniques in the sciences. And yet, in the early decades of the 20th century, John Matthews Manley (scholar of the literary works of Chaucer and medieval authors and early president of the Modern Language Association) and Edith Rickert (scholar of texts of Chaucer and medieval romance) collaborated at the University of Chicago on “The Chaucer Laboratory,” a collaborative research center dedicated to the production of scholarly editions of Chaucer’s corpus and other key medieval texts. On the one hand, this example urges attention to the long history of collaborative research methodologies in medieval studies; on the other hand, it suggests an exemplary model that might extend beyond the specificities of Chaucer, and help us to consider the power, pleasures, and politics of collaboration of the kind now again in vogue in all kinds of humanities fields.

In this course we will engage the lab model for work in Book History and Book Arts. My own expertise resides in late manuscript culture and early print, but students will be welcome to work in whatever period or bookish modality suits them. We will 1) think methodologically about the uses of the ‘lab’ for Humanities Research and Teaching, reading some recent work on its uses in media studies, digital humanities, and elsewhere. What features of early humanities laboratories might we revive or redirect? What liabilities to the lab model are legible either from the example of the Chaucer Laboratory, or in other examples today? 2) But our primary focus will be on the material book, its history and the current efflorescence of homemade books and private presses. And we will, explicitly, draw on the capacities available via IUB’s ‘Book Lab’ to experiment with how immersive experiences might fuel research and making. Precise projects will develop as we proceed, so be ready for some experimentation, with trying on various possibilities that may involve going out on a limb or working outside your comfort zone.

We will work with some materials in the Lilly Library, but we will also attend to varying features of book design, to IU’s collection of Art Books, to possibilities for digitization, and even master some specific book-making skills: how to fold a folio; how to sew a signature; or some skills related to book repair and preservation. Throughout the semester, students will be asked to report on how their own experiments with material books (of all kinds) fuel research projects.

W501 SILVESTER

Teaching of Composition in College

1:15p-2:30p T

Discussion Sections (30751; 30752; 30753) Please choose one. Enrollment in a discussion section will ensure complete enrollment in the course.

1:15p-2:30p R

English W501: Practicum on the Teaching of Composition in College consists of structured discussions of composition pedagogy, theory, and policy alongside weekly opportunities to troubleshoot classroom issues with experienced peer mentors.

The practicum has three primary goals:

- support new and experienced SAAs in the IU English Department Composition Program,
- empower SAAs to implement evidence-based approaches to the teaching of writing,
- create a vibrant faculty and peer-based teaching community.

Together, we will address theoretical and evidence-based strategies for teaching the foundational skills of effective written communication. We will learn to teach student writers how to read critically, summarize, apply, analyze, and synthesize information and concepts from print-based as well as digital sources; how to develop, assert, and support ideas and claims using reasoning and adequate evidence; how to demonstrate an understanding of writing as a social process that includes multiple drafts, collaboration, and reflection; and how to produce a variety of texts exhibiting ethical reasoning, awareness of differences within communities, and attention to the rhetoric of audience, purpose, context, genre, and conventions.

We will also address the policies and logistics of teaching composition, including how to select readings, scaffold a lesson, lead discussions, craft assignments, comment on papers, and manage classroom challenges. Relevant readings about these matters will be assigned each week.

In addition to attending the practicum, coursework includes presenting your pedagogical teaching materials to peer and faculty mentors, participating in class observations, and demonstrating effective teaching via a teaching portfolio due at the end of the semester.

W554 (1854) DORSEY

Teaching Creative Writing

12:30p – 2:30p W

*AUTHORIZATION REQUIRED: All students please email bhankins@indiana.edu.

W554 is a practicum course in teaching creative writing at the undergraduate level for students in the MFA Creative Writing Program. Through reading and experience we will explore the creative process as well as the assumptions and practices unique—and not so unique—to creative writing classes. We will consider invention, revision, and assessment; craft and content; various approaches to workshop; the role of reading in a writing life; authority; and writer-teacher / student-writer dynamics. We will reflect on the changing concerns of the maturing writer, exploring how teaching and writing lives coexist at the graduate level and beyond as well as explore current takes on the writer in the academy. Work for the course includes several brief response papers to course texts; a written review and presentation of a writing text of your choosing; developing several annotated lesson plans and writing exercises for W103 sections; making observation visits to two creative writing classes; and developing a syllabus and supporting materials for a 200-level undergraduate creative writing course.

*MFA students enrolled in the graduate creative writing program are automatically admitted, but must send requests for permission to bhankins@indiana.edu for authorization to register for MFA courses.

L610 (30778) MCMULLEN (Pre-1800)
Readings in Late Medieval Literature & Culture

11:30a – 12:45p MW

TOPIC: LANDSCAPE AND PLACE IN THE EARLY MEDIEVAL NORTH ATLANTIC

By examining a wide range of texts from the British Isles (England, Wales, and Ireland), this course highlights the importance of place and the landscape in the early medieval North Atlantic. We will discover how the literary landscapes in these poems, tales, chronicles, and saints' Lives combine topography with tradition to become important cultural places that represent some irreducible aspect of human existence and experience. Additionally, given the environmental crises that affect our daily lives, this course will also explore what medieval literature can teach us about how to interact with "nature" today and if studying these landscapes can, perhaps, help us return to a more "humanistic" view of the natural world.

L625 (30570) CHARNES (Pre-1800)
Readings in Shakespeare

11:30a – 12:45p TR

TOPIC: "*SHAKESPEARE AND POLITICAL PSYCHOLOGY*"

Politics—as a concept and a practice—takes many forms in Shakespeare's plays. The effectiveness of political strategies depends on multiple factors, especially structures of power and authority. We'll read plays that keenly differentiate between power and authority as two modalities requiring different cultural psychologies. Beginning with Machiavelli's *Prince* and his contribution to modern conceptions of sovereignty, we'll read Shakespeare's *Henry*, as well as *Antony and Cleopatra*, *King Lear*, *Othello*, and *The Tempest*. Using a combination of Actor-Network Theory, Speech-Act theory, analyses of crowds and

power, performance studies, materialist psychoanalysis, and gendered political psychology, we'll try to connect dots between our recent maps of power versus authority and how they first emerge on the Shakespearean stage.

Students will write two position-papers and weekly informal response-notes.

L627 (32817) GREINER (Post-1800)

Readings in Nineteenth-Century British Literature & Culture

4:45p – 6:00p TR

TOPIC: EMOTION AND THE SELF

This course centers on theories of emotion, representations of mental and emotional states, and proto-psychology in readings from the mid-C18 into the early C20. Major developments in and theories of the mental, brain, and psychological sciences will organize our readings as we explore how the history of emotion developed. Topics include the mind/body relation; sentimentalism; mental and emotional disorder; and evolutionary theories of mental and emotional development. Texts may include Emily Brontë, *Wuthering Heights*; Elizabeth Gaskell, *Cranford*; Charles Dickens, *The Old Curiosity Shop*; Wilkie Collins, *The Woman in White*; Anthony Trollope, *Can You Forgive Her?*; and Henry James, *Portrait of a Lady*. Requirements include weekly writing, active class participation, and a final paper.

L628 (30781)/L740 MOLESWORTH (Pre-1800)

Readings in Narrative Literature to 1800

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization.**

9:45a – 11:00a TR

TOPIC: HISTORY AND THE NOVEL, HENRY FIELDING TO THE PRESENT

Histories of the novel have typically sought to cast Sir Walter Scott's *Waverley*; or, *'Tis Sixty Years Since* (1814) as the first "historical novel." As Georg Lukács once noted, Scott's influence was felt immediately. Pushkin would write, for example, "The influence of Walter Scott can be felt in every province of the literature of his age. The new school of French historians formed itself under the influence of the Scottish novelist. He showed them entirely new sources which had so far remained unknown despite the existence of the historical drama of Shakespeare and Goethe" (Lukács, *The Historical Novel*, 31). Balzac would similarly praise the "génie" of Scott.

Yet novelists writing before the influence of Scott certainly sought to represent historical events and eras, sometimes with a great deal of both attention and accuracy. What, then, distinguished the historical novel as it existed before Scott from the historical novel in the wake of Scott's influence? For what purpose did

early novelists employ historical events and themes in their fictions? How do novelists outside of Scott's influence conceive of history? How does the historical novel of today resemble the historical novel of the eighteenth century? And perhaps most importantly, what does the emergence of historical fiction tell us about the rise of the novel itself, or about the relationship between history and fiction?

Texts studied will likely include the following: Madame de Lafayette, *The Princess of Clèves* (1678); Daniel Defoe, *A Journal of the Plague Year* (1722); Henry Fielding, *Tom Jones* (1749); Maria Edgeworth, *Castle Rackrent* (1800); Frances Burney, *The Wanderer* (1814); Jane Austen, *Persuasion* (1817); Walter Scott, *Redgauntlet* (1824); Emma Donoghue, *Slammerkin* (2000). Critics studied will likely include Lukács (of course), Catherine Gallagher, Ian Duncan, Mary Favret, Alexander Welsh, and James Chandler.

Assignments include regular class attendance and participation, an in-class oral presentation, and either a final seminar paper (for 700-level students) or participation in an end-of-the-semester course conference (for 600-level students).

L629 (32815)/L738 KREILKAMP (Post-1800)

Readings in Narrative Literature from 1800

Research in Literary Histories & Theories of History

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization.**

3:00p – 4:15p TR

TOPIC: AN IRONIC STATE: IRISH FICTION FROM MARIA EDGEWORTH TO ANNA BURNS

This course consider a long sweep of Irish prose fiction, from Maria Edgeworth's Romantic-era *Castle Rackrent* (1800) and Sheridan Le Fanu's late-nineteenth-century ghost stories, through some landmark texts of Irish Modernism -- Joyce's *Portrait* (1916), Elizabeth Bowen's *The Last September* (1929), Beckett's *Murphy* (1938) – and finally on to such more recent experiments in and adaptations of Irish fiction as Anna Burns's *Milkman* (2018) and Melatu Uche Okorie's *This Hostel Life*. The course will consider the propositions that Ireland is first a colonial and then a post-colonial state, and one that always exists in a troubled, secondary, and unstable relationship to Britishness and Englishness; and that Ireland's particular political situation has seemed to produce wildly inventive and often highly ironic permutations of presumed norms of "British" prose fiction. We'll also be especially interested in the legacy of Modernist literary forms, as first defined by the likes of Joyce and Beckett, as taken up and transformed by subsequent Irish female authors. We'll read such scholars and critics as Seamus Deane, Declan Kiberd, Joe Cleary, Homi Bhabha, Siobhan Kilfeather, Emer Nolan, Jed Esty, and Paige Reynolds, among others.

Assignments will include short, informal response papers & discussion prompts; a short midterm paper or annotated bibliography (5-7 pp.), and a longer analytical/ interpretive final paper (10-15 pp., or 20-24 pp. for those taking for seminar credit) that may, if you wish, be a development of the midterm paper. I am also open to the possibility of hybrid creative/critical work on the part of any MFA students.

L646 (34776)/CULS C701 VARON (Post-1800)
Readings in Media, Literature, & Culture

1:15p – 2:30p MW

TOPIC: MUSIC AND ITS POETICS

This course is a transdisciplinary and multimedia Cultural Studies course on the poetics of sound. It is a class on sound studies and verse: poems and lyrics as living cultural texts that whisper to us (or sometimes shout) about the world we live in. Accordingly, we're going to jump between music and poems and fiction and theory and back again. Focused primarily on the late twentieth century to the present, we will read (and listen to) work primarily by Latiné, Native, Black, and Asian American artists and critics whose work crosses genre and media to depict the contemporary American experience.

Topics that we will explore include: sounds studies; lyric, music, verse, poetics; migration/immigration; diaspora and globalization; NAFTA, neoliberalism, free trade; race, racialization, and mestizaje; nation, transnationality, and borderlands; the urban experience; gender and sexuality norms; cultural adaptation, copyright, sampling; and others. We will examine critical work in Sound Studies, Performance Studies, contemporary Poetics, New Media, and narrative.

L646 ()/L769 KILGORE (Post-1800)
Readings in Media, Literature, & Culture
Research in Literature & Science

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization. If you plan to pursue the Literature & Science PhD minor, then you should sign up for L769.**

4:45p – 7:45p R

TOPIC: AFROFUTURISM IN AMERICAN TECHNOCULTURE

- This seminar focuses on Afrofuturism, a cultural mode practiced primarily by African American writers, filmmakers, and musicians. Through it they create stories, images, and music invoking

futures directed by the experiences, designs, and investments of black people. Often operating within the conventions of mainstream futurism, Afrofuturism also serves as a counter to the persistence of tomorrows in which whiteness is the historical and social dominant. We shall pay particular attention to the difference that American history and black experience makes to this culture form. We will also trace the transracial traffic of ideas, words, and images that has made Afrofuturism an important concept in recent science fiction and American musical culture. Additionally, we will also explore how this aesthetic mode operates within the contemporary American technoculture.

- The seminar will include consideration of fiction by George Schuyler, Octavia Butler, and Nnedi Okorafor; the conceptual music of Sun Ra and Janelle Monáe; and Ryan Coogler's cinematic vision in his *Black Panther* films.
- The seminar includes an extensive engagement with current scholarship in the field, including relevant theoretical contexts provided by scholars such as Bould, Yaszek, Bukatman, Lavender, Hassler-Forest, and Kilgore.

R608 (30750) ARTHOS (Post-1800) History of Rhetorical Theory II

11:30a – 2:30p M

All are welcome to this introductory seminar, which will explore the extraordinary career of a discipline that has hidden in plain sight for much of its two thousand year history. In one of the great paradigm battles of intellectual culture, rhetoric and philosophy faced off as fierce disciplinary rivals, and for more than half that time, it may come as a surprise, rhetoric held sway at the summit of the humanities. Even more explosive than this status game is the fact that rhetoric has held latent within itself epistemic and ontological treasures that we are still mining for all their radical potential. Rhetoric's modest tool-chest of usable knowledge has held conceptual resources for challenging the standard scientific, religious, and philosophical guardians of knowledge, truth and right. Running quietly along the subterranean channels of composition and speech instruction, it periodically sets off nuclear explosions that remake the intellectual landscape. Grounded in the contingent and situated demands of audience and occasion, rhetorical instruction undermines the presumptions of absolute certainty, autonomous judgment, categorial logic, and transparent knowledge. Governing the arts of genre, figure, invention, composition, style, memory, and performance, it has proven a powerfully transgressive weapon against the claims of methodological, classificatory, and ahistorical thinking. From out of its mobile army of resources we discover that advances in theoretical science are impossible without the figural imagination, practical judgment is impotent without narrative and symbolic understanding, reason is self-deluding without acknowledging its affective and ideological investments, morality sits atop an unstable dialectic of convention and invention, and deliberation disingenuously skates over the inescapable pluralism of our social being. When you turn these paradigm-busting insights on the urgent political questions of our times, you get a very different look at the difficult work of social transformation.

Selected Reading List

Barbara Biesecker and John Lucaites, eds. *Rhetoric, Materiality, & Politics*. Lang, 2009.

- Catherine Chaput, *Market Affect and the Rhetoric of Political Economic Debates*. USC Press, 2019.
- Karma R. Chávez. *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*. U of Illinois Press, 2013.
- James Crosswhite. *Deep Rhetoric: Philosophy, Reason, Violence, Justice, Wisdom*. Chicago: U of Chicago Press, 2014.
- Kevin M. DeLuca. *Image Politics: The New Rhetoric of Environmental Activism*. Guilford Press, 1999.
- Debra Hawhee. *A Sense of Urgency: How the Climate Crisis Is Changing Rhetoric*. U of Chicago Press, 2023.
- Steven J. Mailloux. "Making Comparisons: First Contact, Ethnocentrism, and Cross-Cultural Communication." *Post-Nationalist American Studies*. UC Press, 2000, 110–28.
- Mark J. Porrovecchio, ed. *Reengaging the Prospects of Rhetoric*. Routledge, 2010.
- Mark J. Porrovecchio and Celeste M. Condit, eds. *Contemporary Rhetorical Theory: A Reader, 2nd ed.* Guilford Press, 2016.

W611 (4495) SKYHORSE
Writing Fiction 1

9:45a – 12:45p R

***AUTHORIZATION REQUIRED**

This semester, our workshop will examine five key components that both emphasize storytelling fundamentals while preparing students for a rapidly changing publishing marketplace:

- Learning how to read critically;
- Articulating criticism constructively;
- Defining uniqueness;
- Revision;
- and finding/creating a community of writers.

You'll submit three packets this semester. Each packet should be at least 15 pages min/20 pages max. As a courtesy to your fellow students, please follow these limits closely. The total number of pages you'll write this term should be between 45 and 60 pages, with 45 the minimum acceptable for a passing grade. (W611 is only for grad students who have been admitted into the MFA Fiction program).

* MFA fiction students should email bhankins@indiana.edu directly for authorization to register for MFA courses.

W613 (3936) GAY
Writing Poetry 1

6:30p – 9:30 p M

*AUTHORIZATION REQUIRED

In this class we will be doing all kinds of (often) collaborative experiments. Yes yes, they will be writerly, but not only. We'll also draw and make music and puppets and puppet plays maybe and probably a movie or two. We'll maybe do some lyric lectures and some lyric interviews. Ultimately, we'll decide together what we want to do, or maybe I mean what we want to *make*, which hopefully will change over time. We will have fun.

* MFA poetry students should email bhankins@indiana.edu directly for authorization to register for MFA courses. All other students should email rgay@indiana.edu (and copy bhankins@indiana.edu) to express interest in the course.

W680 (30754) Bowman
Topics in Current Literature

9:45a – 12:45p R

*AUTHORIZATION REQUIRED

TOPIC: A DAYDREAM COLLEGE FOR BARDS

W.H. Auden once imagined a curriculum for poets that he called “A Daydream College for Bards.” In this craft class we will create our own daydream college concentrating on imitations, form, constraint-based writing, dreams, the divine and sacred, magic, myth, the everyday, ecstatic and serious play, journals, art, uses of the erotic, translations, science, trees, dogs, flowers, horses, music, heteronyms, secrets, translations, the ode and the elegy, maps and more. We will read ancient poetry and new work. We will create imaginary gardens with real toads, and imaginary toads for real gardens in our quest for a degree in the raw and the genuine. This is a craft-based, generative class open to writers of both poetry and fiction.

Please email bhankins@indiana.edu for authorization.

L738 (34779)/ L629 KREILKAMP (Post-1800)
Research in Literary Histories & Theories of History
Readings in Narrative Literature from 1800

3:00p – 4:15p TR

TOPIC: AN IRONIC STATE: IRISH FICTION FROM MARIA EDGEWORTH TO ANNA BURNS
AUTHORIZATION REQUIRED.

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This course consider a long sweep of Irish prose fiction, from Maria Edgeworth's Romantic-era *Castle Rackrent* (1800) and Sheridan Le Fanu's late-nineteenth-century ghost stories, through some landmark texts of Irish Modernism -- Joyce's *Portrait* (1916), Elizabeth Bowen's *The Last September* (1929), Beckett's *Murphy* (1938) – and finally on to such more recent experiments in and adaptations of Irish fiction as Anna Burns's *Milkman* (2018) and Melatu Uche Okorie's *This Hostel Life*. The course will consider the propositions that Ireland is first a colonial and then a post-colonial state, and one that always exists in a troubled, secondary, and unstable relationship to Britishness and Englishness; and that Ireland's particular political situation has seemed to produce wildly inventive and often highly ironic permutations of presumed norms of "British" prose fiction. We'll also be especially interested in the legacy of Modernist literary forms, as first defined by the likes of Joyce and Beckett, as taken up and transformed by subsequent Irish female authors. We'll read such scholars and critics as Seamus Deane, Declan Kiberd, Joe Cleary, Homi Bhabha, Siobhan Kilfeather, Emer Nolan, Jed Esty, and Paige Reynolds, among others.

Assignments will include short, informal response papers & discussion prompts; a short midterm paper or annotated bibliography (5-7 pp.), and a longer analytical/ interpretive final paper (10-15 pp., or 20-24 pp. for those taking for seminar credit) that may, if you wish, be a development of the midterm paper. I am also open to the possibility of hybrid creative/critical work on the part of any MFA students.

L740 (31596)/ L628 MOLESWORTH (Pre-1800)
Research in Aesthetics, Genre, & Form
Readings in Narrative Literature to 1800

9:45a – 11:00a TR

TOPIC: HISTORY AND THE NOVEL, HENRY FIELDING TO THE PRESENT
AUTHORIZATION REQUIRED.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

Histories of the novel have typically sought to cast Sir Walter Scott's *Waverley; or, 'Tis Sixty Years Since* (1814) as the first "historical novel." As Georg Lukács once noted, Scott's influence was felt immediately. Pushkin would write, for example, "The influence of Walter Scott can be felt in every province of the literature of his age. The new school of French historians formed itself under the influence of the Scottish novelist. He showed them entirely new sources which had so far remained unknown despite the existence

of the historical drama of Shakespeare and Goethe” (Lukács, *The Historical Novel*, 31). Balzac would similarly praise the “génie” of Scott.

Yet novelists writing before the influence of Scott certainly sought to represent historical events and eras, sometimes with a great deal of both attention and accuracy. What, then, distinguished the historical novel as it existed before Scott from the historical novel in the wake of Scott’s influence? For what purpose did early novelists employ historical events and themes in their fictions? How do novelists outside of Scott’s influence conceive of history? How does the historical novel of today resemble the historical novel of the eighteenth century? And perhaps most importantly, what does the emergence of historical fiction tell us about the rise of the novel itself, or about the relationship between history and fiction?

Texts studied will likely include the following: Madame de Lafayette, *The Princess of Clèves* (1678); Daniel Defoe, *A Journal of the Plague Year* (1722); Henry Fielding, *Tom Jones* (1749); Maria Edgeworth, *Castle Rackrent* (1800); Frances Burney, *The Wanderer* (1814); Jane Austen, *Persuasion* (1817); Walter Scott, *Redgauntlet* (1824); Emma Donoghue, *Slammerkin* (2000). Critics studied will likely include Lukács (of course), Catherine Gallagher, Ian Duncan, Mary Favret, Alexander Welsh, and James Chandler.

Assignments include regular class attendance and participation, an in-class oral presentation, and either a final seminar paper (for 700-level students) or participation in an end-of-the-semester course conference (for 600-level students).

L762 (30787) SILVESTER (Post-1800) Research in Composition, Literacy, & Culture

3:00p – 4:15p TR

TOPIC: MOBILITIES

AUTHORIZATION REQUIRED.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

What does a mobilities perspective bring to the work of composition? This course offers an in-depth exploration of what constitutes mobility as a phenomenon in teaching writing in academic and community settings and the role of language and literacy in the movement of texts, ideas, and people, geographically and socially. Readings provide illustrative examples of mobilities-informed research that addresses questions of writing and migration, immigrant literacy practices, translation and meaning, Global English and cosmopolitanism, knowledge transfer, design pedagogy, disability, method, and more. Coursework encourages participants to apply mobility frameworks to their own emerging research, teaching, and/or community-engaged projects.

*This course partners with a local organization focused on intergenerational advocacy intersecting (im)mobility, neurodivergence, lifespan literacies, and storytelling. Participants may work closely with community members on a grant-funded collaborative writing project as an alternative to a seminar paper.

Books for discussion will likely include *Writing on the Move: Migrant Women and the Value of Literacy*, by Rebecca Lorimer Leonard; *Literacy and Mobility: Complexity, Uncertainty, and Agency at the Nexus of High School and College*, by Brice Nordquist; *Living English, Moving Literacies: Women's Stories of Learning between the US and Nepal*, by Katie Silvester; *South Asian in the Mid-South: Migrations of Literacies*, by Iswari Pandey; *Producing Good Citizens: Literacy Training in Anxious Times*, by Amy Wan; *Cosmopolitan English and Transliteracy*, by Xiaoye You; *Reworking English in Rhetoric and Composition: Global Interrogations, Local Interventions*, edited by Brice Horner and Karen Kopelson; *Mobility Work in Composition*, edited by Bruce Horner, Megan Faver Hartline, Ashanka Kumari, and Laura Sceniak Matravers; and *Translingual Practice: Global Englishes and Cosmopolitan Relations*, by Suresh Canagarajah.

L769 (30577) KILGORE (Post-1800)
Research in Literature & Science

4:45p – 7:45p R

TOPIC: AFROFUTURISM IN AMERICAN TECHNOCULTURE
AUTHORIZATION REQUIRED.

*This course is the core required course for the Literature & Science Ph.D. minor.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

- This seminar focuses on Afrofuturism, a cultural mode practiced primarily by African American writers, filmmakers, and musicians. Through it they create stories, images, and music invoking futures directed by the experiences, designs, and investments of black people. Often operating within the conventions of mainstream futurism, Afrofuturism also serves as a counter to the persistence of tomorrows in which whiteness is the historical and social dominant. We shall pay particular attention to the difference that American history and black experience makes to this culture form. We will also trace the transracial traffic of ideas, words, and images that has made Afrofuturism an important concept in recent science fiction and American musical culture. Additionally, we will also explore how this aesthetic mode operates within the contemporary American technoculture.
- The seminar will include consideration of fiction by George Schuyler, Octavia Butler, and Nnedi Okorafor; the conceptual music of Sun Ra and Janelle Monáe; and Ryan Coogler's cinematic vision in his *Black Panther* films.
- The seminar includes an extensive engagement with current scholarship in the field, including relevant theoretical contexts provided by scholars such as Bould, Yaszek, Bukatman, Lavender, Hassler-Forest, and Kilgore.