

## EN 598 Literature Seminar: Afrofuturism/Magical Realism, Fall 2023

Professor: Dr. L. Lamar Wilson  
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Office: By appointment  
Hours: By appointment  
(Gchat @proflamarwilson)

### Required Materials

#### Primary Texts

- Computer with a video camera or webcam or digital camera w/video to meet at Zoom here on Wednesdays at 5 p.m. CST
- The Spirituals (“Motherless Child”)
- Lucy Terry Prince, “Bars Fight”
- Phillis Wheatley Peters, Excerpts from Poems on Various Subjects, Religious and Moral
- Anonymous/S, “Theresa: A Haytien Tale”
- Sutton E. Griggs, Imperium in Imperio: A Study of the Negro Race Problem
- W.E.B. Du Bois, “The Comet”
- Gwendolyn Brooks, “The Anniad” (Canvas) and “We Real Cool”
- Ralph Waldo Ellison, Invisible Man
- LeRoi Jones/Amiri Baraka, “Ka’Ba” et al.
- Henry Dumas, Excerpts from Echo Tree: The Collected Short Fiction and Knees of a Natural Man
- Sun Ra, “Space Is the Place”
- Samuel Delany, “Aye and Gomorrah...” “Racism and Science Fiction” (from *Dark Matter*)
- Robert Hayden, Excerpts from American Journal
- George C. Wolfe, The Colored Museum, 1991 PBS film
- Octavia Butler, Parable of the Sower (novel)
- Sheree Renee Thomas (Ed.), Dark Matter: A Century of Speculative Fiction from the African Diaspora
- Steven Barnes, Lion’s Blood: A Novel of Slavery and Freedom in an Alternate America
- Excerpt from N.K. Jemisin, The Fifth Season
- Nnedi Okorafor, Who Fears Death
- Terrance Hayes, Excerpt from Lighthouse
- Tracy K. Smith, Excerpts from Life on Mars; Wade in the Water
- Douglas Kearney, interview + “Afrofuturism (Blanche Says, “Meh”)” and other poems from Freedom of Shadow: A Tribute to Terry Adkins (Poetry magazine)
- Various visual artists (See Canvas & Calendar)
- Albums of Screamin’ Jay Hawkins, Miles Davis, John Coltrane, Melvin Van Peebles, Gil Scott-Heron, Alice Coltrane, Funkadelic-Parliament, Nikki Giovanni, Betty Davis, Labelle (live!), Stevie Wonder, Cameo/Zapp, Prince, Michael Jackson, Wu-Tang Clan, Busta Rhymes, OutKast, Erykah Badu, Common, Janelle Monáe, Travis Scott, Noname

#### Scholarly Texts

- Sheree Renee Thomas (Ed.), Dark Matter: A Century of Speculative Fiction from the African Diaspora
- Ytasha Womack, Afrofuturism: The World of Black Sci-Fi and Fantasy Culture (2013)
- Kara Keeling, Queer Times, Black Futures (2019)
- Kevin Strait, Kinshasha Holman, National Museum of African American History + Culture, Afrofuturism: A History of Black Futures (2023, plus exhibit)
- Various scholarly essays (see Calendar & Canvas)

## Student Authentication

Student authentication will be achieved in two ways according to MUW policy: through each student's unique Student ID and Password in the MUW Learning Management System (Canvas) and through one additional student identification technique within the course that has been determined and approved by the academic program. This second method of student authentication in EN 599 will involve participation in weekly video conferences. Students will post a picture of their photo ID in the MFA in Creative Writing Program Lounge, which will be matched with their image on the video.

## Course Content

EN 598 is a literature seminar designed to equip graduate students with competencies to discuss the lineages of Afrofuturism and Black magical realism from its origins at the advent of the African American literary tradition to the present.

## Learning Outcomes

In this course, I aim to serve as a guide as you:

- examine the literature by and about African American thinkers and artists as they document surviving the dehumanizing systems of oppression, chiefly pseudoscience and medicalization, that persist in the wake of American chattel slavery and reimagine African diasporic spiritual and creative practices that divine futures that eclipse the limits created by those oppressive systems and legacies;
- read African American literary and scholarly texts closely and critically for analytic and rhetorical inquiry about Black aesthetic choices, historical revisionism/fabulation, and other elements of Afrofuturism and Black magical realism, including but not limited to Black folklore and mythmaking;
- understand and articulate how these choices have shaped ideas and representations of Blackness, Black futurity, and Black posthumanity in this world and otherworlds beauty over the past three centuries in literature, dance, music, film and visual art;
- discern how multiracial, intracultural movements (abolitionism, Transcendentalism, New Negro Renaissance, post/modernism, civil rights, Black Arts, hip-hop, etc.) have fueled the evolution of various modes of racial- and gender-transgressive art production and creators' aesthetic choices;
- articulate how these choices have challenged stereotypical archetypes of race and the gender binary (i.e. Mammy, Sambo, Uncle Tom, pickanniny, ghost, magical Negro, signifying monkey).
- draw upon multimodal and archival resources (visual, auditory, textual, digital) to develop arguments and/or creative works and present them in verbal (oral and written), multimedia/electronic formats;
- learn how scholars and creative writers communicate historically and today;
- craft and revise your own original oral and written arguments and creative works; and
- master the art of making fair and effective use of the written work of others as you refine your own.

## Recommended Writing Resources

- Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2021.
- Hacker, Diane. *A Writer's Reference With Writing About Literature*. 10<sup>th</sup> Ed. Boston: Bedford/St. Martin's, 2020.
- MLA Guides at [Purdue](#) and [UNC](#)

## Course Requirements

Participation/Discussion of Primary Texts & Literary Scholarship.....	150 points (10 points a week)
Presentation/Leading Class Discussion of One Text .....	50 points
2 Short Papers/Creative Responses (due Sept. 17 & Oct. 15) .....	200 points (100 points each)
Final Seminar Paper (due Dec. 1).....	200 points
<i>Optional:</i> Syllabus draft of 3000-level undergrad course .....	50 points

Letter grades assigned to final products will have the following numeric values:

A+= 98-100 (585-600)	B+= 88-89 (525-536)	C+ = 78-79 (476-465)	D+ = 69-68 (416-405)
A= 95-97 (567-584)	B= 85-87 (524-506)	C = 75-77 (464-447)	D = 67-65 (404-387)
A-= 90-94 (537-566)	B-= 80-84 (505-477)	C- = 70-74 (446-417)	D- = 60-64 (386-357)
F = <59 (<356)			

## More on Course Requirements

*Discussions:* Every fortnight (two weeks), we'll discuss a primary text alongside one to two essays of literary scholarship that engages the text or its themes directly. Each Friday by midnight, you'll be expected to post to a Google Doc for each text a discussion question for the following week's discussion. Every Tuesday by midnight, you'll be expected to craft a response of at least 500 words to a question posited on the Google Doc. Participation in both enterprises is required to receive each week's 10 discussion points (150 total). In addition, each student will lead the discussion of at least one primary text in a presentation that includes a handout curating the week's discussion and offering a scholarly and/or creative writing prompt (50 points total).

*Conferences:* You are expected to meet with me for at three conferences via Zoom throughout the semester to discuss your scholarly ideas as they are coalescing into arguments and creative responses. You're encouraged to choose times in the weeks preceding major assignment due dates, but you are welcome to schedule them at any time on the [calendar](#), also linked at the top of this syllabus and available on Canvas in the "Syllabus" module.

*More on Attendance:* Attendance is extremely important in any seminar, especially at the graduate level. To be counted present, you must contribute to our asynchronous discussions for the week and take part in the weekly Class Conference via Zoom, which will be recorded and available in the university Cloud for two weeks before deletion to preserve space. To animate in-class discussion with asynchronous communication on the days preceding in-class meetings about the text(s) we're studying on any given day, each week's participation requirements will be twofold. You're expect to:

- Craft your question by midnight on Friday;
- Respond to a peer's question by Tuesday at midnight. Your response should be at least 500 words and should be marked with your name underneath the question on the Google Doc. (Focus on responding to the issues your peers raise rather than counting words.) In your response, cite evidence, following MLA Style, from the primary texts at hand (and others we have read) to support any claims. I'll curate your thoughts. Initially, I'll let you choose to whom you respond; if this approach fails, I may pair you.

## More on Weekly Participation

In scholarly responses in the weekly Google Doc asynchronous conversations and in-class dialogue, focus on close readings of the texts. Think of your short papers as compressed arguments, interpretative pieces on specific moments of interest in one text or an exploration of themes connecting several texts. **(For a quick study on literary criticism, see "Key Terms for Literary Analysis" PDF on Canvas and the [Internet Encyclopedia of Philosophy entry on literary theory.](#))** If you're accustomed to grounding papers in nuts-and-bolts/plot/surface-level summary, you'll be expected to go deeper in this 500-level course. In this way, our 150-minute synchronous meetings will be spaces to work together to highlight textual passages and film scenes that are particularly significant in expounding upon what you or your peers have written in the Google Docs as you develop your individual research questions. Along the way, you will use the last two précis or creative responses, due Sept. 17 and Oct. 15, to draft and revise your research question and final paper/portfolio's critical creative statement.

All work must be submitted digitally via Canvas in PDF or Microsoft Word format. For scholarly responses, you'll be expected to follow Modern Language Association Style guidelines as you complete your assignments, double-spacing your work and submitting them in 12- point Times New Roman on pages with standard 1-inch margins on all sides. (Make sure you select "No Spacing" in your toolbar before double-spacing your work. Otherwise, you will add extra space inadvertently between paragraphs and throughout your work. E-mail communication doesn't have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.) Per MLA Style, you'll be expected to cite your primary and secondary texts, so you may need to bookmark or purchase a Recommended Writing Resource.

### **Short and Final Papers/Creative Responses**

In the first half of semester, you'll expand one of your Google Doc responses/creative responses into a short paper of at least 3-5 pages of scholarship or at least 2-4 pages of scholarship + at least 1-3 pages of creative writing. In the hybrid assignment, the preceding pages of scholarship should contextualize your close reading of/creative response to one primary text with your analysis of at least one related secondary text. Each short paper is due Sept. 17 and Oct. 15 by midnight. The focus of the course's second half will be refining a research question that compares Afrofuturist literature from the course's first 200 years (~1740s-1950s) to art and commentary on Black futurity identities in the recent 70 years (1950s-2023). Your research question will guide you as you write a 7-to-10-page argumentative essay or a at least 5-7-page argumentative essay + at least 3-5 page creative response, due Dec. 1 by midnight. It should put one text from the earlier period in conversation with one from the contemporary era and incorporate analyses of at least two secondary texts. (For portfolios, your critical creative statement should include at least two double-spaced pages.) To help you complete that assignment, your earlier précis should be drafts of your paper and the Oct. 8 paper should include an annotated bibliography. (See "Argumentative Essay Guidelines," "Final Paper Rubric," "Final Portfolio," and other among Canvas "Files" and listed in the opening Module with "Writing Resources.")

### **Method of Evaluation**

Grades will be determined by the quality of your engagement in asynchronous and in-class discussion and the strength of your scholarly and creative responses in two short papers and one seminar paper, due in the course's final week. You also will have an option to provide a combination of a creative response with your scholarly one, though such a response cannot take the place of the scholarly one. Any creative response should be a supplementary text that expounds upon the arguments in your scholarly essays.

### **More on Writing Standards**

Here are some basic standards that should offer insight on what to expect when work is graded; rubrics for scholarly and creative works will be posted on Canvas:

**A:** The document is excellent as is, with little or no additional revision necessary. It meets both the writer's and the readers' needs clearly and efficiently. It not only meets the purpose of the assignment, but it does so in a particularly ingenious or elegant way. It is substantially better than the ordinary assignment, and there are virtually no problems with standard grammar and style. It has been organized to meet the needs of its audience and clearly demonstrates an above average level of fluency with written English.

**B:** The document meets assignment goals with some revision. It contains all significant/required content, but certain elements of organization, focus or writing style need work. Editorial revisions pertain to words and sentences or to one or two small sections. Overall, it meets the goals of the assignment and effectively articulates them in most respects, and it demonstrates a better than adequate level of fluency with written English, with a few grammatical and style errors present.

**C:** The document requires significant revision before it meets assignment goals; though it contains most of the necessary information somewhere, its content, design, and organization prevent readers from accomplishing the intended goals. Large passages might need to be rewritten or reorganized, or the assignment might contain extensive stylistic problems. It demonstrates an acceptable level of fluency with written English. There are, however, too many grammar or style problems for a professional assignment.

**D:** The document requires extensive revision before it meets assignment goals. Though it attempts to meet the requirements of the assignment, it is deficient in content, focus and organization, or it may contain extensive grammatical or mechanical errors. Although it shows some evidence of an attempt to apply the principles discussed for the assignment, the attempt was not successful. There are so many problems with punctuation and style that the reader has a difficult time gathering the meaning/purpose of the assignment.

**F:** The document completely fails to meet the purpose and requirements of the assignment; readers cannot accomplish the intended goals. The assignment shows no evidence of application of the principles discussed in the course. There are so many problems with either punctuation or grammar that the focus of the assignment is completely unclear. An assignment that does not meet the length requirement or that is submitted late also may receive a failing grade.

### **More on Weekly Writing Requirements and Course Conduct**

1. Because a major portion of the work in this course is done in class, attendance is mandatory. Two unexcused absences (or two weeks) is allowed; all others will negatively impact your final grade. Excessive tardiness (greater than 15 minutes) and arrival without work will count as an absence. If you come to class without the day's work, you not only will be marked absent, but you likely will be asked to leave class to complete it. After three unexcused absences, you will automatically fail this class. Absences will not be excused without sufficient documentation, and a simple note that one visited the campus health center may not suffice.
2. All printed writing you turn in must be double-spaced in 12-point Times New Roman on pages with standard 1-inch margins on all sides. Make sure you select "No Spacing" in your toolbar before double-spacing your work. Otherwise, you will add extra space inadvertently between paragraphs and throughout your work. E-mail and Canvas communication don't have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.
3. You'll be expected to follow the rules MLA (literature/humanities) as they relate to the assignments. You'll be expected to cite your primary and secondary texts carefully to this end. You also may want to bookmark or purchase a reference text such as *The Penguin Handbook* by Leslie Faigley, Diane Hacker's *A Writer's Reference With Writing About Literature*, or *They Say/I Say: The Moves That Matter in Academic Writing*, edited by Gerald Graff and Cathy Birkenstein.
4. Your work should be submitted by class time on due dates. Late assignments will incur penalty unless we discuss your extenuating circumstances in advance. Back up your work in as many ways as you can (e-mail, USB drive, Box, external hard drive, etc.). Loss of work due to technological lapses may not excuse you from penalty. The heading of every feeder and assignment should include the following, double-spaced successively in the order listed, in the upper left corner of each assignment:

Your Full Name

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In upper-right corner of every subsequent page, you should include your last name and the page number (as in Wilson 2) of your work.

- a) Each heading should be followed by a title that summarizes the theme/thesis of your piece.
- b) Each précis should be at least three (double-spaced) pages unless otherwise noted.
- c) Please staple all materials before coming to class. When submitting your unit projects, please put all drafts and workshop handouts in a pocket folder, with your final draft on top.

5. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues.
6. It is my desire and expectation that all will pass this class. For all students who make a D or below on a complete assignment submitted on time, see me about rewriting it to improve your grade.

### **Title IX**

Mississippi University for Women recognizes the inherent dignity of all individuals and promotes respect for all people. The University is committed to creating an educational and learning environment that is free from harassment and discrimination based on sex, including sexual violence (assault, domestic violence, dating violence and gender-based stalking). To learn more about the University's policy on Title IX, how to make a report, or confidential resources, go to [www.muw.edu/titleix](http://www.muw.edu/titleix). The Title IX Coordinator is located on the third floor of Welty Hall, Room 301, and may be contacted by phone at 662-329-7104 or email at [titleix@muw.edu](mailto:titleix@muw.edu).

### **Americans with Disabilities Act**

The University is committed to providing equitable access to learning for all students. The Student Success Center is the campus office that collaborates with students who have disabilities (e.g. physical, sensory, chronic health, learning, attentional, mental health) and arranges for reasonable accommodations to be implemented. It is the responsibility of students requesting accommodations to make an appointment with the Student Support Specialist to review specific needs, participate in the development of an Accommodation Plan by providing appropriate documentation, and discuss with the instructor how the Accommodation Plan will be applied in the course. Accommodations are not retroactive and a new Accommodation Plan must be reviewed, signed and presented to instructors each semester. The Student Support Specialist is located in Reneau Hall, Room 101(B), and may be contacted by phone at 662-329-7138 or email at [ada@muw.edu](mailto:ada@muw.edu).

### **Academic Integrity**

All Mississippi University for Women students are expected to engage honestly and responsibly in their academic work and to refrain from any dishonest academic behavior. Violations of Academic Integrity include cheating, plagiarism, fabrication, falsification, or other actions that violate commonly accepted intellectual and ethical standards within academic and scientific communities. Violations of Academic Integrity can lead to severe penalties, from a zero grade for a test or assignment to expulsion from the University. Academic Integrity applies to work in progress as well as completed work. If you are uncertain about the proper procedure to follow when citing a source, working in a team with other students, or any other coursework situation please ask your instructor, a librarian, or a resource like the Writing Center for help. To learn more about the university's standards, including what happens if your instructor believes that you have engaged in dishonest academic behavior and your rights to appeal such a charge, please consult section 7.4 of the [Graduate Bulletin](#). Academic Policies and Procedures can be found in full in the current [Graduate Bulletin](#).

### **Policies Related to ChatGPT and Other AI Tools: What You Should Know About AI Platforms**

AI writing platforms have become savvy enough to write essays and emails, create apps and rubrics, help with nearly any conceivable writing situation that relies on linguistic patterns. They will be particularly helpful in the following situations, **outlined in AUA's [ChatGPT \(AI\) in Education Guide](#)**:

- improving equity, since more students can have access to personalized learning, tutoring strategies, and scaffolding;
- saving time, e.g., when brainstorming or troubleshooting;
- motivating learners when they feel stuck or unsure of how to move forward with a certain task
- developing certain critical thinking skills.

**But there are clear limitations.**

- AI platforms rely on language patterns to predict what an answer to a prompt should look like. They aren't "thinking" about the right response in a way a student would.
- AI platforms excel at predictive text and pattern recognition but struggle with accuracy. ChatGPT will even make up things (it "hallucinates" information) that sound convincing but aren't true. Internet-connected platforms have not solved this problem. Bing Chat, which is based on GPT, and Google Bard are connected to the internet and still hallucinate. If the user is looking for factual information, assume every output includes stuff that is made-up.
- AI platforms have bias. They have been trained on datasets that contain worldviews and assumptions and will replicate those ways of thinking. Critical thinking strategies are especially important when engaging with AI-generated text.
- Apps such as ChatGPT depersonalize your writing. Overreliance may lead to a lack of voice and distinctive style—rhetorical strategies that are crucial for effective writing.

## Our Course Principles for using AI

There are two principles that should govern any use of AI:

1. Cognitive dimension: Working with AI should not reduce your ability to think clearly.
2. Ethical dimension: Students using AI should be transparent about their use and make sure it aligns with academic integrity, outlined in the university's honor policy and [Student Code of Conduct](#).

With those principles in mind, here are some policies that will be enforced in our course:

- **AI Policy I: Using AI is understandable with some tasks, especially to help with preparation and editing.** Students may use AI platforms to help *prepare* for assignments and projects, e.g., to help with brainstorming or to see what a completed essay might look like. In fact, one way to view ChatGPT is as a simulation platform: It can quickly generate a variety of outputs that are flawed but helpful for seeing things differently. You may use AI tools to help *revise and edit* your work, e.g., to help identify flaws in reasoning or spot confusing or underdeveloped paragraphs.
- **AI Policy II: Major assignments (such as essays) must be at least 90% non-generated.** AI platforms can be used to help with aspects of the writing process, including some early drafting. However, at least 90% of each writing assignment must be your own work and not generated, unless specified otherwise. See AI Policy III for how to acknowledge AI use.
- **AI Policy III: AI use must be tracked and acknowledged.** If you used Generative AI programs such as ChatGPT, Quillbot, or Grammarly to assist with your writing beyond spell-check or grammar suggestions, you must acknowledge its use by following the guidelines provided in Monash University's [Acknowledging the Use of Generative Artificial Intelligence](#): specify how and where your readers can expect to see the impact, and include an Appendix for the assignment that shows what aspects were generated. ChatGPT now includes the ability to share links to conversations; you can also use extensions such as [ShareGPT](#) to share your ChatGPT conversations in the Appendix; and/or you can include screenshots. [meta note: I acknowledge using ChatGPT on March 13, 2023, to help revise this paragraph for clarity. Here's a link to my [ChatGPT conversation](#).]
- **AI Policy IV: Any writing, media, or other submissions not explicitly identified as AI-generated will be assumed as original to the student.** Submitting AI-generated work without identifying it as such will be considered a violation of the university's honor policy outlined in the [Graduate Bulletin](#). In such violations, students will receive a "0" until they've modified it to align with AI Policy II above. If I suspect a student has used generative AI without acknowledging it, I will contact them before marking down the assignment.

As AI tools become increasingly embedded in existing technologies, students will enter gray areas that don't obviously align with the policies above. If a student is unsure of whether and how much of a submission has been AI-generated, or whether they are in violation of a certain policy, reach out to me and ask for guidance.

**Important Dates for Full Term Fall 2023**

Aug. 19	Last day to add a class or change from audit to credit or grade to pass-fail
Sept. 15	Last day to withdraw from a class without a WP or WF designation Or change from credit to audit and last day to turn in a change of major form
Oct. 26	Last day to drop a class or withdraw from the university

Deadlines for registration, graduation, and financial aid are found on the current [Academic Calendar](#).



## COURSE CALENDAR

- Week 1**  
**Aug. 14-20**      **What Is “Afro-Futurism”?**  
Finalizing readings; discussion of Dery interview/Nelson Essay
- Week 2**  
**Aug. 21-27**      **Femme Origins of Afrofuturism**  
The Spirituals (“Motherless Child”), Terry Prince, Wheatley Peters, “Theresa: A Haytien Tale”  
Wilson, “Birthing America’s Kweer: Motherless Children Preach ...” (Canvas)
- Week 3**  
**Aug. 29-  
Sept. 3**      **Reframing Postbellum Freedom**  
Griggs, Imperium in Imperio: A Study of the Negro Race Problem +  
Du Bois, “The Comet” (Optional: The World, the Flesh, and the Devil)  
Wright, “Sex and the Future of History” (Canvas)
- Week 4**  
**Sept. 4-10**      **When “Negroes” Became “New” & Got Un-“Real”**  
Finishing Griggs + Schuyler, Black No More: Being an Account of the Strange and  
Wonderful Workings of Science in the Land of the Free, A.D. 1933-1940  
Schuyler, “The Negro Art Hokum”  
(Optional: Hughes’s rebuttal, “The Negro Artist and the Racial Mountain”  
Du Bois, “Criteria for Negro Art,” Locke, “Enter the New Negro”)  
Mikić, “Satirical Afrofuturism, Race, and Emotion in George S. Schuyler’s *Black No More*”  
**Sept. 4: Labor Day**
- Week 5**  
**Sept. 11-17**      **‘We Real Cool’: The Magical Heroism of Black Girlhood, (Hyper)(In)visibility, & Jazz**  
Finishing Schuyler + Brooks (& “The Anniad,” Canvas)  
+ Ellison, Invisible Man + 1952 Gordon Parks photo essay  
Spillers, “Mama’s Baby, Papa’s Maybe”  
**Short Paper/Creative Response No. 1 Due (Sept. 17)**
- Week 6**  
**Sept. 18-24**      **Bebop + Free Jazz + Black Abstract Expressionism**  
Ellison, Jones/Baraka, Miles Davis w/John Coltrane & beyond  
+ Jacob Lawrence & the Spiral collective (including Romare Bearden, Norman Lewis, Emma  
Amos, and Alvin Hollingsworth)  
Spillers, “Mama’s Baby, Papa’s Maybe”
- Week 7**  
**Sept. 25-  
Oct. 1**      **The Ark and the Ankh**  
Dumas, “Ark of Bones,” “Fon,” “The Metagenesis of Sunra,” “Riot or Revolt?”  
(from Echo Tree) + Poems (Canvas)/ Sun-Ra, “Atlantis”  
Keene, “The Visions of Henry Dumas”;  
Holiday, “Disappearing Archives: Sun Ra and Henry Dumas, Recorded in Conversation”  
**Jenn Presents**
- Week 8**  
**Oct. 2-8**      **The Mothership: ‘Swing Down, Sweet Chariot, and Let Me Ride’**  
Sun Ra, “Space Is the Place”;  
Van Peebles, Scott-Heron, Alice Coltrane, Funkadelic-Parliament  
Giovanni, “Ego Tripping (there may be a reason why),” “Quilting the Black-Eyed Pea  
(We’re Going to Mars)”  
Barbara Chase-Riboud (interview + poems + visual art)  
Keeling, “‘It’s After the End of the World (Don’t You Know Yet?)’: Afrofuturism and  
Transindividualism” (from Queer Times, Black Futures, Canvas)  
**Oct. 2-3: Fall Break**  
**Morgan Presents**

- Week 9**  
**Oct. 9-15** **Queer Intimacies (on Earth as It Is in Outer Space)**  
 Samuel Delany, "Aye and Gomorrah...," "Racism and Science Fiction" (from *Dark Matter*)  
 Hayden, Excerpts from *American Journal*  
 Betty Davis, Labelle (live!), Stevie Wonder  
 Keeling, "'It's After the End of the World (Don't You Know Yet?)': Afrofuturism and Transindividualism"  
 Steinskog, "The Sounds of the Future" (from *Afrofuturism and Black Sound Studies*, Canvas)  
**Short Paper/Creative Response No. 2 Due (Oct. 15)**
- Week 10**  
**Oct. 16-22** **Queer Intimacies at Home: History's Such a Drag**  
 Wolfe, *The Colored Museum*, 1991 PBS film  
**Short-Residency Week**  
**Alexis & Iman Present**
- Week 11**  
**Oct. 23-29** **Postapocalyptic America (or 2024: A Black Girl Shall Lead Them)**  
 Butler, *Parable of the Sower*  
 "Samuel Delany and Octavia Butler @MIT" (Feb. 19, 1998)  
 Cameo/Zapp, Prince, Michael Jackson
- Week 12**  
**Oct. 30-** **Postapocalyptic America (or 2024: A Black Girl Shall Lead Them)**  
**Nov. 5** Butler, *Parable of the Sower*  
Wu-Tang Clan, Busta Rhymes  
Krista Franklin (especially this piece + this conversation about this forthcoming book)  
 Womack, "Afrofuturism as space and being"  
 Optional: *Octavia's Brood*
- Week 13**  
**Nov. 6-12** **Canonizing Speculative Short Fiction**  
*Dark Matter*: Hopkinson, "Greedy Choke Puppy"; Barnes, "The Woman in the Wall,"  
 Due, "Like Daughter," Shockley, "Separation Anxiety," Addison, "Twice, at Once, Separated,"  
 DJ Spooky, "Yet Do I Wonder"  
OutKast, Erykah Badu, Common  
 Basquiat, "Hollywood Africans"/ Tate, "Hip-Hop's Afrofuturistic Hive Mind"
- Week 14**  
**Nov. 13-19** **Neoslave Narratives**  
 Barnes, *Lion's Blood*
- Week 15**  
**Nov. 20-26** **What Is Africa to Africans in America? Alternate Spiritualities**  
 Finishing Barnes; excerpt from Jemisin, *The Fifth Season*+ blog posts  
 + "There Is a Reason" (from *Afrofuturism: A History of Black Futures*);  
 Okorafor, *Who Fears Death*  
Wangechi Mutu (& other pieces)  
 Keeling, "'World Galaxy'" (from *Queer Times, Black Futures*, Canvas)  
**Kerri Presents**  
**Nov. 22-24: Thanksgiving Holiday**

**Finals Week Wrap-up: The Afterlife of (Neo-)Afrofuturism**

**Nov. 27-Dec. 1** Okorafor, *Who Fears Death*

Hayes, *Lighthouse*

Tracy K. Smith, *Life on Mars: Wade in the Water* (excerpts on Canvas)

Douglas Kearney ([interview](#) + Douglas Kearney, [interview](#) +  
“Afrofuturism (Blanche Says, “Meh”)” and [other poems from](#)  
*Freedom of Shadow: A Tribute to Terry Adkins* (Poetry magazine)

Janelle Monáe, *Metropolis: The Chase Suite*

Travis Scott, *Utopia*

Noname, *Sundial*

English, Kim: “Now We Want Our Funk Cut: Janelle Monáe’s Neo-Afrofuturism”

**Christian Presents**

**Final Paper Due (Dec. 1)**