

Dr. Mark B.  
Kelley

## Contact

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## Office Hours

English Department  
DM 471B  
MW 11:30am-1:30 pm  
TH 330-430pm  
& by appointment  
(please do!)

# AML5305-U01 Oceanic America's Literary Captains

Fall 2018  
TH 5:00 pm-7:40pm  
DM 194

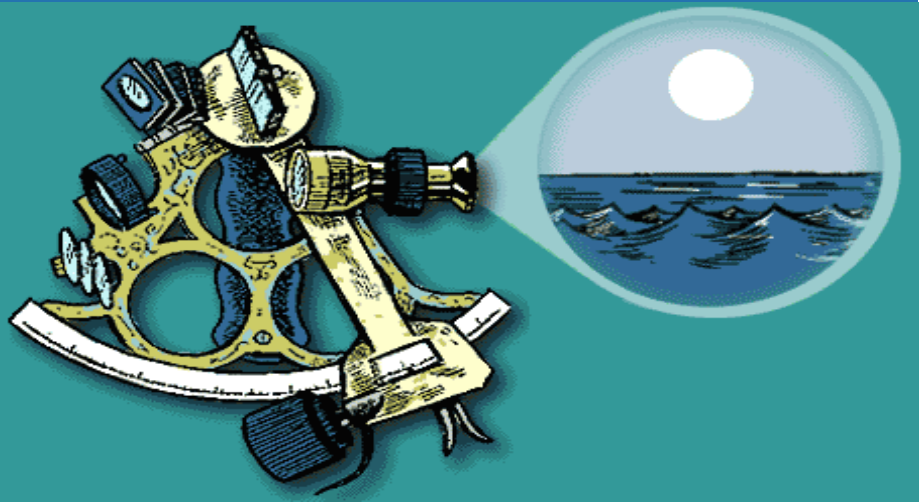
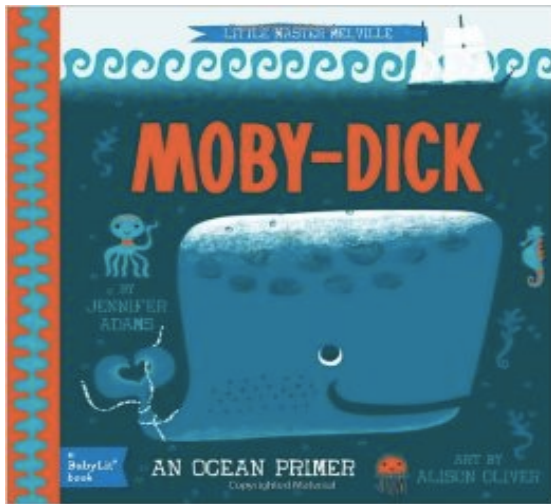


Image Credit: PBS Nova

## Course Manifest

The sea was (and is) more than the abstract space between bodies of land. In this seminar, we will consider major figures in pre-1900 American literature with an eye to the sea and maritime culture. The course contains not only novels and short fiction, but also maps, logbooks, journals, scientific treatises, and poetry created by and for persons at sea. These texts will force us to consider the generic, geographic, gendered, and racial fluidity of American identities, as well as their connection to oceanic systems of exchange and bondage. Life at sea- and the sea itself- could be a workplace, a home, a passage, a penitentiary, and a promise. Likewise, contestations over oceanic space shaped and defined the contours of national citizenship and its alternatives.





# Captain's Orders

## Learning Outcomes

- to critically re/examine transoceanic [literary-cultural] studies and its related scholarly waves.
- to analyze foundational (& non-canonical) texts in antebellum American maritime literature & culture.
- to evaluate both primary and secondary texts as they relate to questions of literary form/race/sex/gender/class/ability/empire.
- to improve your skills as a literary scholar who may apply those skills across a number of professions.

## Course Texts

Please purchase the appropriate course text editions (cheap copies are available on Amazon). *The Texan Captain* is available at Ricoh, but you are free to read the .pdf on canvas. Likewise, you are free to either print the canvas readings or access them digitally.

Note: we will be reading a number of essays from the 2017 collection *Archipelagic American Studies* (ISBN: 0822363461), so that would be my recommendation if you want to purchase a recent secondary source resource.

### Course Texts

Dana Jr., *Two Years Before the Mast*  
ISBN: 0140390081

Equiano, *The Interesting Narrative...*  
ISBN: 0142437166

Thompson, *The Life of John Thompson*  
ISBN: 0143106422

Prince, *A Narrative of the Life...*  
ISBN: 1558760199

Luff, *The Texan Captain*  
Available at Ricoh

Melville, *Billy Budd*  
ISBN: 0486813630

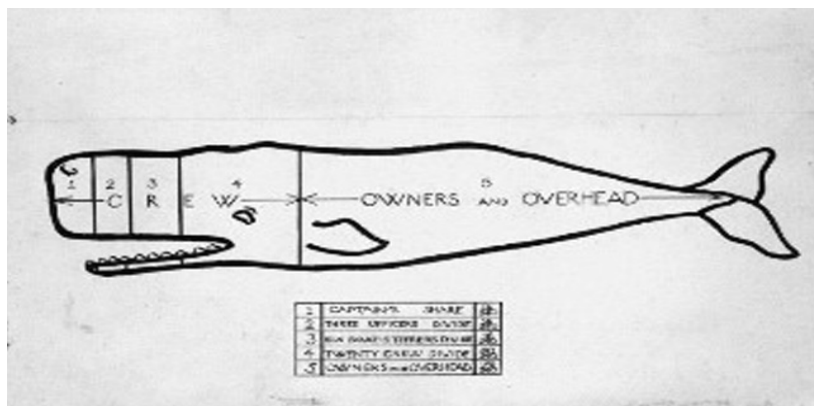
Melville, *Moby Dick*  
ISBN: 0393972836

Additional texts are on 'Canvas'

## Our Respective Roles

My favorite thing about graduate courses is that I get to engage students as peers-in-the-making. I do not expect that all of you will move on to a PhD program, but I know that each of you will have a base of training that can be applied to a number of professional fields.

In this spirit, my primary role is a facilitator and a model of scholarly/professional practice. Your role is an engaged interlocutor and a developing scholar/professional. To fulfill our respective roles, each of us will contribute to evidence-based analytical discussion made possible by our careful reading of assigned texts. When called upon, you will lead this discussion in a way that not only demonstrates a developing mastery of a topic, but also facilitates our collaborative environment. At select parts of the semester, I will report back to discuss how we feel you are developing in your role. I also expect and welcome your feedback.



## Grading Scale

A:	90-100 Points
B+:	86-89 Points
B:	79-85 Points
C:	70-78 points
F:	69 points or fewer

## Canvas

Information about the course, changes in readings, announcements of campus events will be presented on the course's Canvas website. You should check it prior to every meeting.

## Assignments

My aim for your assignments is to model the progression of scholarly work, which often follows the progression of: 1) initial response; 2) speculative abstract; 3) public conference/workshop; 4) initial draft; 5) revision and, perhaps, 6) submission for publication.

Your four assignments (see assignments page) will take us through steps 1-4 with an eye towards 5-6. That is, each week you will provide an initial analysis/response to the readings. Then, you can decide which responses can be developed into a (speculative) abstract for an as-yet written paper. A preliminary (but by no means final) draft of this paper will be prepared for a more public audience and, following our feedback, will lead to a more substantive draft. This draft will be 'final' for the purposes of the course, but is more likely to be a starting foundation for a revised/expanded project (if you so choose).

## Attendance

This is a **discussion-based seminar**, so **attendance** is vital to our success. Nonetheless, notify me before class if you have an unavoidable conflict (only name the conflict if you are comfortable doing so). If possible, please post your assignment and arrange a time for us to discuss the readings. Unaccounted-for absences will result in a three-point penalty.

## Grade Breakdown

Responses:	20 Points
Presentation:	20 Points
Abstract:	10 Points
Conference:	20 Points
Final Paper:	30 Points

## Due Dates

## Academic Integrity

If you are having trouble with an assignment for any reason, please speak with me. Most integrity cases are the result of a misplaced idea— often brought on by late-night panic or grade pressures—that misconduct is the only way to complete the assignment. Learn more about the [academic integrity policies](#) as well as [student resources](#) that can help you prepare. Again, please consider me your #1 advocate!

I understand that life/emergencies happen, but our success depends on everyone performing assignments at the same time. If it appears that you will be unable to do so, please let me know BEFORE class. A late response/abstract will be accepted only if you meet with me to discuss it. Presentations/final papers may only be rescheduled in emergency circumstances, & otherwise receive a three-point penalty.

## Accommodations

Above all, I strive to provide access to all students according to their needs. Please see me if there are ways I can better support you. This may include speaking more slowly in class, increasing the number of visual aids, or organizing the classroom in a more equitable way. Also, the Disability Resource Center (DRC) works with students, faculty, staff, & community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

If you have a disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190. Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your official as well as informal accommodations for this course.

## Additional Resources

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the [Dean of Students Office](#) (305-348-2797). Furthermore, please let me know if you need additional support in accessing these resources below.

### Violence and Harassment Resources

[Title IX](#) makes it clear that violence & harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's [Equal Opportunity Programs & Diversity Office](#). Alternatively, you may file an anonymous complaint using our **Ethical Panther Reporting Line** at 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>.

### Crisis Resources

If you are in crisis, you can find the appropriate resources at [Counseling & Psychological Services](#) (CAPS). CAPS provides free and confidential mental health services to students.

**CAPS Modesto Maidique Campus:** UHSC 270, 305-348-2277

**CAPS Biscayne Bay Campus:** WUC 320, 305-919-5305

### Food Insecurity Resources

The [Student Food Pantry](#) is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

**Modesto Maidique Campus:** DM 166, 305-348-6995

**Biscayne Bay Campus:** WUC 307, 305-919-5620 Ext. 4

### Center for Excellence in Writing & Center for Academic Success

The [CEW](#) (GL 120) can help you brainstorm, draft, revise, or polish your written work. It is open Mon-Thu 9:00-8:00 and Fri 9:00-5:00. The [CAS](#) can assist you with reading skills, study techniques, and grammar. Open Mon-Thu 8-8 and Fri 8-5. Tutoring assistance begins at 9:00.





# Course (Treasure) Map

*Please check 'Canvas' for updates to this schedule.*

**Please note: The "Further Reading" text is optional unless you are presenting that week.**

## I. Setting Sail, Thinking Transoceanically

### Thu., Aug. 23

READ: Blum, "The Prospect of Oceanic Studies" (2010)  
Cohen, "Literary Studies on a Terraqueous Globe" (2010)  
Dickinson, "Exultation is the Going" (1859)  
Walcott, "The Sea is History" (1979)

READ (In-Class): ["Ocean,"](#) *Oxford English Dictionary Online*

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## II. Ships: Homes, Passages, Penitentiaries, & Promises

### Thu., Aug. 30

READ: Blum, *The View from the Masthead* (2008) (INTRO)  
Dana Jr., *Two Years Before the Mast* (1840) (CH1- CH18/pgs. 37-201)

WRITE: Response Paper 1

FURTHER READING: Blum, *The View from the Masthead* (CH 6)

PRESENTATION: M. Kelley (Demonstration)

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### Thu., Sep. 6

READ: Dana Jr., *Two Years Before the Mast* (CH19-30/202-376)  
Hau'ofa, "Our Sea of Islands" (1993)  
Hau'ofa, "The Ocean in Us" (1997)

WRITE: Response Paper 2

FURTHER READING: Weaver, "The Red Atlantic: Transoceanic Cultural Exchanges" (2011)

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### Thu., Sep. 13

READ: Dana Jr., *Two Years Before the Mast* (CH31-END/377-483)  
Equiano, *The Interesting Narrative of the Life...* (1789) (CH1-5/pp. 5-112)  
Wheatley, "On Being Brought..." (1773)  
Glissant, "The Open Boat" (1997)

WRITE: Response Paper 3

FURTHER READING: Tinsley, "Black Atlantic, Queer Atlantic" (2008)

PRESENTATION 1: \_\_\_\_\_

### Thu., Sep. 20

READ: Equiano, *The Interesting Narrative of the Life...* (CH 6-END/pp.113—236)  
Wheatley, “Ocean” (1773) (Mason Article)  
Steinberg, “Of Other Seas” (2013)

WRITE: Response Paper 4

FURTHER READING: Lowe, “Autobiography Out of Empire” from *The Intimacies of Four Continents* (2016)

PRESENTATION 2: \_\_\_\_\_

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### Thu., Sep. 27

READ: Thompson, *The Life of John Thompson* (1856)  
Whitman, “Passage to India” (1870)  
Roberts and Stephens, *Archipelagic American Studies* (2017) (INTRO)

WRITE: Response Paper 5

FURTHER READING: Hofmeyer, “The Complicating Sea: Indian Ocean as Method”

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### Thu., Oct. 4

READ: Prince, *A Narrative of the Life and Travels...* (1850)  
Gunning, “Nancy Prince and the Politics of Mobility...”  
Thompson, “Heuristic Geographies” in *Archipelagic*

WRITE: Response Paper 6

FURTHER READING: Stratford, “Imagining the Archipelago” in *Archipelagic*

PRESENTATION 3: \_\_\_\_\_

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## III. Queer Seas & Ecologies

### Thu., Oct. 11

READ: Luff, *The Texan Captain* (1850)  
Sandilands, “Queer Ecology” (Keyword Essay)

WRITE: Response Paper 7

FURTHER READING: San Miguel “Colonial & Mexican Archipelagoes” in *Archipelagic*

PRESENTATION 4: \_\_\_\_\_

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### Thu., Oct. 18

READ: Melville, *Billy Budd* (1924)  
Melville, *Moby Dick* (1851) (Etymology-CH 15/pp. 7-68)  
Blum, “Melville & Oceanic Studies” (2013)

WRITE: Response Paper 8

FURTHER READING: Sedgwick, “Some Binarisms” from *Epistemology of the Closet* (1990)

PRESENTATION 5: \_\_\_\_\_

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## IV. The White Whale

### Thu., Oct. 25

READ: Melville, *Moby Dick* (CH 16-53/pp. 68-199)  
Ngyen & Hoskins, *Transpacific Studies* (2014) (INTRO)

WRITE: Response Paper 9

FURTHER READING: Carr, "'A Wild Sort of Note': Hawaiian Music at Sea" from *Hawaiian Music in Motion* (2014)

PRESENTATION 6: \_\_\_\_\_

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### Thu., Nov. 1

READ: Melville, *Moby Dick* (CH 54-91/ pp 199-312)  
Whitman, "The World Below the Brine" (1900)  
Waters et. al, "Anthropocene" (Keyword Essay)

WRITE: Response Paper 10

FURTHER READING: Jones, "Fish Out of Water" (2017)

PRESENTATION 7: \_\_\_\_\_

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### Thu., Nov. 8

READ: Melville, *Moby Dick* (CH 91-END/ pp. 312-427)  
Ingersoll, *Waves of Knowing* (2015) (INTRO)

WRITE: Response Paper 11

FURTHER READING: Mitchell and Snyder, "The Language of Prosthesis in *Moby-Dick*" (2000)

PRESENTATION 8: \_\_\_\_\_

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### Thu., Nov. 15

READ: Melville, *Moby Dick* (Open Discussion)

WRITE: Conference Abstract

### Thu., Nov. 22

No Class (Thanksgiving Holiday)

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## V. Reaching Port

### Thu., Nov. 29

WRITE: "Transoceanic Americas" Mini-Conference Paper

### Finals Week

(TBD): Final Meeting/Gathering

# Assignments

## Response Papers (20 Points)

You will prepare TEN short responses during the semester, due at the beginning of class. The purpose of these responses is to prime our conversation as well as introduce ideas that could be expanded upon for your final project. Therefore, responses, must NOT be a mere summary of the material. Instead, please give a thoughtful (though admittedly incomplete) response to a SPECIFIC part of the week's reading. To do so...

- 1) Place one passage (or the most important part of a passage) at the top of your paper.
- 2) Then, provide whatever response you think is most productive. You may consider: What questions does this passage elicit? What is striking about it, either in form or content? How does it connect to a prior concept or reading (either from this course or another)? How could you see yourself presenting/teaching this passage or text? Again, I am interested in the messy, incomplete ideas that nonetheless lead to true insights!
- 3) Conclude your paper for one brief question for further discussion that you would like the class to address.

Responses should be approximately 400 words (not counting the passage), posted to Canvas and brought to class (on paper or electronically). Each response will be graded high pass (+2), pass (+1), or no pass; Lateness is a 1-point deduction, and an absent response is -3. You do not need to write a response on your presentation week, but will receive an automatic +3 😊.

## In-Class Presentations (20 Points)

Once during the semester, you will lead the class for approximately 30 minutes. Some of that time (perhaps 5-8 minutes) should be a more structured presentation that incorporates the "Further Reading" for that week. What is the reading's scope/argument? What kind of evidence do they use in support of that claim? What passage(s) best reflect this evidence? How do you respond to their claim given your own analysis of evidence? What passages would allow the class to test/apply/discuss this outside reading?

The rest of the time should be based on facilitating class discussion with the week's primary and secondary texts. What passages do you think the class should focus on? What connections do you want to guide us towards? How do you plan to incorporate your classmates' responses into the discussion?

Be creative and attentive to pedagogical concerns. That is, imagine your role as that of an instructor with a clear aim but who is nonetheless attentive to students' own interests and strengths. What handouts, if any, do you want to prepare? How will you incorporate technology and/or multimedia? What outside materials, if any, would best facilitate discussion?

You should arrange a meeting with me in the week(s) leading up to your presentation to strategize and coordinate our class session. We will also meet during the week following the presentation in order to debrief and discuss how the exercise connects to your professional goals. Above all, I want the presentation to be a positive experience that allows you to practice the oral/written/interpersonal skills central to any professional career.



## Abstract (10 Points) and Mini-Conference (20 Points)

In our second-to-last meeting, you will prepare an abstract of 400 words in response to the call for papers below). The content/idea from this abstract may derive from your response papers or presentations, and should form the basis of your final paper.

A successful abstract answers the following questions: What is your argument? Which primary sources are central to this argument? Which secondary scholarship do you most closely engage in this project? What new academic and/or social insights may result from this work?

Our final meeting will be an all-class “mini-conference” in which you present initial findings to the group (and perhaps some invited guests) in 13-15 minute presentations (1700-1900 words). We will discuss presentation strategies throughout the semester. You will be assessed on your presentation’s form and content as well as on your thoughtful engagement during our session.

## Final Paper (30 Points)

I have modeled your final prompt after an academic “call for papers” to familiarize you with its conventions and expectations, although this example is perhaps more broad than most.

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A rising tide lifts all boats. Namely, scholars in American literary-cultural studies are casting aside what Margaret Cohen terms “hydrophasia,” or a forgetting of the sea. They are heeding Hester Blum’s 2010 call for a field “attentive to the material conditions and praxis of the maritime world.” This world includes oceans, islands, archipelagoes, coasts, and ships. As Brian Russell Roberts and Michelle Ann-Stephens confirm in the pivotal 2017 collection *Archipelagic American Studies* confirms, such fluidity allows scholars across traditions to “decontinentalize our approaches to the Americas.” In short, American studies has mapped itself on a watery globe. Riding this wave, the organizers call for a broad range of papers that centralize transoceanic lives, texts, and environments. Panelists are invited to submit work that, for example:

- Explores the relationship between oceanic materiality and literary form(s) or aesthetics.
- Introduce ocean-going subjects or communities’ claims to shipboard literary culture.
- Centralize transpacific, indigenous, or post-colonial accounts of transoceanic culture.
- Highlight forms of queer ecology or culture in transoceanic space.
- Analyze the transoceanic facets of American imperial texts or formations.
- Investigate the slave ship or middle passage’s transoceanic archive, history, and legacy.
- Theorize a vision of oceanic culture applicable to nonhuman animals and/or environments.

The deadline for proposals is **November 15, 2018**. Please send a short abstract (no more than 400 words) with a brief academic CV in a single PDF file to Mark Kelley at [markkelley@fiu.edu](mailto:markkelley@fiu.edu)

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Your final paper will be a more developed response of 4000-4500 words, not including works cited. It may focus on any period, text, or tradition (including ones we have addressed in class) so long as the methods/questions of transoceanic studies are invoked. I highly recommend you come meet with me as you begin to consider/develop your interests. We will meet informally

