

Fall 2013 Schedule of Courses
Ph.D. in Comparative Studies Program
The Dorothy F. Schmidt College of Arts and Letters

April 22nd, 2013

Michael Horswell, Director
Gabby Denier, Program Assistant

(561) 297-3863
(561) 297-0155

AH 214C
AH 214A

The following courses are open to doctoral students in the Ph.D. in Comparative Studies. Advanced MA students and doctoral students in other programs may enroll only with permission of instructor.

AML 6934-003 (95669)
American Modernist Poetry
Monday, 7:10 – 10 p.m., CU 321
Dr. Mark W Scroggins, English
(561) 297-3561
mscroggi@fau.edu

We will be reading a selection of poetry produced by American writers as part of the widespread aesthetic and ideological rupture retrospectively known as "modernism." We will be considering these works in the light of previous Anglo-American and European movements (realism, aestheticism, symbolism), and in relation to contemporaneous developments in music and the visual arts. We'll be thinking especially about how modernism revises the relationship of the poet to her/his audience, and how modernist writing proposes new models of aesthetic autonomy and political engagement.

AML 6934-004 (95670)
Antebellum American Lit
Monday, 4 – 6:50 p.m., CU 321
Dr. Adam Cunliffe Bradford, English
(954) 236-1127
abradfo5@fau.edu

This course will examine American literature and culture from the end of the early American republic (approx 1820) to the end of the Civil War (1865). Particular attention will be paid to the various social and historical pressures that conditioned the ways in which authors wrote, readers read, and texts were disseminated. Writers of the period include Cooper, Sedgwick, Fern, Simms, Poe, Emerson, Sigourney, Thoreau, Whitman, Brown, Douglass, Jacobs, Hawthorne, Melville, and Fuller among others. Students should emerge from this course with a rich understanding of the way in which the literature of the period shaped and was shaped by the culture of which it was a part, with an increased ability to conduct archival research, and with a greater appreciation of the interdependence existing between what is traditionally considered the American Renaissance and the more popular literary fare of the period.

AML 6938-002 (95668)
Contemp Af-Am Lit: Post-Soul
Tuesday, 4 – 6:50 p.m., AH 204
Dr. Sika Alaine Dagbovie-Mullins,
English
(561) 297-1083
sdagbovi@fau.edu

In Touré's satirical "The African-American Aesthetics Hall of Fame, Or 101 Elements of Blackness (Things That'll Make You Say: *Yes! That There's Some Really Black Shit!*)," the listing contains items and topics both comical ("Red Devil Hot Sauce," "Under-car neon lights") and serious ("Survival," "Soul"). His "Aesthetics Hall of Fame" humorously invites readers to think about what constitutes authentic blackness. This course examines contemporary African American texts that question proscriptive notions of black identity. These post-soul texts, which often engage in postmodern experimentation and challenge racial essentialism, represent what some scholars see as a shift in African American literary production. Questions that will frame our discussion include: What characterizes a post-soul text? Are there common themes, concerns, or literary techniques? How does one define a black aesthetic? What is the difference between "new black," "post-soul" and "post-black"? Most of the writers who we will study represent the post Civil-Rights generation whose work is informed by different social and political circumstances than previous generations, in part because they are what Trey Ellis coins "cultural mulattos." Alongside our primary texts, we will read criticism that theorizes the post-soul aesthetic authored by scholars including Trey Ellis, Thelma Gordon, Mark Anthony Neal, and Bertram Ashe. Primary texts will likely include Trey Ellis's *Platitudes*, Danzy Senna's *Caucasia*, Paul Beatty's *White Boy Shuffle*, Colson Whitehead's *The Intuitionist*, Emily Raboteau's *The Professor's Daughter*, Mat Johnson's *Incognegro* and *Pym*, Alice Randall's *Wind Done Gone*, Percival Everett's *Erasure*, and works by artist Kara Walker and comedian Dave Chappelle.

ANG 6490-002 (95701)
Semnr in Cult Anthhr 1 (Gen)
Tuesday, 7:10 – 10 p.m., SO 190
Dr. Michael S Harris, Anthropology
(561) 297-3878
mharris@fau.edu

This seminar is organized as a foray into contemporary social and cultural anthropology, with an emphasis on journal literature of the recent past. The readings chosen, from major anthropological journals, reflect the currents present in the state of the discipline and cover the following major topical areas as well as others: political economy (globalization, human rights), ecology/political ecology (environmentalism), humanistic approaches, medical anthropology, feminist approaches, ritual and religion.

ARH 6897-002

Seminar in Art History

Friday, 9 a.m. – 12:50 p.m., AH 116

Dr. Brian McConnell, Visual Arts &
Art History

(561) 297-3871

mccannel@fau.edu

No course description on file.

CST 7309-001 (95667)

Postcolonial Theory

Tuesday, 7:10 – 10 p.m., CU 118

Dr. Taylor S. Hagood, English

(561) 297-2306

thagood@fau.edu

(core course for CLL program)

This course is designed both to ground students in postcolonial theory and to push them toward productive theorizing in their specific fields based on principles of postcolonial theoretical discourse. The reading list therefore will reflect not only staples of postcolonial theory but also philosophical texts that have provided groundwork for postcolonial theorizing as well as theoretical texts that extend postcolonial inquiry into other critical fields. Readings will include Jacques Derrida's *Of Grammatology*, Gayatri Chakravorty Spivak's *A Critique of Postcolonial Reason*, Edward Said's *Orientalism*, Homi K. Bhabha's *The Location of Culture*, Ngugi wa Thiong'o's *Globalectics*, Ania Loomba's *Postcolonial Studies and Beyond*, and *Postcolonial Ecocriticism: Literature, Animals, Environment*, edited by Graham Huggan.

ENC 6700-002 (95666)

Stdy Comp Methodology & Theory

Friday, 4 – 6:50 p.m., CU 118

Dr. Jeffrey R Galin, English

(561) 297-1221

jgalin@fau.edu

No course description on file.

ENC 6930-002 (95665)

**Topics In Rhetoric Composition
Composing the Institution**

Monday, 4 – 6:50 p.m., CU 301

Dr. Barclay J. Barrios, English

(561) 297-3838

bbarrios@fau.edu

This course begins with two axiomatic understandings. First, institutions (in our case, universities) are created by and through discourse, which is to say that schools like FAU are *composed*. Second, institutions are designed to hold contradictions in close proximity without allowing them to cancel each other out, a truth which you have probably encountered at some point in navigating the bureaucracy which is FAU.

To help us understand how institutions/universities are discursively composed, we will be using a range of critical frameworks applied to a range of primary documents from FAU. Critical readings will include scholars from Composition and Rhetoric such as Bill Readings, Richard E. Miller, and Gerald Graff as well as a diverse range of broader theorists including Michel Foucault and Louis Althusser. Each critical reading will be used / tested against a primary document from FAU. So, for example, we might use an excerpt from Foucault's *Discipline and Punish* to look at the Honor Code or we might "read" the Graduate College through Althusser or the College's strategic plan using Chaos Theory.

ENG 6009-002 (95664)

Principles & Prob of Lit Study

Wednesday, 7:10 – 10 p.m., CU 301

Dr. Elizabeth Anne Swanstrom,

English

(561) 297-2793

lswanstr@fau.edu

Principles and Problems of Literary Study (ENG 6009 002 (95664)) will introduce students to the essential strategies necessary for conducting advanced literary study: research and methodology, problems of textuality and critical assumptions, and the role of letters within the history of ideas. The objective of the course is for students to improve research skills, to become acquainted with key influential critical frameworks (both contemporary and historic) that shape literary discourse, to refine their skills in critical thinking and analytic writing, and to understand the vital but nuanced way that literature shapes--and is shaped by--cultural production.

Coursework will include assigned readings, participation, presentations, quizzes, and short papers (annotated bibliographies, explication papers, conference abstracts, close readings, etc.).

ENL 6455-002 (95663)

Medieval Drama

Tuesday, 4 – 6:50 p.m., AH 104

Dr. Daniel M Murtaugh, English

(561) 297-3834

dmurtaug@fau.edu

The goal of the course is to give a fairly comprehensive introduction to medieval drama in England, with a review of some of its antecedents on the Continent. The centerpiece of the course is the Corpus Christi Cycle, works often called “Mystery Plays.” From the several locally identified cycles that survive in whole or in part, the Bevington edition assembles a composite cycle. Each member of the class will be asked to give a 15-20 minute presentation on an aspect of the Corpus Christi plays, which will then be developed into a ten-page conference-style paper, with notes and bibliography. All members of the seminar will be responsible for reading the biblical passages that are the basis of the dramatic works and for having their Bibles with them as well as the Bevington text

FRW 6105-002 (95702)

Histoire Litteraire

Tuesday, 4 – 6:50 p.m., GS 202

Dr. Frederic Conrod, Languages,

Linguistics & Comparative

Literature

(561) 297-3313

fconrod@fau.edu

This course looks at the evolution of all genres of French Literature from a historical perspective, how determining historical events impacted the literary expression, from the medieval *chanson* through the present production. Students will question the division of time periods, the different movements classified by *-isms*, and the function of literature in the writing of history, and vice versa.

FRW 6938-002 (95697)

Comparative Caribbean Ideals

Wednesday, 5:30 – 8:30 p.m., CU 120

Dr. Mary Ann Gosser-Esquifn,

Languages, Linguistics &

Comparative Literature

(561) 297-0612

gosser@fau.edu

When Christopher Columbus described the islands he claimed for Spain in his first letter, an idealized image of that tropical, luxuriant space emerged. Edenic joy quickly gave way to the horrors that slavery and indentureship would bring to this strategic geographic location: the Caribbean. The tensions between the idealized views and the ideas generated by the coming together of the various races, ethnicities, cultures, and classes that converged present a theorizing challenge. In this class, we will examine some of the key issues that have led to the perpetuation of ideas related to the Caribbean. We will also wrestle with questions of what ideals recur in and about the Caribbean/the West Indies/the Antilles and the relationship of the Caribbean diaspora to them. Central to our discussions will be the ideological debates regarding identity formation (creolization, hybridity, sexuality, and gender) and the commodification of culture.

ITT 5805-002 (95698)

Thry Prac of Italian/Engl Trns

Monday, 4 – 6:50 p.m., SO 385

Dr. Myriam Ruthenberg, , Languages,

Linguistics & Comparative

Literature

(561) 297-2682

ruthenbe@fau.edu

No course description on file.

LIN 6107-002 (95661)

Hst of the English Language

Tuesday, 7:10 – 10 p.m., AL 343

Dr. Joanne Jasin, English

(954) 236-1331

jjasin@fau.edu

The History of the English Language, we will examine the causal relationship between historical events in England and key developments in the grammar and vocabulary of English in its early stages. We will also identify the ways in which English later became standardized with the establishment of dictionaries, rules of grammar, and the like. Following the transition of English from synthetic to analytic language will strengthen our understanding of the historical and grammatical basis for the language we use today.

LIN 6938-003 (95690)

Evol of Lang: Endangered Langs

Thursday, 4 – 6:50 p.m., CU 321A

Dr. Martha Mendoza, , Languages,

Linguistics & Comparative

Literature

(561) 297-1090

mmendoza@fau.edu

No course description on file.

LIT 6932-002 (96001)
Spec Topics/Sci Fic-Fantasy
Thursday, 4 – 6:50 p.m., AH 104
Dr. Thomas L. Martin, English
(561) 297-2726
tmartin@fau.edu

No course description on file.

LIT 6934-002 (95660)
Post-War Spy Fiction
Wednesday, 4 – 6:50 p.m., CU 127
Dr. Oliver S Buckton, English
(561) 297-3836
obuckton@fau.edu

The most famous spy in fiction, James Bond, emerged in spectacular fashion following World War 2. Bond—aka 007—was the creation of Ian Fleming who had served in Naval Intelligence during the War. Bond's international success—first in Fleming's novels, beginning with Casino Royale (1953) and then on the big screen starting with Dr No (1962)—transformed the spy novel from a minor genre to a bestselling literary phenomenon. In 1961, the newly elected American President, John F. Kennedy, listed Fleming's From Russia With Love as one of his ten favorite books, expanding Bond's followers in the United States. Yet the fame of Bond's spy adventures has overshadowed other key developments in spy fiction, which have offered contrasting, more realistic portrayals of the modern spy. In this course we will study novels by Ian Fleming as well as several key Bond films, going on to look at the reaction to Bond in the works of later British and American authors and filmmakers such as John Le Carré, Len Deighton, Alfred Hitchcock, Robert Ludlum, Frederick Forsyth, David Ignatius, and Daniel Silva. The course will the cultural significance of "Cold War" spies in fiction and film, and go on to examine the impact on spy fiction of the end of the Cold War, the aftermath of the attacks of 9/11, and other global political events. The course will also explore the spy novel's reflection of changes in class, gender, and sexual identities since 1945. The course format is lecture and discussion. Requirements include an oral presentation, and a research paper.

WST 6930-002 (95708)
Eroticism: East and West
Tuesday, 4 – 6:50 p.m., SO 390
Dr. Richard M. Shusterman,
Philosophy
(561) 297-0851
shuster1@fau.edu

Although a biological universal throughout human culture, sexuality is not limited to a single form of expression. Individuals and social groups inhabit, display, and perform their sexuality in different ways; and the distinctive ways that sexuality is expressed, restrained, or encouraged can significantly shape the identities of different cultures and of the people who belong to them. Recognizing how sexual desire and practice help form identity, some cultures have developed elaborate theoretical accounts and literary expressions of how best to cultivate and deploy eroticism in a systematic way in order to stylize sexual behavior in the hope of enriching both personal experience and improving social life. Such discursive explorations have structured what is known as *ars erotica*. This seminar will examine some of the most historically influential texts relating to the erotic, considering sources both from Asia and the West while exploring their relationship to the broader philosophical and cultural contexts from which these writings emerge. We will also consider some of the ideological background hostile to eroticism, whose very resistance helps shape erotic expression.

SPC 6931-002 (95687)
Burke Seminar
Monday, 7:10 – 10 p.m., CU 130
Dr. David C. Williams, School of
Communication and Multimedia
Studies
(561) 297--0045
dcwill@fau.edu

This special topics course will examine the life and work of American rhetorical theorist and critic Kenneth Burke (1897-1993). Kenneth Burke was an often renowned and sometimes reviled literary and rhetorical critic and theorist, a poet, novelist, writer of short fiction, erstwhile composer, book reviewer, music reviewer, occasional teacher, etc. He has been called, among other things, "the greatest literary critic since Coleridge," the "greatest American critic since Emerson," an "ideosyncratic crackpot of the first order," and a "critical *idiot savant*." He has been interpreted as a "quintessential modernist," yet also a "proto-postmodern" who "anticipates" not only postmodernism but also post-structuralism, deconstruction, reader-response theory, and cultural criticism. Some see him as a closet metaphysician, others as a text-bound New Critic, and still others as a relativistic nihilist huddled nervously in his unending conversation. S.I. Hayakawa—either praising Burke for his perspicacity or lamenting the blindness of his own nihilism—once rather ambiguously declared, "Mr. Burke touches nothing without illuminating it." Kenneth Burke is thus both tremendously influential as a theorist and a critic, yet also frequently misunderstood and occasionally reviled. The course will take a developmental and historical approach to studying Burke, with emphasis on his understanding of rhetoric and symbolic action as they are reflected in his theories of "dramatism" and "logology" as well as his approaches to critical practice.

SPW 6356-002 (95699)
Latin American Poetry
Monday, 4 – 6:50 p.m., SO 370
Dr. Nancy K Poulson, Languages,
Linguistics & Comparative
Literature
(561) 297-3845
npoulson@fau.edu

This course covers the history and the diverse literary movements of Spanish American poetry from its beginnings in pre-colonial times to the present. Students will become familiar with the characteristics of the different literary periods and representative works by the major Spanish American poets. This course is given in Spanish.

SPW 6938-003 (95700)
Comparative Caribbean Ideals
Wednesday, 5:30 – 8:30 p.m., CU 120
Dr. Mary Ann Gosser-Esquilín,
Languages, Linguistics &
Comparative Literature
(561) 297-0612
gosser@fau.edu

No course description on file

SPW 6938-004 (95703)
Spanish Golden Age Literature
Tuesday, 4 – 6:50 p.m., CU 128
Dr. Yolanda Gamboa, Languages,
Linguistics & Comparative
Literature
(561) 297-2530
ygamboa@fau.edu

Poetry embodied all the contradictions of nineteenth-century British culture: it could be boldly experimental, even anarchic, and yet it found powerful expression in the most evocative traditional forms; it was confident and global in its reach at the same time as it explored crises of cultural and personal identity; it articulated an explosive new sense of practical modernity even as it doubted the rhetoric of progress and affirmed the value of, in Arnold's phrase, the best which had been thought and said. This course surveys the range of approaches that current scholars take to studying and appreciating this remarkable body of literature. Our special focus will be on understanding the particular ways in which nineteenth-century poets arrange the materials of language, both sonic and semiotic. How can we assess what these poems do with language? What did the poets themselves understand poetry to do? How do ideas about meter and rhythm reflect broader cultural concerns—concerns, for instance, about poetry's relation to other discourses and practices (such as philosophy and music), about poetry's engagement with both cognition and affect, and about the capacity of poetry to construct cultural and national identity? We will read poems by many of the century's major figures—Wordsworth, Coleridge, Shelley, Keats, Tennyson, Robert and Elizabeth Barrett Browning, Arnold, Clough, Christina and Dante Gabriel Rossetti, Patmore, Hopkins, and Swinburne—alongside contemporary theories of poetics. We will also read important recent critical accounts of this poetry, with a concentration on the new rise in nineteenth-century studies of the history of prosody.

WST 6348-002 (95685)
Wmn, Envr, Ecofem & Envr Just
Thursday, 4 – 6:50 p.m., CU 131
Dr. Jane E Caputi, Women, Gender, &
Sexuality Studies
(561) 297-3865
jcaputi@fau.edu

No course description on file

WST 6564-002 (95684)
Feminist Theory & Praxis
Monday 4 – 6:50 p.m., CU 125
Dr. Jane E Caputi, Women, Gender, &
Sexuality Studies
(561) 297-3865
jcaputi@fau.edu

The course is designed to provide an overview of some of the current and major debates in contemporary feminist theory and praxis. We examine discourses emerging from feminism – a political movement aimed at identifying and eliminating sexist oppression and related social injustices, while and striving toward gender equity and liberation. Included in this exploration is a deepening of our understanding of gender and its intersections (e.g., with race, class, sexuality) as well as its framing of our social relations through the prism of power, privilege, and hierarchies. We encounter diverse thinkers, approaches and topics, including body politics, violence, ethics, religion and theology, sexual representations, and popular culture.

CST 7905-001 (93896)
Directed Independent Study

CST 7905-002 (93895)
Directed Independent Study

CST 7905-003 (93894)
Directed Independent Study

CST 7940-001 (80626)
Practicum

CST 7980-001 (83893)
Dissertation