

Andrew Pilsch

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Department of English

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Professional Experience

Assistant Professor	Texas A&M University	2015-Present
Assistant Professor	Arizona State University	2012-2015
Fixed-Term Lecturer	Pennsylvania State University	2011-2012
Graduate Teaching Fellow	Pennsylvania State University	2005-2011

Education

PhD, English Pennsylvania State University May 2011

Dissertation: *Transhumanism: Evolutionary Logic, Rhetoric, and the Future*

Committee: Richard Doyle (Director), Jeffrey Nealon, Mark Morrisson, Robert Yarber.

MA, English Pennsylvania State University May 2007
BS, Computer Science Georgia Institute of Technology May 2005
BS, Science Technology & Culture Georgia Institute of Technology May 2005

Current Book Project

Histories of Digital Labor, Past and Present

Edited Collection, Co-Editing w/ Shawna Ross, Currently Soliciting Chapters & In Talks with Routledge—CFP is online at: <https://oncomouse.github.io/digital-labor-cfp/>.

Transhumanism: The Rhetoric of Evolutionary Futurism

Six-Chapter Manuscript, In Production at University of Minnesota Press (In Print By November 2107)—Book explores the rhetorical history of “evolutionary futurism,” a twentieth century Utopian rhetorical mode associating advancing telecommunications technologies with biological evolution to suggest near-future radical shifts in human existence and cognition. Tracing this rhetoric of transhumanism, chapters explore the evolutionary futurism of theosophy, 1940s science fiction, Raymond Kurzweil, and Pierre Teilhard de Chardin. In addition to a theoretical introduction, the book also contains an extended discussion of contemporary digital aesthetics as transhuman vectors of evolutionary overcoming.

Publications

Articles & Chapters

“**The *Ethos* of *Mr. Robot*.**” (Under Review at *Present Tense*).

“**Abducting Code, Translating the Future: Transpilers and the Implementation of JavaScript’s Future.**” (Forthcoming from *Amodern* for special issue on “Translation-Machination”).

“**Invoking Darkness: Invoking Darkness: *Skotison*, Scalar Derangement, and Inhuman Rhetoric.**” (Forthcoming from *Philosophy & Rhetoric*).

“**Life During Wartime: Science Fiction during and after World War II.**” Chapter in *The Cambridge History of Science Fiction* eds. Gerry Canavan and Eric Carl Link. (Collection Under Contract with Cambridge UP; Forthcoming, 2017).

“**Polynesian Paralysis: Tiki Culture and the Aesthetics of American Empire.**” Chapter in *The Year’s Work in Cocktail Culture: The Shaken and the Stirred*. Eds. Stephen Schneider and Craig N. Owens. (Under Preliminary Contract with Indiana UP in “The Year’s Work: Studies in Fan Culture and Cultural Theory” series).

“**‘We twiddle...and turn into machines’: Mina Loy, HTML, and the Machining of Information.**” Chapter in *Reading Modernism with Machines* eds. Shawna Ross & James O’Sullivan (2016).

“**Insect Capital.**” *New American Notes Online (NANO)* 8 (2015).

“**Fan Utopias and Self-Help Supermen: Political Utopianism in WWII-era SF.**” *Science Fiction Studies* 41.3 (2014): 524-542.

Reviews

“**After ‘The’ ‘Text’: A Review of Comparative Textual Media.**” Review of *Comparative Textual Media* edited by N. Katherine Hayles and Jessica Pressman. *Enculturation* (2016).

“**Review of *MP3: The Meaning of a Format* by Jonathan Sterne.**” *Information Society* 29.5 (2013): 316-317.

“**Review of *Slime Dynamics* by Ben Woodard.**” *Itineration*, 2013.

Review uses an exploratory hypertext framework to rethink the possibilities of the book review.

“**A Review of *The Breakup 2.0* by Illana Gershon.**” *Information Society* 28.2 (2012): 126-127.

“**Contagious Narratives: Towards a Global Epidemiology in Priscilla Wald’s *Contagious*.**” Review Of *Contagious: Cultures, Carriers, and the Outbreak Narrative* by Priscilla Wald. *BioSocieties* 4.2-3 (2009): 326-328.

Non-Peer-Reviewed

“**When the Coffee Machine Is Just a Human.**” An Object Lesson for *The Atlantic* (January 28, 2016).

Online Editions & Open Source Software

Online Editions

Mina Loy Online. A collection of poems and manifestoes by avant-garde modernist Mina Loy, posted online in an open-access, typographically correct format.
<<http://oncomouse.github.io/loy>>.

Open Source Software

jquery-inline-footnotes, Lead Developer. Open source plugin for the industry-standard Javascript framework, jQuery that converts footnotes generated by Markdown into responsive, elegant side notes.

The Goldilocks Approach SASS, Lead Developer. Open source port of The Goldilocks Approach (a CSS responsive design framework) to SASS (a CSS preprocessor used throughout the web development industry).

Grants & Awards

Grants

Co-author. “Toward a Digital Henry James.” With Shawna Ross, College of Letters & Science at ASU. ASU Institute for Humanities Research Seed Grant, Fall 2014. *Awarded.*

Co-author. “Toward a Digital Henry James.” With Shawna Ross, College of Letters & Science at ASU. ASU Institute for Humanities Research Seed Grant, Spring 2013. *Revise and Resubmit.*

Awards

SLS Faculty Summer Research Initiative, 2013 & 2014. (Arizona State)

Wilma Ebbitt Graduate Award in Rhetorical Studies, 2010. (Penn State)

Philip Young Memorial Endowment in American Literature, 2006. (Penn State)

Invited Talks & Conference Presentations

Invited Talks

“**The What, Why, and How of Net Neutrality.**” *New York Times Café.* ASU Downtown Phoenix Campus. 2014.

Conference Presentations

Roundtable Participant, **“Working Out Loud: Online Identity Building, Digital Networking, and Professional Development”** *132nd MLA Annual Convention*, Philadelphia, PA, 2017.

“Lachrymator: Persuasion’s Tear Gas.” *17th Biennial RSA Conference*, Atlanta, GA, 2016.

“The Rhetorical Future of the Soul at Work.” *17th Biennial RSA Conference*, Atlanta, GA, 2016.

“‘The sharpest part of my skeleton’: Digital Surrealism, Weird Posthumanism, and Performing Theory.” *Computers & Writing 2016 Conference*, Rochester, NY, 2016.

Chair and Organizer, **Critical Informatics and the Digital Humanities.** *131st MLA Annual Convention*, Austin, TX, 2016.

“Worlds Without Us: The Horror of Indifference in *The Southern Reach Trilogy*” *The Society For Literature, Science, and the Arts 2015 Conference*, Houston, TX, 2015.

“Interpretation Comes Alive” *The Conference on College Composition and Communication*, Tampa, FL, 2015.

Roundtable Participant, **“Approaching *The Peripheral*: First Responses to William Gibson’s New Novel”** *130th MLA Annual Convention*, Vancouver, BC, 2015.

“Sex and the Singularity: On The Reproduction of Software Objects” *130th MLA Annual Convention*, Vancouver, BC, 2015.

“Coffee Futurism” *The Society For Literature, Science, and the Arts 2014 Conference*, Dallas, TX, 2014.

“Posthuman, Nonhuman, Inhuman: Toward An Eldritch Rhetoric” *16th Biennial RSA Conference*, San Antonio, TX, 2014.

“Polynesian Paralysis” *Cocktail Culture: A Conference*, Louisville, KY, 2014.

“How Did I Get Here?: GPS, Surveillance Culture, and Personal Narrative” *The Conference on College Composition and Communication*, Indianapolis, IN, 2014.

“Shooting at Agency” *Western States Rhetoric and Literacy Conference 2013*, Salt Lake City, UT, 2013.

“‘I am afraid of a draught of cool air’: Lovecraft, Air Conditioning, and Autophagic Modernity” *The Society For Literature, Science, and the Arts 2013 Conference*, South Bend, IN, 2013.

“When Writing is no Longer Writing: Institutions, Objects, Disciplines” *Computers and Writing 2013 Conference*, Frostberg, MD, 2013.

“Thinking Different: Primitive Accumulation, Cognitive Economies, and the Quest for a More Perfect Mind” *15th Biennial RSA Conference*, Philadelphia, PA, 2012.

“Becoming Object: Facebook, Life Writing, and Tool-Being” *The Conference on College Composition and Communication*, St. Louis, MA, 2012.

“As Study or As Paradigm?: Humanities and the Uptake of Emerging Technologies,” *127th MLA Annual Convention*, Seattle, WA, 2012.

“Remixing ‘Technical Communication’: Design, Techné, and the Production of Documents,” *The Conference on College Composition and Communication*, Louisville, KY, 2010.

“He Called It ‘Utopia’: Jameson’s Social and Vedic Transhumanism,” *The Society For Literature, Science, and the Arts 2009 Conference*, Atlanta, GA, 2009.

“Utopia.com: Fredric Jameson and Piracy Online,” *The Society For Literature, Science, and the Arts 2007 Conference*, Portland, ME, 2007.

“Revising Tomorrow: the Historical Present, Telecommunications, and Capitalism in *Nova and Neuromancer*,” *Samuel Delany: A Critical Symposium*, University at Buffalo (State University of New York), 2006.

Teaching Experience (29 Sections; 13 Courses; 980 Students)

Texas A&M University (6 Sections; 5 Courses; 108 Students)

Graduate Seminar: History and Theory of Rhetoric since 1800 (1 Section; 6 Students) – Taught in Fall 2016 as “Rhetoric’s Avant-Garde,” which focused on the intersection between avant-garde writing practices and developments in rhetorical theory during the twentieth century.

Graduate Directed Study: History and Theory of Rhetoric (1 Section; 2 Students) – Graduate directed reading focusing on the history of rhetoric from ancient Greece through the Enlightenment *and* contemporary articulations of those concepts in rhetoric of science, rhetorical historiography, procedural rhetoric, and minority rhetorics.

History of Rhetoric (1 Section; 25 Students) – Focus on the history and development of rhetorical concepts from the ancient Greeks through the Enlightenment.

Modern Rhetorical Theory (3 Section; 75 Students) – Course focuses on the developments of rhetorical theory in the 20th century. Course emphasizes mutations in media and globality as preconditions for the flowering of rhetorical thought that mark our world.

Arizona State University (10 Sections; 6 Courses; 280 Students; 7 Online Sections)

American Literature From 1860 (1 Section; 24 Students) – In this born-digital approach to the literary survey, students learn the history of American literature since 1860 while exploring digital methods of textual analysis.

Frankenstein and His World (1 Section; 30 Students; Online Course) – In this course, students will read Mary Shelley’s *Frankenstein* in conversation with the texts that both influenced it and were influenced by the novel. Students also complete projects and papers on this cultural legacy.

Major American Novels (2 Section; 46 Students) – Course covering major works of the American novel. Additionally, students will complete assignments deploying thematic, stylometric, and mapping-based approaches to the study of literature in a project-oriented exploration American literary history.

H.P. Lovecraft: Style, Science, Myth (2 Section; 60 Students; Online Course) – In this course on the horror fiction of H.P. Lovecraft, students use digital humanities methods to complete projects dealing with Lovecraft's unique style, interest in science, and contemporary mythology.

Introduction to Contemporary Fiction (3 Section; 90 Students; Online Course) – Course introduces students to the current state of American fiction by focusing on novels published by living authors within the last three years.

Popular Cultural Issues: Apocalypse Now? (1 Section; 30 Students; Online Course) – Course asks students to think critically about the continuing popularity of post-apocalyptic and end-of-the-world narratives in contemporary literature, film, and television.

Pennsylvania State University (16 Sections; 5 Courses; 644 Students)

Rhetoric & Composition (6 Sections; 144 Students) – This first-year composition option at Penn State introduces students to college writing, critical thinking, and basic rhetorical theory.

Effective Writing: Technical Writing (7 Sections; 168 Students) – Advanced composition class for students in science and engineering fields. Focus on document design, readability, and technologies of communication.

Effective Writing: Business Writing (2 Sections; 48 Students) – Advanced composition class for students in business fields. Focus on effective and ethical communication, document design, and branding.

Science Fiction (2 Sections; 200 Students) – Course focusing on the history of science fiction in the 20th and 21st centuries. This large lecture class, composed mostly of non-majors, highlights the ongoing relationships between science, literature, and imagined futures.

Introduction to Critical Reading (1 Section; 24 Students) – Introductory class focusing on research methods and critical approaches within the English major. Specifically, instruction focused on media theory and critical appraisal of cultural texts.

Professional Service

For National Organizations

Member-at-large, Executive Committee, *The Society For Literature, Science, and the Arts*, 2015-2017.

Program Committee Member, *The Society For Literature, Science, and the Arts Conference*, 2013.

For Journals

Manuscript Reviewer, *Journal of Digital Literary Studies*, 2016.

Manuscript Reviewer, *Rhetoric Society Quarterly*, 2015.

Digital Projects & Tools Editor, *Journal of Digital Literary Studies*, 2015-Present.

For Texas A&M University

Strategic Planning Committee, 2016-Present.

Digital Humanities Working Group Convener, 2015-Present.

Multimedia Editing & Writing Ad Hoc Committee, 2015-Present.

Ad Hoc Writing Committee Member, 2015-2016.

Rhetoric & Composition Search Committee Member, 2015 – Successful hire for tenure-track assistant professor in History & Theory of Rhetoric.

First Year Review Committee Member, 2015.

For Arizona State University

IHC English Education Search Committee Member 2014 – Successful hire for tenure-track assistant professor in English Education.

Noösphere Reading Group Organizer, 2014 – Ongoing, informal reading group of SLS faculty reading works related to the topics of global consciousness and global awareness.

IHR Nexus Lab Advisory Group Member, *Institute for Humanities Research*, 2013-2015 – The Nexus Lab, resulting from the work of the DH Initiative at ASU, serves as a focal point and incubator for collaborative, digital research across the humanities at ASU.

IHR Nexus Lab Data Visualization Working Group Member, 2014-2015.

Digital Humanities Initiative Working Group Member, *Institute for Humanities Research*, 2013 – Created purpose document inaugurating an interdisciplinary research and pedagogy initiative for digital humanities.

Peer Promotion Committee Chair, *Interdisciplinary Humanities and Communications*, 2012 – Reviewed materials for colleagues seeking promotion.

Relevant Skills

Computer Programming – Thorough knowledge of multiple computer programming languages such as C, Java, Ruby, PERL, and LISP. Significant experience in building websites using advanced technologies such as PHP, MySQL, Ruby on Rails, and Apache.

Professional Affiliations

The Modern Language Association

Rhetoric Society of America

The Society for Literature, Science, and the Arts

References

Available Upon Request