

SFF/RRG COVER SHEET

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Application Receipt Deadline: 4:00 p.m. Friday, January 8, 2021

Type of application: SFF RRG Both

Review Panel: natural, physical and applied sciences humanities social sciences

Collaborative Application: No Yes

Descriptive Project Title (Limited to 120 characters, including spaces)

Palgrave SFF: A New Canon: Kim Stanley Robinson's *Aurora*

Name: Gerry Canavan

Department: English

Phone: 414-899-7799

Email: gerry.canavan@marquette.edu

Academic Rank:

- Assistant Professor
 Associate Professor
 Full Professor

MU Hire Date:

August 2012

This project involves (check all that apply):

- Human Subjects Vertebrate animals Recombinant DNA Radioactive Materials

Does this SFF/RRG application request graduate student support? Yes No

What other internal and external research support are you currently receiving (e.g., external grants, start-up funding, etc.)? Please provide a list of any **pending** applications and **current** awards.

None for this project.


If awarded, describe your plans for submitting an external grant application.

Following the completion of this project I will be able to submit an NEH Faculty Fellowship application in Fall 2021, building on my recent close-but-no-cigar applications to that program in 2017 and 2019.

Applicant signature and date



Chair/Unit Administrator signature and date



2. ABSTRACT (250 words)

I was recently approached to write a monograph (25,000-30,000 words) for the Palgrave SFF: A New Canon book series on *Aurora* (2015), a novel by the great American science fiction writer and utopian theorist Kim Stanley Robinson (1952-). Set in a hollowed-out asteroid launched out of the Solar System to colonize an extrasolar planet, *Aurora* depicts the catastrophic failure of this multi-century mission due to a pandemic, and dramatizes the tormented decision of the survivors to turn around and go back to Earth instead—a remarkable twist that marks the novel as a must-read text in the history of the generation starship subgenre in science fiction. This twist has made the novel extremely controversial in the science fiction community, as many fans have rejected its scientifically and philosophically rigorous deconstruction of the genre's long-held fantasies of extraplanetary colonization. Working at the intersection of utopian studies, disability studies, science studies, and the ecological humanities, this interdisciplinary monograph situates *Aurora* in the context of science fiction fandom's sometimes-explosive arguments over the future, as well as explores *Aurora* as the crowning achievement of his long career—but it also celebrates the high literary ambition of the novel itself, which over its 480 pages charts the emergence of a novel computer intelligence with wide-ranging implications for ethics, politics, law, philosophy of mind, and debates over the machine learning that increasingly rules our society. Writing this book will constitute my SFF project, with an eye towards publication at the launch of the series in 2022-23.

3. PROJECT DESCRIPTION

A) EXPLANATION OF PROJECT AND RESEARCH OBJECTIVES

This project represents a somewhat unusual opportunity in literary studies: to write a short-form, “skinny” book on a single text as part of a larger conversation about the makeup of the contemporary science fiction canon. My task, in only 25,000-30,000 words, will be not only to articulate an engaging and critically stimulating reading of *Aurora* but to explain why this book is an “essential” text of the genre, standing out even among Robinson’s other celebrated works. This task is further complicated by the intra-fandom debates that have colored *Aurora*’s reception, with as many readers praising its deconstruction of social and scientific assumptions that have gone underexamined by science fiction authors as decrying its grim, dour pessimism about the prospects of human settlement of other planets. As a revisionary work, *Aurora* challenges us to rethink what science fiction has been and what it can be—and as a political work it dares us to imagine a better, more just, and more ecologically grounded future for a human race that will likely never leave Planet Earth in any significant numbers.

Because the series is still so new, I am actually still waiting on instructions from the editors on specific matters of organization and formatting. I anticipate, however, that the book will take this general form:

Introduction: *Aurora* and Kim Stanley Robinson Studies (3000 words)

This brief introduction explains *Aurora*’s place in the constellation of Robinson’s other works, and argues why it should be more widely recognized as his finest novel.

Chapter 1: The Generation Starship before *Aurora* (3000-5000 words)

This chapter explores the assumptions and tropes of the generational starship motif in science fiction to lay the groundwork to explain why what *Aurora* with the concept is doing is so revolutionary.

Chapter 2: How to Read *Aurora* (5000-7000 words)

This chapter walks the reader through *Aurora* with a focus on its ethical and political dimensions, particularly those related to ecological sustainability and the rule of law. It argues that the novel’s exploration of interstellar colonization reveals it to be a nightmare rather than the dream of the human race, as science fiction has typically assumed; the colony’s shocking failure and collapse due to a viral prion that infects and destroys the brain of anyone who settles on the planet ruins any hope of human beings living outside the sociobiological conditions in which they evolved here on Planet Earth, leaving the colonists no hope for survival but a century-plus return voyage to Earth. The chapter ends with a reading of the novel as politically optimistic rather than pessimistic, despite its grim pronouncements about the possibilities for human permanent settlement in outer space.

Chapter 3: *Aurora* and Fandom (5000 words)

This chapter takes up that opposition between optimism and pessimism in the different ways fan communities have read *Aurora*, which particular attention to the backlash the book faced as its revisionary attitude towards beloved texts in the science fiction canon became widely known. The chapter argues, essentially, that the fans are wrong; whether we like it or not, the book does its homework, and we have to take seriously its conclusions.

Chapter 4: *Aurora* as Literature (5000-7000 words)

This chapter returns to *Aurora* this time as a literary object, focusing now on the book's unique narrator, the chapter Ship, the computer mind of their starship itself. Over the course of the novel Ship becomes self-aware, moving from a just-the-facts recounting of the bare facts of their situation to a sensitive, artistic, and self-sacrificing soul—perhaps even the narrator of the book's more lyric, neo-modernist sections. While *Aurora* throws cold water on the prospects for human settlement of the stars, it offers not only the compensation of a still-beautiful Planet Earth but also the technological sublime possibility of living alongside friendly, even loving artificial minds. I relate this vision to the much more dystopian reality of contemporary machine learning algorithms, which have a much more hostile relationship to human flourishing.

Coda: *Aurora* and COVID-19 (3000 words)

The book's coda takes up *Aurora*'s odd relevance to COVID-19, our moment's own viral infection, which has upended so many of the assumptions and institutions on which we relied, not simply in our cozy science fictions but in our real lives. The coda revisits *Aurora* not as space opera but as plague literature, and explores how the book's relationship to pandemic only amplifies its critical importance.

By the time of composition, of course, the editors will have given me more details about the desired format for the books, and I will be free to write the manuscript to the necessary specifications they and the press require—but this is my plan for composition as it stands now.

B) SIGNIFICANCE AND IMPACT

The Palgrave SFF: A New Canon series is poised to make a major splash in the field of science fiction studies, with some of the top names in the discipline approached to produce works in the first printing run. I was honored to be included in that number and eager to make a quick, early contribution to what is likely to be a long-running and popular series.

Because the Palgrave series it has been recruited for uses a “skinny” book format intended for crossover readership both inside and outside the academy, my *Aurora* book will also be an opportunity for me to build on the type of public scholarship I have been doing at outlets like *The Los Angeles Review of Books*, *Salon*, *The New Inquiry*, and *Sight & Sound*, allowing me to continue to reach an audience outside the typical academic one.

Kim Stanley Robinson has published multiple acclaimed works in the genre of science fiction, most famously his 1990s “Mars trilogy.” Robinson's science fictions are closely associated with the socialist left, especially with regard to the environment, though the utopian optimism of his work seems to have been tempered somewhat by disheartening developments in global politics since the 1990s. Many of his post-Mars works explicitly “remix” elements of the Mars books; for instance, *Aurora* explores the idea of launching an inhabited asteroid out of the solar system to reach another star, as imagined in *Blue Mars*, while *Galileo's Dream* (2009) and *2312* (2012) imagine colonization of the solar system happening with much more destructive speed. Likewise, the Science in the Capital trilogy (2004-2007) and *New York 2140* (2017) both explore the climate catastrophe of ice sheet collapse that also occurred in the Mars books, while the title of *Red Moon* (2018) alone suggests an obvious intertextual relationship with earlier works. Other noteworthy novels explore multiple possible futures for

California (the Three Californias trilogy, 1984-1990), life in the scientific colony on Antarctica (*Antarctica*, 1997), an alternate history in which a much more virulent Black Plague killed nearly every European on the planet (*The Years of Rice and Salt*, 2002), and the dawn of modern humanity at the end of the Ice Age (*Shaman*, 2013). Since the 1980s, Robinson has won the Campbell, Locus, Nebula, Hugo and World Fantasy awards, among other distinctions, demonstrating his importance as a major figure in the field of contemporary science fiction. He is, in short, a major writer in SF.

Going beyond his prior acclaim, however, Kim Stanley Robinson has broken through to a new level of visibility and fame as a public intellectual this year, with his most recent book *The Ministry for the Future* (2020) receiving uniform rave reviews, including appearances on Barack Obama's Books of the Year list and Ezra Klein's popular podcast at Vox.com. My book will thus enter the market at moment of new cultural prominence for Robinson, giving it additional purchase on the way the field and the fandom receive his work, and allowing me to help shape the narrative about how to understand Robinson as he enters a new stage of his career. I thus think the book as the opportunity to do very well and have significant impact if I am able to bring it to market in a timely manner.

C) CONNECTION TO PROGRAM OF RESEARCH

My research to date has focused on the literary subgenre of science fiction as it has manifested across a wide variety of media forms: prose fiction, film and television, comic books, and video games. In particular, my work has explored the connections between SF texts and the social and political concerns of their historical moments, with particular attention to ecology and environmentalism. I am also the co-editor of the first major edited collection on science fiction and ecology, *Green Planets: Ecology and Science Fiction* (2014), as well as the co-editor of a number of recent special issues of journals devoted to the intersections between ecology, environmentalism, and speculative fiction (including the recent special issue of *Paradoxa* on "Global Weirding" [2016] and this year's *Palgrave Handbook of Twentieth and Twenty-First Century Literature and Science*). I have also been honored to be appointed as co-editor at two of the premier journals in my field, *Extrapolation* and *Science Fiction Film and Television*.

While this proposed project falls fairly squarely within my existing research agenda, it expands my typical scholarly output by focusing on extended literary analysis of a single text. This is an important development for the next phase of my research, which will often be looking at single works in this sort of intense detail, not only in the book I plan to write about J.R.R. Tolkien's *Lord of the Rings* and David Foster Wallace's *Infinite Jest* (building on my single-text courses on those books here at Marquette) but also for my new role as a book series editor in the new Mass Markets series at University of Minnesota Press, beginning this year. Writing this book on *Aurora* is only the beginning of the work I hope to do in this critical mode over the coming decade.

D) PLAN FOR RESEARCH

I have read all of Robinson's novels, and read *Aurora* several times, and already amassed an archive of critical and fan commentary both on the novel and on his career more generally—so my task over the six weeks of the Summer Faculty Fellowship will be to write the entire monograph with submission to the series editors at the end of the summer. I believe this is ambitious, but achievable, given my usual workload and the time freed from other obligations like summer teaching (as I typically do in the summer, sometimes in both summer sessions); writing 1000-2000 words a day, five days a week, I can have a first draft of the entire manuscript completed by the end of the summer. This is an achievable writing pace for me when I am deeply engaged in a project, and I feel especially excited to do this

work—so I fully expect that with the help of this SFF I will have a completed monograph drafted and under consideration at Palgrave by Fall 2021.

Because I am teaching in summer session one, the six weeks of the fellowship will need to run from July 5 to August 15, 2021.

4) SELECTED REFERENCES

- Canavan, Gerry and Kim Stanley Robinson, eds. *Green Planets: Ecology and Science Fiction*. Middletown, CT: Wesleyan University Press, 2014. 243-260.
- Canavan, Gerry. "Oxford Bibliography: Kim Stanley Robinson." Oxford Bibliographies (Feb. 2019): <https://www.oxfordbibliographies.com/view/document/obo-9780199827251/obo-9780199827251-0189.xml>.
- Chakrabarty, Dipesh. "The Climate of History: Four Theses." *Critical Inquiry* 35.2 (2009).
- Hasselin, Dave. "Earth First, Then Mars: An Interview with Kim Stanley Robinson." Publicbooks.org (15 June 2016): <http://www.publicbooks.org/earth-first-then-mars-an-interview-with-kim-stanley-robinson/>.
- Jameson, Fredric. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*. New York: Verso, 2005.
- Leane, Elizabeth. "Antarctica as Scientific Utopia." *Foundation: The International Review of Science Fiction* 32.3 (2003): 27-35.
- Miéville, China. "The Limits of Utopia." *Salvage* #1 (August 2015).
- Pak, Chris. *Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction*. Liverpool: Liverpool University Press, 2016.
- Paulson, Steve. "What Could Happen If We Did Things Right: An Interview with Kim Stanley Robinson, Author Of *Aurora*." electricliterature.com (21 July 2015). [<https://electricliterature.com/what-could-happen-if-we-did-things-right-an-interview-with-kim-stanley-robinson-author-of-aurora-d88a0f8f72e7>]
- Robinson, Kim Stanley. *Antarctica*. New York: Harper Collins, 1997.
- . *Aurora*. New York: Orbit, 2015.
- . *The Best of Kim Stanley Robinson*. San Francisco: Nightshade Books, 2010.
- . *Blue Mars*. New York: Harper Collins, 1996.
- . *Forty Signs of Rain*. New York: Harper Collins, 2004.
- . *Fifty Degrees Below*. New York: Harper Collins, 2005.
- . *Future Primitive: The New Ecotopias*, ed. Kim Stanley Robinson. New York: Tor Books, 1994.
- . *Galileo's Dream*. New York: Spectra, 2009.
- . *The Gold Coast*. New York: Tor, 1988.
- . *Green Mars*. New York: Harper Collins, 1993.
- . *Icehenge*. New York: Ace Books, 1984.
- . *The Lucky Strike*. PM Outspoken Authors. Oakland, CA: PM Press, 2009. 59-74.
- . *The Martians*. New York: Harper Collins, 1999.
- . *The Memory of Whiteness*. New York: Tor Books, 1985.
- . *The Ministry for the Future*. New York: Orbit, 2020.
- . *New York 2140*. New York: Orbit, 2017.
- . *Pacific Edge*. New York: Tor, 1990.
- . *Red Mars*. New York: Harper Collins, 1992.
- . *Red Moon*. New York: Orbit, 2018.
- . *Shaman: A Novel of the Ice Age*. New York: Orbit, 2013.
- . *Sixty Days and Counting*. New York: Harper Collins, 2007.
- . *The Wild Shore*. New York: Ace Books, 1994.
- . *The Years of Rice and Salt*. New York: Bantam, 2002.

5. SFF/RRG PROJECT BUDGET

This Summer Faculty Fellowship application does not have a RRG component, as it does not require me to travel or purchase any materials I do not already have. I am requesting only the stipend, \$5500, to support the writing of the book itself.

TOTAL FUNDS REQUESTED: \$5500

Please see attached chart on next page.

6. DETAILED BUDGET BREAKDOWN

As stated above, the only budget item in this request is the summer faculty fellowship, which will support my dedicated completion of the monograph in six weeks this summer.

SFF/RRG BUDGET TABLE

Double click on the table, and then add your budget figures:

Item	March-June	July - December	Funds Requested from Other Sources	Source of Other Funds
SFF (\$0, \$5500, \$11000 (joint app))	\$5,500.00			
RRG				
<i>Please itemize RRG amount below</i>				
Personnel				
Graduate Research Assistant(s)				
Undergraduate Research Assistant(s)				
Other Personnel, please list.				
Equipment				
Supplies				
Travel				
Consultants/Professional Services, please list.				
Other, please list.				
TOTAL RRG REQUEST, if applicable	\$0.00	\$0.00	\$0.00	
TOTAL COR REQUEST (SFF + RRG):	\$5,500.00			

7. RESULTS OF PRIOR SFF/RRG AWARDS

I was first awarded an SFF/RRG combined award for 2013-2014 for my research project *Modern Masters of Science Fiction: Octavia E. Butler*; this SFF/RRG has led to multiple publications, including the publication of the finished manuscript in November 2016.

- 2017 “Disrespecting Octavia.” *Luminescent Threads*. Eds. Alexandra Pierce and Mimi Mondal. Australia: Twelfth Planet Press. 3 pages.
- 2016 *Octavia E. Butler. Modern Masters of Science Fiction*. Champaign, IL: University of Illinois Press. xviii + 225pp.
- 2015 “The Octavia E. Butler Papers.” *The Eaton Journal of Archival Research in Science Fiction* 3.1 (Fall 2015): 42-53.
- 2014 “Knowing No One’s Listening: Octavia Butler’s *Unexpected Stories*” and “‘There’s Nothing New / Under The Sun, / But There Are New Suns’: Recovering Octavia E. Butler’s Lost Parables.” *Los Angeles Review of Books* (Summer 2014): <http://lareviewofbooks.org/review/knowning-ones-listening-octavia-e-butlers-unexpected-stories> and <http://lareviewofbooks.org/essay/theres-nothing-new-sun-new-suns-recovering-octavia-e-butlers-lost-parables>
- 2013 “Bred to Be Superhuman: Comic Books and Afrofuturism in Octavia Butler's Patternist Series.” *Paradoxa* 25: “Africa SF” (Fall 2013): 253-287.

My second SFF/RRG, in summer 2016, was on the science fiction of Clifford D. Simak, as archived at the University of Minnesota Libraries; this led to the publication of my article “After Humanity: Science Fiction after Extinction” in *Paradoxa* 28: “Global Weirding (Dec. 2016). Additional articles deriving from that research, including pieces that will ultimately become chapters in *Animal Planet*, are still in process.

- 2016 “After Humanity: Science Fiction after Extinction in Kurt Vonnegut and Clifford D. Simak.” *Paradoxa* 28: “Global Weirding” (2016): 135-156.

My third SFF/RRG was awarded in summer 2018 and led to the following publications and intellectual contributions:

- 2020 “The Legend of Zelda in the Anthropocene.” *Paradoxa* 31: “Climate Fictions” (2020): 145-170.
- 2020 Keynote: “Science Fiction and Utopia at the End of the World.” 2020: A Space Odyssey. Grinnell College, Grinnell, IA.
- 2019 Keynote: “Environmental(ist) Education and the Problem of Hope.” Speculative Futures of Education Symposium, University of California, Riverside.
- 2018 Invited Talk: “The Humanities after *Blackfish*.” American Studies Colloquium Series, University of Warsaw, Poland.
- 2018 Invited Talk: “Worlding Crisis, Crising Worlds.” Worlding SF Conference,

University of Graz, Graz, Austria.

Since the major work of the third SFF/RRG was towards the introduction and currently unpublished chapters of the *Animal Planets* book, much of it has not yet been published at this time. A serious injury and lengthy recovery in 2019-2020 set the book's timetable back a bit (but I'm doing fine now, aside from the pandemic!).

Other Grants Applied for and Received

My first SFF/RRG led to a 2014-15 John Brockway Huntington Foundation Fellowship at Huntington Library (\$3,000).

My second SFF/RRG led to an application for an NEH Faculty Fellowship for 2017-2018, to work on *Animal Planet*; while this application was not accepted, it received very high marks from the NEH's reviewers and I received helpful feedback.

My third SFF/RRG led to an application for an NEH Faculty Fellowship, which again came close without being submitted. I will try again following this summer. It did net me a small Startup Grant from the Speculative Futures of Education Symposium, UC Riverside (\$500)—though unfortunately this has gone unused due to COVID-19.

8. SELECTED CURRICULUM VITAE

Especially relevant publications to the project are highlighted.

GERRY CANAVAN

Fields of Expertise: 20th and 21st Century Literature; Genre Studies; Popular Culture

Education: 2006-12, Duke University, Durham, NC
2002-04, Univ. of North Carolina at Greensboro, Greensboro, NC
1998-02, Case Western Reserve University, Cleveland, OH

Degrees: Ph.D., Literature, Duke University
M.F.A., Fiction, University of North Carolina at Greensboro
B.A., English and Philosophy, Case Western Reserve University

Academic Experience: 2018-present, Associate Professor, Marquette University
2021-, Associate Chair, English department
2019, Director of Graduate Study, English department (planned term interrupted by medical leave)
2012-2018, Assistant Professor, Marquette University
2011-12, Anne T. and Robert M. Bass Fellowship for Undergraduate Instruction, Duke University
2007-10, Teaching Assistant, Duke University
2004-06, Lecturer, Univ. of North Carolina at Greensboro
2003-04, Teaching Asst., Univ. of North Carolina at Greensboro

I. PUBLICATIONS

A. Books

2016 *Octavia E. Butler. Modern Masters of Science Fiction.* Champaign, IL: University of Illinois Press. xviii + 225pp.

B. Selected Peer-Reviewed Articles

X 2020 “The Legend of Zelda in the Anthropocene.” *Paradoxa* 31: “Climate Fictions” (2020): 145-170.

X 2019 “Eden, Just Not Ours Yet: On *Parable of the Trickster* and Utopia.” *Women’s Studies* 48.1 (2019): 59-75.

2017 “Hokey Religions: STAR WARS and STAR TREK in the Age of Reboots.” *Extrapolation* 58.2-3 (2017): 153-180.

2017 “OBEY, CONSUME: Class Struggle as Revenge Fantasy in *They Live*.” *Film International* 14.3-4: “The Lives and Deaths of the Yuppie” (2017): 72-84.

- X 2017 “Unless Someone Like You Cares a Whole Awful Lot: Apocalypse as Children’s Entertainment.” *Science Fiction Film and Television* 10.1 (Winter 2017): 81-104.
- X 2016 “After Humanity: Science Fiction after Extinction in Kurt Vonnegut and Clifford D. Simak.” *Paradoxa* 28: “Global Weirding” (2016): 135-156.
- X 2015 “Capital as Artificial Intelligence.” *Journal of American Studies* 49.4: “Fictions of Speculation” (Fall 2015): 685-709.
- X 2014 “‘If the Engine Ever Stops, We’d All Die’: *Snowpiercer* and Necrofuturism.” *Paradoxa* 26: “SF Now” (Fall 2014): 41-66.

C. Edited Books

- X 2020 Co-Editor with Priscilla Wald et al. *Palgrave Handbook of Twentieth and Twenty-First Century Literature and Science*. New York: Palgrave-MacMillan. xxix + 689pp.
- 2020 Editor, *Octavia E. Butler: Kindred, Fledgling, Collected Stories*. New York: Library of America. 790pp.
- X 2019 Co-Editor with Eric Carl Link. *The Cambridge History of Science Fiction*. New York: Cambridge University Press. 836pp.
- 2016 Editor, 40th anniversary reissue of Darko Suvin’s *Metamorphoses of Science Fiction* (orig. publication 1979). New York, NY: Ralahine Classics. li + 465pp.
- 2015 Co-Editor with Eric Carl Link, *The Cambridge Companion to American Science Fiction*. New York, NY: Cambridge University Press. xxx + 254pp.
- X 2014 Co-Editor with Kim Stanley Robinson, *Green Planets: Ecology and Science Fiction*. Middletown, CT: Wesleyan University Press. xii + 295pp.

D. Peer-Reviewed Book Chapters

- 2020 “‘We Are Terror Itself’: Wakanda as Nation.” *Literary Afrofuturism in the 21st Century*. Ed. Isiah Lavender III and Lisa Yaszek. Ohio State University Press, 2020. 18 pages.
- 2020 “Monsters of Hybridity: *District 9*.” *Monsters: A Companion*. Ed. Simon Bacon. Oxford: Peter Lang, 2020. 8 pages.
- X 2019 “Charles Stross: *Accelerando* (case study): The Singularity, and the End of History.” *The Routledge Companion to Cyberpunk*. New York, NY: Routledge. 8 pages.
- 2019 “Hope, with Teeth: On ‘Black Museum.’” *Through the Black Mirror*. Eds. Terence McSweeney and Stuart Joy. New York: Palgrave Macmillan, 2019. 14 pages.

- X 2019 “Utopia.” *The Bloomsbury Companion to Marx*. Eds. Jeff Diamanti, Andrew Pendakis and Imre Szeman. New York: Bloomsbury, 2019. 6 pages.
- X 2019 “When It Changed: 1973.” *Timelines of American Literature*. Eds. Cody Marrs and Christopher Hager. Baltimore, MD: Johns Hopkins UP. 12 pages.
- X 2018 “Peak Oil after Hydrofracking.” *Materialism and the Critique of Energy*. Eds. Brent Bellamy and Jeff Diamanti. Chicago: MCM Prime Press, 2018. 24 pages.
- X 2017 “New Paradigms, After 2001.” *Science Fiction: A Literary History*. London, UK: British Library, 2017. 26 pages.
- X 2017 “Science Fiction.” *The Oxford Research Encyclopedia of Literature*. Oxford, UK: Oxford UP, April 2017. <http://literature.oxfordre.com>. 18 pages.
- X 2014 “Retrofutures and Petrofutures: Oil, Scarcity, Limit.” *Oil Culture*. Eds. Daniel Worden and Ross Barrett. Minneapolis: University of Minnesota Press, 2014. 19 pages.
- X 2013 “Debt, Theft, Permaculture: Justice and Ecological Scale.” *Debt: Ethics, the Environment, and the Economy*. Eds. Merry Wiesner-Hanks and Peter Y. Paik. Bloomington, IN: Indiana University Press, 2013. 15 pages.

E. Other Publications

Guest Editor, Special Issue

- 2018 Co-Editor with James B. South, *Slayage* 16.2: “Buffy at 20.”
- 2017 Co-Editor with Ben Robertson, *Extrapolation* 58.2-3: “Guilty Pleasures: Mere Genre and Late Capitalism.”
- X 2016 Co-Editor with Andrew Hageman, *Paradoxa* 28: “Global Weirding.”

Pre-MU

- X 2011 Co-Editor with Priscilla Wald, *American Literature* 83.2: “Speculative Fictions.”
- X 2010 Co-Editor with Lisa Klarr and Ryan Vu, *Polygraph* 22: “Ecology and Ideology.”

Symposia, Proceedings, Interviews and Editor-Reviewed Articles

- X 2020 “Which COVID-19? Whose Crisis?” Thinking through the Pandemic symposium. *Science Fiction Studies* 47.3 (November 2020). 3 pages.
- X 2020 “Apocalypse Now: Covid-19 and the SF Imaginary—Gerry Canavan, Jennifer Cooke and Caroline Edwards in conversation with Paul March-Russell.” *Foundation* 136 (Summer 2020). 17 pages.
- 2020 “Foreword to the Special Issue on Environmental Science Fiction.” *MOSF Journal of Science Fiction* 4.1 (2020). 2 pages.
- X 2019 “There’s No Sheriff on This Planet: A Conversation with Kim Stanley Robinson.” *Edge Effects* (May 2019): <http://edgeeffects.net/kim-stanley-robinson/>.
- X 2019 “Kim Stanley Robinson.” *Oxford Bibliographies in American Literature* (February 2019). 20 pages.

- X 2018 “It Just Hasn’t Finished Melting Yet.” Symposium on Science Fiction and the Climate Crisis. *Science Fiction Studies* 45.3 (November 2018). 2 pages.
- 2017 “Memento Mori: Richard McGuire’s *Here* and Art in the Anthropocene.” *Deletion* 13: “Memory” (November 2017).
- X 2015 “Ecology 101.” *SFRA Review* 314 (Winter 2015). 10 pages.
- 2015 “Archival Research in the Field of the Fantastic.” *The Eaton Journal of Archival Research in Science Fiction* 3.1 (November 2015). 25 pages.
- 2012 “History 1, 2, 3.” Symposium on Globalization and Science Fiction. *Science Fiction Studies* 39.3 (November 2012). 2 pages.
- X 2010 “Science, Justice, Science Fiction: A Conversation with Kim Stanley Robinson.” With Lisa Klarr and Ryan Vu. *Polygraph* 22 (Fall 2010): 201-218.

Reviews and Review Essays

- X 2020 “Of Course They Would: On Kim Stanley Robinson’s *The Ministry for the Future*.” *Los Angeles Review of Books* (October 2020).
- 2018 “The Principle of Hope in the Anthropocene: Review of Lisa Garforth’s *Green Utopias: Environmental Hope Before and After Nature*.” *Science Fiction Studies* 45.3 (November 2018): 585-586.
- X 2017 “Utopia in the Time of Trump: Review of Kim Stanley Robinson’s *New York 2140*.” *Los Angeles Review of Books* (March 2017):
- X 2017 “You Can’t Trust Planets: Review of Chris Pak’s *Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction*.” *Science Fiction Studies* 44.1 (March 2017). 4 pages.
- X 2015 “The Warm Equations.” *Los Angeles Review of Books* (June 2015): <https://lareviewofbooks.org/article/the-warm-equations/>.
- 2013 “Review of Eric Otto’s *Green Speculations: Science Fiction and Transformative Environmentalism*.” *Science Fiction Studies* 40.2 (July 2013). 3 pages.
- X 2012 “Struggle Forever: Review of Kim Stanley Robinson’s *2312*.” *Los Angeles Review of Books* (June 2012).

F. Journal Editor

- 2020- Managing Editor, *Science Fiction Film and Television*.
- 2014-2019 Co-Editor, *Science Fiction Film and Television*.
- 2014- Co-Editor, *Extrapolation*.

G. Book Series Editor

- X 2021- Co-Editor, *Mass Markets: Studies in Franchise Cultures*. University of Minnesota Press.
- 2019- Co-Editor, *World Science Fiction Studies*. Peter Lang.

H. Podcast

- 2020-21. *Grad School Vonnegut*.

II. RESEARCH IN PRESS

X [2021] “Science Fiction and Utopia in the Anthropocene.” *American Literature*.

III. PAPERS PRESENTED & PARTICIPATION IN PROFESSIONAL MEETINGS

A. Recent International Conferences

- 2018 Invited Talk: “The Humanities after *Blackfish*.” American Studies Colloquium Series, University of Warsaw, Poland.
- 2018 Invited Talk: “Transitional Power: Superheroes vs. the Climate.” Institute for American Studies, University of Graz, Graz, Austria.
- X 2018 Invited Talk: “Worlding Crisis, Crising Worlds.” Worlding SF Conference, University of Graz, Graz, Austria.
- 2018 Invited Talk: “The Horrible Anticipation of an Imminent Smash: Posthumanity in the Anthropocene in *The Time Machine* (1960) and *The Time Machine* (2002).” Workshop: “From human to posthuman? Ethical inquiries regarding the radical transformation of human beings into different kinds of beings.” University of Zurich, Zurich, Switzerland.

B. Recent National Conferences

- 2020 Roundtable: “Climate Reads: On N.K. Jemisin’s *The Fifth Season* with Sheree Renée Thomas.” Brooklyn Public Library, New York, NY.
- X 2020 Keynote: “Science Fiction and Utopia at the End of the World.” 2020: A Space Odyssey. Grinnell College, Grinnell, IA.
- X 2019 Keynote: “Environmental(ist) Education and the Problem of Hope.” Speculative Futures of Education Symposium, University of California, Riverside.
- 2019 Paper Read: “The Legend of Zelda in the Anthropocene.” International Conference on the Fantastic in the Arts, Orlando, FL.
- X 2019 Roundtable: “Modernism’s Science Fictions.” Modern Language Association, Chicago, IL.

IV. RECENT COMMITTEES AND SERVICE

A. National

- 2021 Judge, David. G. Hartwell Emerging Scholar Award
- X 2020-2022 President, Science Fiction Research Association
- 2018 Final Judge, Edward F. Bruns Graduate Essay Prize, Society for Literature, Science, and the Arts
- 2018 Lead Organizer, Science Fiction Research Association Annual Conference
- 2018 (Marquette University, Milwaukee, WI)
- X 2017-18 Vice President, Science Fiction Research Association
- 2014-17 Pioneer Award Committee, Science Fiction Research Assoc. (chair 2017)
- 2014-18 Executive Committee, Discussion Group on Science Fiction and Utopian and Fantastic Literature, Modern Language Association (chair 2018)

B. University

- 2020-21 Secretary/Treasurer, Marquette University chapter of the American Association of University Professors
- 2020 A&S Humanities Representative, Discretionary/Other Expense Reduction Workgroup
- 2020 University COVID-19 Task Force for Instruction
- 2020 Campuswide Liaison for e-Books during Coronavirus Suspension

E. Department

- 2021- Associate Chair
- 2020 Executive Committee (elected senior at-large member)
- 2020 Undergraduate Advisory Board Task Force
- 2019 Director of Graduate Studies (planned term interrupted by medical leave)
- 2018-19 Search Committee Chair (Assistant Professor in Africana Literature)

X. HONORS, AWARDS, AND GRANTS

A. National

- X 2019 Startup Grant, Speculative Futures of Education Symposium, UC Riverside (\$500—unused due to COVID-19).
- 2018 Shortlist, SFRA Pioneer Award, for “Hokey Religions: STAR WARS and STAR TREK in the Age of Reboots,” *Extrapolation* 58.2-3 (2017).
- 2017 Finalist, Locus Award for Best Nonfiction/Art Book for *Octavia E. Butler*
- 2015 Finalist, ASLE Ecocriticism Book Award for *Green Planets*
- 2015 Summer Stipend, National Endowment for the Humanities (\$6,000)
- 2014-15 Huntington Foundation Fellow, Huntington Library (\$3,000)
- 2013-15 Enduring Questions Course Development Grant for “What Is Worth Preserving?” National Endowment for the Humanities (\$25,000)

B. University

- 2018 Summer Faculty Fellowship, Marquette University (\$5,500)
- 2018 Regular Research Grant, Marquette University (\$3,200)
- 2016 Way-Klingler Young Scholar Award, Marquette University
- 2015 Summer Faculty Fellowship, Marquette University (\$5,500)
- 2015 Regular Research Grant, Marquette University (\$1,500)
- 2014 Summer Faculty Fellowship, Marquette University (\$5,500)
- 2013 Summer Faculty Fellowship, Marquette University (\$5,500)
- 2013 Regular Research Grant, Marquette University (\$4,000)
- 2012-16 Faculty Development Awards, Marquette University