

English Graduate Courses

Fall 2014

501

Materials and Methods of Research

Tina Chen

M 12:20 p.m. – 3:20 p.m. / 210 Chambers

ENG 501 will introduce first-year graduate students to the study of literature in its methodological and professional dimensions. I have four major goals for the course:

- 1) to introduce you to the resources, opportunities, and culture of the PSU English department;
- 2) to show you how to strategize your graduate school experience;
- 3) to professionalize you;
- 4) to teach you a set of skills necessary to perform research, both practically and theoretically.

As such, we'll be thinking critically about why to take a given approach to materials, how to determine the research methodologies of others and how to choose our own, and how to identify and enter critical conversations. Frequent writing assignments throughout the term will be tied to library exercises as well as to critical and theoretical readings.

In this class we will study—and model—the kinds of critical conversations that enable individuals to enter the professions of literary and rhetorical studies. We will meet with many members of the department and at the end of the semester, you will develop a personal strategic plan that will help you figure out how to maximize your graduate school experience and position yourself to enter the academic profession.

512

The Art of Novel Writing

William J. Cobb

W 3:30 p.m. – 6:30 p.m. / 301 Boucke

This graduate-level creative writing course will be focused primarily on the art of novel writing. As far as technique goes, we will try to understand and master the demands of sustaining longer narratives: the need for dynamic, multifaceted characters, captivating locations for the action, and dramatic event as the cornerstone of plot. On a less analytical level, it will also focus on the kaleidoscopic possibilities (and magic) of the world, a chaotic place peopled with go-go dancers, morbid elementary school teachers, convenience store artists, perverted bankers, bad grandmothers, good cousins, and that high school coach who scared the bejesus out of everyone. With nothing more than a collection of highly charged words we will attempt to create new worlds and identify new wrinkles and new understandings of our own. Students will be required to write several pieces of fiction during the semester, which should culminate in three short stories or chapters, and to give it their all. The guiding principle will be Have Fun With It. Create a world that surprises you, and your readers. Put everything you have into it, and make it strange. You will be encouraged, but not required, to work on a novel—a short story is often the fetus of a novel, and a good place to cut one's teeth on narrative. Readings will be a selection of three recently published novels to be decided at a later date, but student favorites in recent years have been Per Petterson's "Out Stealing Horses," Marilynne Robinson's "Gilead," Karen Russell's "Swamplandia!" and Cormac McCarthy's "The Road." They will all certainly be 21st century novels, with emphasis on works in the last few years.

513

Writer as Witness

Julia Kasdorf

R 3:30 p.m. – 6:30 p.m. / 114 Sparks Building

In an age of instant information, how do writers use research and/or their own desire to describe what they see? This workshop will explore the documentary current in all genres, but especially its recent revival in poetry and cross-genre work. Students will read documentary work and write a project of their own based on archival and other investigations. Weekly workshops and several public events will be required; assigned readings will include works of non-fiction by Seamus McGraw and Chinelo Okparanta and poetry by Muriel Rukeyser, Charles Reznikoff, Mark Nowak, and Diane Gilliam Fisher.

515

The Writing of Nonfiction

Charles W. Thompson

T 6:35 p.m. – 9:35 p.m. / 1 B 224 S. Allen Street

English 515, the graduate nonfiction seminar, will be constructed as a writing seminar. It will concentrate on creative nonfiction and how we, as nonfiction writers, create. Techniques for mining memory, as well as for creating memorable stories, will be taught. Rites of passage, such as love affairs, family deaths, interesting jobs, great trips, various disorders and assets are possible topics. The line between nonfiction and fiction in creative nonfiction will be discussed. Several contemporary or near-contemporary texts will be read. One six-thousand word piece, due at the middle of the semester, and revised by the end, will be required. Or the student may choose to write a completely new piece for the second due date. Writing samples will be submitted and discussed on a bi or tri-weekly basis. Since this is a writing, not a literature course, readings will be assigned as the subjects they cover emerge in class; a rigid time frame for required readings is not practical. There will be no examinations. Grades will be based on writing assignments, readings (short written reactions to texts will be required) and class participation. Attendance at all classes is required.

522

Beowulf

Scott T. Smith

R 9:05 a.m. – 12:05 p.m. / 7A Sparks

This seminar course combines preliminary instruction in the Old English language with guided translation of the Old English poem *Beowulf*. The first half of the semester will be dedicated to acquiring the basic linguistic and lexical knowledge necessary for reading Old English. During this instruction period we will work through select short texts in both prose and verse. The second half of the semester will be dedicated entirely to reading large portions of *Beowulf* in its original language. The course will also address key critical issues surrounding the poem: its manuscript, dating, sources and analogues, structure, style, interpretation, and reception. The workload for this course will largely involve regular translation work and discussion with select additional readings. This class carries no prerequisites – no prior experience with Old English is necessary.

540

Studies in Elizabethan Prose and Poetry

Patrick Cheney

W 9:05 a.m. – 12:05 p.m. / 1B 224 S. Allen Street

Information forthcoming.

545

Chaucer and Medieval Authorship

Robert Edwards

M 9:05 a.m. – 12:05 p.m. / 502 Keller

This seminar will read a selection of Chaucer's major works against the background of medieval theories of authorship. Those theories have sources in the poetics that emerged in the twelfth and thirteenth centuries from late-classical grammar and rhetoric and in practices of interpretation used in the medieval curriculum and scriptural exegesis. Chaucer positions himself warily within those traditions as well as in prehumanist vernacular writing in French and Italian. His dream visions, *Troilus and Criseyde*, and much of the *Canterbury Tales* negotiate aesthetic agency and his place within European literary tradition while resisting the titles of poet or author (Dante, Petrarch, Machaut, and Gower would be the counter examples to Chaucer's resistance). We will read his poems closely to examine how Chaucer consequently invents his own version of authorship and to track his reception as "our Antient and Learned English poet" over the next two centuries. The seminar will require active participation, several short research exercises, a conference presentation, and final seminar paper. No prior knowledge of Middle English is assumed, and any foreign-language materials will be read in translation.

English 558.001.

The Fiction of Charles Dickens

Professor Robert E. Lougy

T 12:30 p.m. - 3:30 p.m. / 7A Sparks

(please note that the time is slightly different than other graduate seminars)

This course will examine various novels by Charles Dickens. Dickens wrote sixteen novels (one of them, The Mystery of Edwin Drood, not completed) and we will most likely read five or six. We will begin with his first novel, The Pickwick Papers (1836), the novel in which Dickens becomes a novelist, and then probably one novel from each decade of his career. Dickens did not write short novels, but in order to make it possible for us to read a relatively wide range of his novels, we will probably read some of his shorter works (Oliver Twist and A Christmas Carol) as well as several of his longer novels, such as David Copperfield and Bleak House, two novels that must be read in a seminar devoted to Dickens. We will also read Dickens's preface (s) to his novels, since, like Henry James's prefaces, they often provide important insight into the genesis of the novels. Some secondary material will be assigned, but because of the length of Dickens's novels, it will not be extensive.

The course will consist of various oral reports presented by members of the seminar on the novels we are reading, extensive class discussion and inquiry, and a final paper, to be turned in at the end of the semester. The focus of this paper will be worked out between the student and the instructor.

564

Studies in nineteenth-Century American Literature

Christopher Castiglia

W 3:30 p.m. – 6:30 p.m. / 1B 224 S. Allen Street

The nineteenth-century was a time of spirits, dreams, visions, reveries and humbugs. It was, in other words, the century of the supernatural, in which drugs, séances, spiritualism, sideshows, unprecedented war casualties, animated objects, and other forms of the unnatural expressed the desires, aspirations, resentments, and social needs of people increasingly losing access to the public sphere. In the course we will read works of canonical literature such as Nathaniel Hawthorne, *The House of the Seven Gables*, the poems of Emily Dickinson, Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*, Charles Brockden Brown, *Wieland*, and Henry James, *The Turn of the Screw*, along with a selection of popular works such as Fitz Hugh Ludlow, *The Hasheesh Eater*, P.T. Barnum, *Humbugs*, Cornelius Matthew, *The Indian Faery Book*, Elizabeth Smith, *Shadow-Land*, Lyman Stowe, *Poetical Drifts*, Hannah Crafts, *The Bondswoman's Narrative*, William James, *The Will to Believe*, Paschal Beverly Randolph, *Ravalette*, Ina Fandrich, *The Mysterious Voodoo Queen*, Eleanor Wilkins Freeman, *The Wind in the Rosebush*, African American Spiritual Narratives, John Drinkwater, Abraham Lincoln the Practical Mystic, Oliver Wendell Holmes, Elsie Venner, and *Ghosts of Blue and Gray: Ghost Stories from the Civil War*. We will read this literature alongside works of theory such as Bruno Latour, *We Have Never Been Modern and Rejoicing*, Miguel Taman, *Friends of Interpretable Objects*, Jane Bennett, *The Enchantment of Modern Life*, Brian Masumi, *Parables for the Virtual*, and Michael Tausig, *What Color is the Sacred?*

565

The Black Diaspora: Modernity and Critical Inquiry

Period Studies in African-American Literature

Iyunolu Osagie

M 9:05 a.m. – 12:05 p.m. / 1B 224 S. Allen Street

In this course we attempt to map theories on black identities through an examination of the historical Middle Passage experience and its implications for the modern world. The Middle Passage emblemizes the multiple modernities that characterize our contemporary world. It demands the reading of the history of modernity as a pattern of ideological and institutional deconstructions and reconstitutions, in which intense cultural encounters have given rise to shifts in the ontological formulation of human agency. We will therefore examine the reflexivities of modernity and their crystallizations in radical conceptions of agency, especially as they pertain to the geo-politics of blackness. We will explore modernity as a disjunctive space of both "touristic imaginations" and subalternized realities. Class conversations will focus on specific diasporic locations in the United States, the Caribbean, Europe, and Africa. We will explore works by WEB DuBois, William Wells Brown, Anna Julia Cooper, Zygmunt Bauman, Frantz Fanon, Stuart Hall, Anthony Giddens, Paul Gilroy, Anthony Appiah, Jean Lyotard, Homi Bhabha, Gayatri Spivak, Ida B. Wells, V.Y. Mudimbe, etc.

568

Black Print Culture and the Gender Politics of Publishing Blackness

Gender Issues in African-American Literature

Shirley Moody-Turner

T 9:05 a.m. – 12:05 p.m. / 1B 224 S. Allen Street

Recent years have seen a swell in scholarly attention to the study of black print culture. These studies have forced into the foreground questions about the relationship between race, the production, circulation and consumption of material texts, and constructions of “textual blackness.” George Hutchinson and John Young, for instance, center “matters of race” in their studies of editorial theory and textual production. While centering questions of race is paramount, issues of gender are in equal need of theorizing. In this course we will enter this rich and growing area by considering how black women writers’ engagements with print culture were informed by race, class, and gender politics, and, in turn, how considerations of the specific gender politics black women faced in seeking to create a public voice in print inform conversation taking place in black print culture studies. We will read a range of primary texts by black women writers, and while our readings will be rooted in the nineteenth century, students will have opportunities to work in earlier and later periods. Students will be introduced to diverse theoretical and methodological approaches through which to engage black print culture, and can expect to conduct primary and archival research incorporating a range of African American texts, including newspapers, magazines, letters, speeches, religious and political tracts, published narratives and novels, engravings, poetry and personal journals.

577

Contemporary Fiction

Kathryn Hume

M 6:35 p.m. – 9:35 p.m. / 1B 224 S. Allen Street

This is a course in fiction written during the last twenty years. The books are drawn from American (including Native American, African American, Asian American, and Anglophone literature from various Spanish- and Caribbean-influenced cultures), British, Subcontinental Indian, Anglophone African, Canadian, Antipodean—anything written in English. Where possible, novels exhibit various sexual orientations, religious concerns, and avant-garde as well as traditional literary techniques, and a spectrum of political orientations. Each week, a seminar participant is responsible for presenting the text of the week by offering a brief biography of the author and a selective bibliography emphasizing the work being read. Discussion will focus on ways of working with such a text and how one could usefully write an article on it. Everyone will write a minimum of two drafts of an article on one of these texts or on some other text or texts that interest you. The last few meetings are devoted to workshopping your article. Throughout, my focus is on professionalism, on how to publish, and on how to succeed in building your academic career.

Here is the tentative reading list for 2014

Jason Lutes, *BERLIN, A CITY OF STONES* (graphic novel)

Kate Atkinson *LIFE AFTER LIFE*

Suzanne Lori-Parks, *GETTING MOTHER’S BODY*

Amy Tan, *VALLEY OF AMAZEMENT*

Louise Erdrich, *THE ROUND HOUSE*

Neil Gaiman, *OCEAN AT THE END OF THE LANE*

Eleanor Catton, *THE LUMINARIES*

Chimamanda Ngozi Adichie, AMERICANAH
Zadie Smith, NW
Kevin Barry, CITY OF BOHANE
Thomas Pynchon, BLEEDING EDGE

583

Listening to the 20th Century

Jeffrey Nealon

W 6:35 p.m. – 9:35 p.m. / 1B 224 S. Allen Street

This course has two ambitions: first, it will serve as an introduction to Sound Studies (most specifically as it pertains to the study of popular music in the 20th and 21st centuries); in addition, the course will also ask, "how does paying primary attention to sound and popular music change (or confirm) the stories we tell ourselves about cultural production in the 20th century -- about Modernism and Postmodernism, High vs Mass Culture, art vs commodity, the history of 'authenticity' as an artistic category?" In short, what happens to our understanding of the 20th century if we think about popular music (rather than literature, or museum art, or architecture) as the spine of 20th century cultural production?

As such, the course will juxtapose some discourses that don't often necessarily speak to each other: we'll begin by looking at the Adorno-Benjamin debate concerning what Adorno called "the fetish character of listening" in the 1930s, and take up a wide array of works that deploy sound as a primary axis of analysis: from Amiri Baraka's *Blues People* to Avital Ronell's *Telephone Book*; from the work of Larry Grossberg and Simon Frith (on popular music) to the work of Ed Comentale and Jonathan Sterne's *MP3: The Meaning of a Format*; not to mention Fredric Jameson, Foucault and Boulez, Angela McRobbie, Elijah Wald's *How the Beatles Destroyed Rock n Roll*, and a potential host of others. And we'll look at lots of YouTube clips of performances.

Requirements: lots of participation, an oral report to the class, and a final course paper of around 15-20 pages.

584.1

Phytopsyche: Discourses of Plant Intelligence and the Rhetoric of Science

Richard Doyle

F 9:05 a.m. – 12:05 p.m. / 1B 224 S. Allen Street

...let us speak, first, of the earth and of the trees and vegetation in general, asking ourselves what is the nature of Contemplation in them, how we relate to any Contemplative activity the labour and productiveness of the earth, how Nature, held to be devoid of reason and even of conscious representation, can either harbour Contemplation or produce by means of the Contemplation which it does not possess. Plotinus, *The Enneads*

The plant contemplates by contracting the elements from which it originates – light, carbon, and the salts – and it fills itself with colors and odors that in each case qualify its variety, its composition: it is sensation in itself. Deleuze and Guattari, *What is Philosophy*

Across a diverse array of fields, modes of inquiry, methodologies and cultural practices, the rapid proliferation of information technologies and the attendant globalization of the planet have been accompanied by a transformed relationship to globalized and recombined plants. The legalization of globally hybridized medical marijuana as well as other plant sacraments - now legally protected in the US for both ayahuasca, a mixture of plants from the Upper Amazon, and peyote, the sacrament of the Native American Church – is perhaps emblematic of a cultural shift unfolding for late 20th and early 21st Century Earth as we

essay transformation from a centralized, mechanical and monopolistic fossil fuel capitalism to a highly distributed, globally transparent, locally driven ecosystems of green "prosumption." Plants play both deeply practical and intensely archetypical roles in the cultural transformations necessary and sufficient to the development of sustainable planetary systems.

This seminar will explore the rhetorical contours of an emerging scientific paradigm enmeshed with this green shift: plant signaling and communication. Responding to the work of contemporary scientific researchers in botany, whose findings in plant signaling and behavior have induced them to turn once again to the "controversial" language and paradigms of plant intelligence (Trewavas 2003; Firn 2004; Baluska 2005; Bell and Brian 2008) this seminar will contextualize these emerging "plant rhetorics" within a cultural rapprochement with plants and an intensive genealogy of the rhetoric of plant intelligence and communication in the history of science, philosophy and rhetoric. Readings both contemporary and historical will include works by Aristotle, Plotinus, Theophrastus, Charles Darwin ("On Insectivorous Plants"), Gustav Fechner ("On Plant Souls") Nobel Laureate Karl Von Frish, agronomist Luther Burbank, Indian wireless pioneer and early plant intelligence researcher J.C. Bose as well as contemporary research and theory on ethnobotany and plant signaling and behavior. Students interested in case studies in the rhetoric of science, posthumanism, non human communication and rhetorical theory will discover an entire archive for exploration and study through the course.

584.2

Histories and Historiographies of Rhetoric: Evidence, Method, and Methodology

Cheryl Glenn

T 12:20 p.m. – 3:20 p.m. / 1B 224 S. Allen Street

As its title suggests, English 584 will explore histories of rhetoric at the same time that it interrogates the writing of those histories (historiography). Historical narratives are primarily motivated to *do* something, and that something always has to do with contributing to the growth, the vitality, and the strength of *a* person, *a* people, *a* culture, often at the expense, erasure, or silencing of *another* person, *another* people, or *another* culture. Thus, historiography is always *partial* and *interested*, an interpretive enterprise, rhetorical through and through. At the same time that we will read around in over three thousand years of rhetorical history, we'll also examine the rhetorical methods and methodologies whereby those rhetorical histories have been produced, reproduced, resisted, revised, and expanded.

You will go away with a pretty good foundation in the object under study (the broad sweep of rhetorical history) as well as in the discourse performing the analysis (the historiography). Just as important, you'll also go away with experience in conducting your own responsible historiography, based on facts, research, and primary materials. Besides learning how to *do* responsible historiography, your research goals might also include rediscovering or reinterpreting a text, deciding how things "really" were, or discovering ways in which to address the present meaningfully or announce the near future insightfully. Thus, you might decide to concentrate your semester-long research on a historical moment; a rhetorical figure; or a rhetorical art, theory, or practice.

586

Readings in Literature

Nicholas Joukovsky

R 3:30 p.m. – 6:30 p.m. / 1B 224 S. Allen Street

The aim of this workshop is to help graduate students develop promising seminar papers into publishable articles that will be ready by the end of the semester for submission to reputable or even prestigious journals. To achieve this goal, you will need to do additional research as well as additional writing and extensive revision. The nature and scope of the revision will naturally vary from student to student and from paper to paper, but unless you have already done a good deal of revision, you should plan to produce at least three complete drafts and perhaps as many as six revisions of the introduction and conclusion.

Since most of you will be working on papers in fields outside my areas of expertise, it will be essential for you to work not only with me but also with at least one expert in your chosen field, preferably with more than one. If the person who supervised your original work is not available this semester, try to find someone else who can help you. This can be a good opportunity to introduce yourself to faculty members whose seminars you have not been able to take.

Students should begin the workshop with at least one seminar paper of at least 15-20 pages that a faculty member has identified as potentially publishable. If you have several such papers that you would like to revise, you should focus on one of them first and work to prepare it for publication before turning your attention to the others. Too many graduate students have a drawer full of potentially publishable papers, none of which is quite fully revised and ready for submission. Getting the first one ready to go out is always the biggest challenge, and I want to see everyone get to that point this semester.

Each weekly meeting will include workshop sessions devoted to students' articles, which will be circulated to the group in advance. Everyone should expect to present his or her work at least three times, beginning with the entire article in the early weeks. Later workshops may focus on specific portions of the article, especially the introductory framing. Everyone should aim to submit a penultimate draft to me before Thanksgiving break. This will allow time for final polishing and actual submission by the end of the semester. If you finish revising your first article earlier, you will be able to present a second at one of the later workshop sessions.

Lectures and Q&A sessions will cover all aspects of article publication, from initial conception to final appearance in print. Topics will include such matters as evaluating journals, selecting a target journal, framing and structuring an argument, bibliographical searching, choosing which editions to cite, using electronic databases, locating and accessing archival material, systems and styles of documentation, cover letters and editorial correspondence, readers' reports and requests for revision, copyediting and proofreading, copyright forms and offprints. The aim throughout will be to demystify the whole process of writing for publication and getting your work accepted.

Students who have taken this course in previous years have had their articles accepted by *Philological Quarterly*, *Studies in Philology* (2), *Studies in English Literature, 1500–1800* (2), *African–American Review*, *New England Quarterly*, *Critique* (2), *Journal of Modern Literature*, and other leading journals.

596

Individual Studies

597A

Ethnic American Literatures: Reading Beyond Race

Tina Chen

W 12:20 p.m. – 3:20 p.m. / 1B 224 S. Allen Street

In this course, we will read contemporary Ethnic American literature but consider what it means when authors challenge the conventions of racial, ethnic, and cultural representation by 1) disrupting expected congruences between author and character; 2) destabilizing the borders of Ethnic American literary topographies; 3) appropriating elements from popular genres and incorporating them into “literary” works in what Josh Lukin describes as “genre poaching”; and 4) putting pressure on the relationship between a politics of representation and the representational politics of Ethnic literature. In addition to figuring out how these writers and texts might teach us to “read beyond race,” we will contrapuntally explore a set of keywords—“representation,” “identity,” “autoethnography,” “bildungsroman,” “authenticity,” “transnationalism,” “globalization,” “genre,” “form,” “aesthetics,” and “postracialism”—that have been important in the formation of Ethnic Studies.

597B

Media Theory and Modernity

Brian Lennon

W 12:20 p.m. – 3:20 p.m. / 7A Sparks

Short description: A close and careful reading of major works of media theory understood as a branch of modernity theory.

Long description: A close and careful reading of major works of media theory understood as a branch of modernity theory, in liaison with questions of literariness and literary study. We'll begin with the work of Harold Innis and Marshall McLuhan, as an effort to “unthink” Euro-Atlantic modernity, or shift it into reverse. Subsequently, we'll examine the extension, refinement, and repudiation of McLuhan's project, in the writings of Walter J. Ong, Elizabeth Eisenstein, Friedrich A. Kittler, Vilém Flusser, JoAnne Yates, and Bernard Stiegler (as well as Wolfgang Ernst). If this array of “masocritical” conflict can be said to mark the struggle of Euro-Atlantic modernity with itself, can it point us to work to be done without its episteme? Main texts: Hansen and Mitchell, *Critical Terms for Media Studies* (2010); Innis, *The Bias of Communication* (1951); McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (1962); Ong, *Orality and Literacy: The Technologizing of the Word* (1982); Eisenstein, *The Printing Revolution in Early Modern Europe* (1983); Kittler, *Gramophone, Film, Typewriter (Grammophon Film Typewriter, 1986)*; Flusser, *Does Writing Have a Future? (Die Schrift: hat Schreiben Zukunft?, 1987)*; Yates, *Control through Communication: The Rise of System in American Management* (1989); Stiegler, *Taking Care of Youth and the Generations* (2008). Additional reading from the work of Janet L. Abu-Lughod, Benedict Anderson, Frantz Fanon, Julia Kristeva, Brinkley Messick, Timothy Mitchell, Gayatri Chakravorty Spivak, and Ngũgĩ wa Thiong'o, among other possibilities.

597C

Remapping the Time/Space of American Literature: Regionalism, Modernism, and Transnationalism

Sean Goudie

R 9:05 a.m. – 12:05 p.m. / 302 Pond

In recent years, scholars have begun to question the boundaries between US regionalist and modernist writings. Nineteenth-century regionalist literature, once thought to be unconcerned with a more serious and sophisticated modernity, is now being explored for its intimate connections to the “city” and “nation.” In turn American literary modernisms are no longer thought to be separate from, but exist in interdynamic relation with, the “traditional,” or developments occurring in the “rural,” “local,” and “regional.” Still more recently, scholars working in “transnational” and “hemispheric” American literary studies have further unsettled assumptions about the time-space coordinates of would-be discrete regional and modernist US and *non-US* American literatures and cultures. Put differently, just as adjacent regionalist and modernist US literary traditions are being explored for their permeability, so too scholars are seeking to understand how US modernisms and regionalisms form themselves in relation to transnational political, economic, social, and cultural developments—developments that unfold not only according to an east-west axis (US-Europe), a heretofore dominant way of mapping transnational influence, but also a north-south one (US and the wider Americas).

This course focuses especially on how received ideas and assumptions about regionalism, modernism, and the transnational—both in the US and in the Caribbean—are unsettled, or remade and re-remade, from the mid-nineteenth to the mid-twentieth centuries in the context of a dying European colonialism on the one hand, and a rising US imperialism and expansionism in the Caribbean on the other hand. We will treat a full range of recognizable and less well known US regionalist and modernist writers and intellectuals with Caribbean affiliations (Thomas Nelson Page, Sarah Orne Jewett, and George Washington Cable; Kate Chopin, William Faulkner, and Zora Neale Hurston, among others), as well as Caribbean writers with North American affiliations (including José Martí, C. L. R. James, Louise Bennett, Claude McKay, Cirilo Villaverde, and Eric Walrond). We will examine these writings alongside theorists and critics of what we might provocatively term “Caribbean American” literary aesthetics, figures like C. L. R. James, Edouard Glissant, Antonio Benítez-Rojo, David Scott, José David Saldívar, Belinda Edmondson, and Sibylle Fisher, to name just a few. All readings will be in English, whether in the original or in translation. Course requirements include several response papers, a class presentation, and a seminar essay (20pp.). This course is especially relevant for graduate students working in modernism, nineteenth-century American, ethnic American, and comparative Americas.