

**Spring 2015 Schedule of Courses**  
**Ph.D. in Comparative Studies Program**  
**The Dorothy F. Schmidt College of Arts and Letters**

**Oct. 17, 2014**

Michael Horswell, Director  
Gabby Denier, Program Assistant  
Peter Cava, Graduate Research

561-297-3863                    AH 214C  
561-297-0155                    AH 214A  
                                      AH 214

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

CST 7936-001

**History of the Book**

*Monday, 4–6:50 p.m.*

Dr. Marcella Munson, Language,  
Linguistics and Comparative  
Literature

561-297-2118

[mmunson@fau.edu](mailto:mmunson@fau.edu)

Dr. Adam Bradford, English  
(561) 297-2103

[abradfo5@fau.edu](mailto:abradfo5@fau.edu)

This course explores the development of the book as material object and as text, starting with the earliest forms of writing and progressing through the book's most recent digital transformations. Careful attention is paid to the economic, cultural, social, and technical aspects of book production in order to highlight how the function and aesthetics of the book—and indeed its very definition—has changed vastly over time. In particular, this course examines how changes in book technology and production affect (and are affected by) social practices of reading, period-specific understandings of authorship, and the relative value of texts in a given historical moment. We will also consider definitions of literacy, whether visual, typographic, or linguistic, as well as theoretical understandings of the social codes related to interpretation. Each class session attends to a specific set of questions which are drawn from book history methodology and designed to stimulate discussion and debate. Central nodes of investigation include problems of authorship, literacy, copyright, translation theory, censorship, scripture, performativity, and the text in digital format.

By framing the book's complex status as a cultural object which signifies materially, textually, and visually, this course develops students' historical, material, and theoretical understanding of the book through a dual lens: more traditional histories of the book (seminal moments in the long history of book production, traditional book practices, etc.) on one hand; and influential theories of authorship, readership, translation, reading practices, and performativity on the other. The pedagogical structure of the course is specifically designed to engage students in advanced critical thinking and debate, and to give them practice in applying major theories to issues which have long been dominated by uniquely historical and/or codicological perspectives.

ITT 6533-002

**Italian Culture through Film**

*Thursday, 4–6:50 p.m., CU 118*  
Dr. Ilaria Serra, Italian

561-297-0286

[serra1@fau.edu](mailto:serra1@fau.edu)

This course studies selected key events in Italian history through their reflections on film. We will "read" movies, treating them as "history texts" and examples of historical employment while furthering students' knowledge of Italy's recent past, between the nation's unification and the "years of lead."

FRW 6938-002 / SPW 6938-002 / LIT

6938-002

**The Baroque: A Comparative Approach**

*Wednesday, 4–6:50 p.m., TBD*

Dr. Frédéric Conrod

561-297-0286

[fconrod@fau.edu](mailto:fconrod@fau.edu)

The objectives of this course will be to determine if there is such a thing as a Baroque period in the terms that have been established over the centuries, and if so, if humanity is still living in it, or has overcome it. In order to question and reflect upon the Baroque, students will be invited to discuss a selection of key readings from the English, French, Italian and Spanish literary traditions in juxtaposition with other aspects in which the Baroque expresses itself, such as Music, Painting, Sculpture, Architecture and Urban Planning. They will read, analyse and discuss these expressions in the light of contemporary critical theory, and understand how different works of art from the Baroque enter the same play of representation. Among other concepts, students will be exposed to the Wölfflin Principles, Gilles Deleuze's "Baroque Fold," Walter Benjamin's Trauerspiel, and Frederick de Armas' Ekphrasis. This acquired theoretical knowledge will prepare students to envision the time period from the perspective of their tradition of expertise, but within a much wider picture.

FIL 6935-002

**Studies in Film and Television:  
Critical Race Film Theory, and  
Other Questions of Difference**

*Wednesday, 7:10–10 p.m.*

Dr. Gerald Sim, Communication and

Studies in Film and Television (Critical Race Film Theory) examines film and media criticism's various approaches to race and difference. Most spectators are probably sensitive to stereotypes and "negative representations," but the field often deals with much more than that. Film criticism's discussions of race have relied on a key set of theoretical ideas derived from poststructuralism and postcolonial theory. This seminar will survey these canonical writings, before undertaking a critical history of the field. How have they changed? How do

Multimedia Studies  
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these intellectual shifts correspond with simultaneous developments in politics, theory, culture, and digital technology? What is the state of critical race film theory today? Is it keeping up with changes in racial ideology, and the influence of neoliberalism in particular? Readings include works by Robert Stam, Ella Shohat, Edward Said, Homi Bhabha, bell hooks, Lisa Nakamura, and others.

Students should expect to attend regular daytime screenings in addition to weekly evening seminars.

FRW 6781

**Independence and Disenchantment:  
The Case of Arab Francophone  
Literature**

Tuesday, 4–6:50 p.m.  
Dr. Carla Calargé, French Studies  
(561) 297-2533  
[cocalarge@fau.edu](mailto:cocalarge@fau.edu)

The 1950s were a time of accelerated political change. The long and bloody war in Algeria symbolized the longing of the colonized peoples for a new dawn in which they would not be second-class citizens in their own countries. In most of the Arab Francophone world, the transition from colony to independence was not easy, however. Every state contained a multitude of factors that made the dream of a democratic regime a challenge almost impossible to win. Indeed, the borders of the Arab countries that became sovereign nations after independence were created by Europeans either in the 19th century (North Africa) or after WWI. In addition, the colonial rulers paid little to no attention to the development of infrastructure, state institutions, education, etc., which are all necessary components for the healthy functioning of a young independent state. Rather, France, for example, had worked hard to ensure a dependence relationship with its former colonies. Thus, very quickly after independence, it became clear that things were turning sour. Those who came to power did not want to yield it to others, and in many ways they became the “new colonizers.” This usurpation of power through rigged elections or military coups signaled the death of the democratic dream and the beginning of a long period of state repression that lead ultimately to the uprisings of the Arab Spring (2011).

This course is interested in exploring the period that extends from the independence of the Arab Francophone countries until now. Through readings, film viewings and class discussions we will trace the evolution of the “Arab disenchantment” from the end of combat literature to present day while, at the same time, highlighting the specificities of each country’s history. The course is taught in French.

RTV 6417-002

**Gender and Screen Cultures**

Thursday, 4–6:50 p.m., CU 222  
Dr. Christine Scodari, Communication  
and Multimedia Studies  
[cscodari@fau.edu](mailto:cscodari@fau.edu)

Exploration of intersections between and among cultures of film, television, video, computer-mediated communication, and everyday life as they manifest, maintain, and/or challenge power relations of gender.

LIN 6720-002

**Second Language Acquisition**

Thursday, 4–6:50 p.m., CU 122  
Dr. Justin P. White, Languages,  
Linguistics and Comparative  
Literature  
561-297-0497  
[jwhite94@fau.edu](mailto:jwhite94@fau.edu)

A survey of theoretical models of communicative competence and second-language acquisition and a discussion of the practical implications of these models for instruction and assessment, including the application of course concepts to authentic second/foreign language data.

POS 6934-002

**Politics of Human Rights**

Thursday, 6–8:50 p.m., SO 377  
Dr. Angela D. Nichols, Political  
Science  
[nicholsa@fau.edu](mailto:nicholsa@fau.edu)

In this course, we explore the origins, historical and theoretical foundations, and current practices of the international human rights regime. We address current topics regarding human rights, including patterns and trends of human rights abuses, torture, government killing, international and domestic mechanisms for protecting human rights, and mechanisms by which violators of human rights are held to account.

AML 6938-002 (28876)  
**Native American Literatures: Off the Reservation**  
*Wednesday, 7:10–10 p.m.*  
Dr. Adam Spry, English  
561-297-2907  
[sprya@fau.edu](mailto:sprya@fau.edu)

In this course, we explore the origins, historical and theoretical foundations, and current practices of the international human rights regime. We address current topics regarding human rights, including patterns and trends of human rights abuses, torture, government killing, international and domestic mechanisms for protecting human rights, and mechanisms by which violators of human rights are held to account.

LIT 6318 002  
**Theorizing Sci Fiction/Fantasy**  
*Thursday, 4 – 6:50 p.m.*  
Dr. Carol McGuirk, English  
(561) 297-4238  
[cmcguirk@fau.edu](mailto:cmcguirk@fau.edu)

Science fiction requires agile readers, able to follow a skewed or indirect story-logic and immerse themselves in speculation about alternative (sometimes wildly alternative) societies. Focusing on stories and novels from 1909 to the present, we will discuss the genre's dissonant visions of the future. At every meeting, we will discuss a work of science fiction in terms of a theoretical reading: the theorists this Spring will be Plato, Jean Baudrillard, Jean-François Lyotard, Gilles Deleuze and Félix Guattari, Hélène Cixous, Donna Haraway, Judith Butler, Jacques Derrida, Michel Foucault, Gayatri Spivak, and N. Katherine Hayles. In their papers, students will use theoretical approaches to analyze classics of speculative fiction by authors ranging from E.M. Forster and Stanislaw Lem to Philip K. Dick, "James Tiptree, Jr" (Alice Sheldon), and William Gibson.

COM 6931 002  
**Core Sem in Comm Theo**  
*Thursday, 7:10– 10 p.m.*  
Dr. Noemi Marin, School of Communication and Multimedia Studies  
(561) 297-2943  
[nmarin@fau.edu](mailto:nmarin@fau.edu)

No course description available.

ENL 6455 002  
**Medieval Comedy**  
*Thursday, 7:10– 0 p.m.*  
Dr. Dan Murtaugh, English  
(561) 297-3834  
[dmurtaug@fau.edu](mailto:dmurtaug@fau.edu)

Medieval Comedy. A study of the Old French fabliaux, comic tales, usually bawdy, of the twelfth and thirteenth centuries, and of their more sophisticated fourteenth-century descendants in the work of Giovanni Boccaccio in Italy and Geoffrey Chaucer in England. Attention will be given to their different levels of artistry, their materialism, and their attitudes toward ecclesiastical and civil authority, sexuality, class, and the uses of money. Chaucer will be read in Middle English, and students who have a command of Old French and Italian will be encouraged to read some or all of other works in their original languages and share the insights that come from this experience. The fabliaux text will be bilingual.

LIT 6934 002  
**Contemporary Drama**  
*Monday, 4–6:50 p.m.*  
Dr. Jennifer Low, English  
(561) 297-2552  
[jlow@fau.edu](mailto:jlow@fau.edu)

Discontinuity. Radical uncertainty. Clowning. Dream-worlds. Contemporary drama is notoriously fragmented; related terms such as "allusive" and "collagistic" also come to mind. We will read plays written in the decades since World War Two, moving from the mid-twentieth to the twenty-first century. The playwrights whose works we read are some of the great minds of their time, exploring philosophical questions and the nature of theater through their dramas. We will examine their ideas and analyze the way they use dramatic performance in this postmodern world. The plays in the course are sorted into thematic concerns; within each category, we will read the texts chronologically. Among the playwrights whose work we will read are Eugene Ionesco, Athol Fugard, Tom Stoppard, Heiner Müller, Harold Pinter, Caryl Churchill, Edward Albee, Sarah Ruhl, and Tony Kushner.

No prior knowledge of drama is expected. A list of recommended works for those who would like to study the workings of theater as a phenomenon will be included, but the course focuses on text, not performance. A few required secondary readings offer useful critical angles that will help us find our way into the plays and give us some perspective on the "contemporary" aspect of the drama as well. Class sessions will combine lecture and discussion.

SPC 6239 002  
**Seminar on Kenneth Burke**  
*Monday, 7:10 - 10 p.m.*  
Dr. David Williams, School of  
Communication and Multimedia Studies  
(561) 297-0045  
[dcwill@fau.edu](mailto:dcwill@fau.edu)

No course description available.

CST 7936 002  
**Epic**  
*Tuesday, 4–6:50 p.m.*  
Dr. Steven Blakemore, English  
(561) 297-2122  
[sblakemo@fau.edu](mailto:sblakemo@fau.edu)

No course description available.

AML 6938 004  
**Fiction of the US South**  
*Tuesday, 4–6:50 p.m.*  
Dr. Taylor Hagood, English  
(561) 297-2306  
[thagood@fau.edu](mailto:thagood@fau.edu)

No course description available.

SYA 6117 002  
**Sem: Crit Persp in Soc Theory**  
*Tuesday, 4 – 6:50 p.m.*  
Dr. Farshad Araghi, Sociology  
(954) 236-1139  
[araghi@fau.edu](mailto:araghi@fau.edu)

*“The Master's Tools Will Never Dismantle the Master's House.”*

--Audre Lorde

*“Good Sir, you see the facts precisely  
As they are seen by each and all.  
We must arrange them now, more wisely,  
Before the joys of life shall pall...  
Take hold, then! Let reflection rest,  
And plunge into the world with zest! ...  
While all about lie pastures fresh and green  
Is it life, I ask, is it even prudence,  
To bore thyself and bore the students?*

--Mephistopheles to Faust (in Goethe's *Faust*, 1832)

Through an in-depth reading of original texts, accompanied by social histories and literary works, this course will examine the assumptions, concepts, methods, and explanation in modern social theory. The course pursues four major objectives: (1) understanding the method of “world-historical” deconstruction and its relevance for a radical critique of particularized and *ahistorical* conceptualizations of concepts such as class, identity, and gender; (2) critiquing the evolutionist antinomies of modernist social theory (e.g., and to be provocative: Is it “slavery vs. freedom” as the moderns would have it, or rather the various historically blended forms from “freedom *in* slavery” and “slavery *in* freedom?” Is it “gender, power, and society” or is it “socially gendered power?” Is it “concrete vs. abstract,” as the Modern Mephistopheles put it (above, reflection is an abstraction to be discarded in favor of concrete experience), or is it “concrete in abstract” and “abstract in concrete;” i.e., water in its *capacity* as steam; “thought” in its *capacity* as action (3) viewing theory as praxis via a political reading of theoretical texts and (4) considering the role of the theorist as “participant-critic” in the process of contemporary social change. In this sense Critical Perspectives in Social Theory is about a fresh perspective that brings “theory to life,” and of course, life to theory. In Goethe's play quoted above, Mephistopheles (the devil) convinces Faust (the scholar) of the absurdity of living in the gray and lifeless land of theory “while all about lie pastures fresh and green.” The words “critical perspectives” in the course title indicate that we should not trust the devil. Theory, in this anti-Mephistophelian sense, is green as the (disappearing) meadows of nature. This *theory* class, too, will strive to be *green* as the tree of life, despite the disappearing gray seats! ☺

CST 7936 003

**The Problem of Utopia**

Tuesday, 7:10 - 10 p.m.

Dr. Susan L. Brown, Anthropology

(561) 297-2325

[srbrown@fau.edu](mailto:srbrown@fau.edu)

No course description available

SPW 6939-002 (28876)

**Latin American Autobiography:**

**Reflections**

Thursday, 4-6:50 p.m.

Dr. Nora Erro Peralta, Languages, Linguistics, and Comparative

Literature

561-297-2724

[peralta@fau.edu](mailto:peralta@fau.edu)

This seminar will examine life narratives or the craft of story making/telling about lived experience. It will include autobiographies, biographies, memoirs and testimonial writings, principally from the twentieth century, and will focus on accounts from well-known Latin American authors, such as Pablo Neruda, Ariel Dorfman, Isabel Allende and Gioconda Belli. Furthermore, this course will explore and analyze the various ways in which authors have told their story within the context of their cultural, political and social milieu.

LIN 6938-004

**Phonetics and Phonology**

Wednesday, 4-6:50 p.m.

Dr. Viktor Kharlamov, Languages, Linguistics, and Comparative

Literature

561-297-3860

[vkharamov@fau.edu](mailto:vkharamov@fau.edu)

This course is an overview of phenomena involving speech sounds and how they are dealt with by phonological theory. We will learn about the way speech sounds are articulated in the world's languages, how they are transcribed, how they pattern and change, what kind of rules and principles govern these patterns and changes, and how different theoretical frameworks describe these rules and principles. We will also learn about the psychological reality of phonological concepts and the recent advancements in the field of laboratory phonology.

SPC 6682-002

**Rhetorical Criticism**

Tuesday, 4-6:50 p.m., CU 222

Dr. Stephen Heidt, School of Communication and Multimedia Studies

[sheidt@fau.edu](mailto:sheidt@fau.edu)

In this course, we explore the origins, historical and theoretical foundations, and current practices of the international human rights regime. We address current topics regarding human rights, including patterns and trends of human rights abuses, torture, government killing, international and domestic mechanisms for protecting human rights, and mechanisms by which violators of human rights are held to account.

LIT 6938-001

**Triologue and Terror: Judaism, Christianity, and Islam after 9/11**

Tuesday, 4-6:50 p.m., AH 209

Dr. Alan L. Berger, Raddock Family Eminent Scholar Chair in Holocaust Studies

561-297-2979

[alberger@fau.edu](mailto:alberger@fau.edu)

This seminar explores the response of the Abrahamic religions to the 9/11 terror attack on America. We discuss the dual role of religion as incitement to terror and as potential ally in the fight against terror. At its most sublime, religion can sensitize adherents to what Rabbi Jonathan Sacks terms the "dignity of difference." Religious extremism, however, is opposed to the culture of pluralism and to dialogue and triologue. Religion is akin to fire; it may sustain or destroy us. We take seriously the observation of the Catholic theologian Hans Küng: There will be no peace among nations until there is peace among religions. But there will be no peace among religions until they are able to self-critically wrestle with texts and tenets that denigrate the Other.

SYD 6934-002

**Seminar in Cultural Sociology**

Monday, 4-6:50 p.m.

No course description available.

WST 6306-002

**Women, Myth and Reality**

Monday, 4-6:50 p.m.

Dr. Jane Caputi, Women, Gender and Sexuality Studies

(561) 297-3865

[jcaputi@fau.edu](mailto:jcaputi@fau.edu)

Feminist historian Gerda Lerner understands "patriarchy" as a historical phenomenon, a social order both dominated by and defined by (elite) men, and based in a paradigm of oppositional and hierarchical dualisms (e.g., male-female) and intersecting oppressions based in factors including gender, race ethnicity, ability, class, and sexuality. This class will look first at the types of beliefs, definitions, and power relations, historic and contemporary, that are associated with patriarchal worldviews, as conveyed in traditional myth, religion, science, art, philosophy, literature, and popular culture. We also examines contemporary challenges to that worldview and creative myth-making coming particularly from feminist and GLBT perspectives, including a rejection of "sex negativity" and the "sex/gender system," while also exploring re-conceptualizations of gender and the erotic.