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 6934-002 (98868)**  
*American Short Story*  
*Thursday, 4 – 6:50 p.m., BU 102*  
Dr. Steven Blakemore, English  
(561) 297-3830  
sblakemo@fau.edu

This course will delve into the intersections of race and gender in the context of cognitive, emotional, and physical disability in American literature. As Rosemary Garland Thomson has argued in her book *Extraordinary Bodies*, in United States history, disability has often itself signaled certain things about both race and gender; we will test Thomson’s assertions as well as those of other theorists (such as Lennard Davis, Tobin Siebers, and Joshua Lukin) as we examine writing that foregrounds disability in various ways. Readings will include Frederick Douglass, Zelda Fitzgerald, Louise Erdrich, Toni Morrison, Eulalie Spence, Maryse Condé, Eli Clare, and Jeremy Love. This course fulfills the Multicultural/World Lit concentration requirement.

**AML 6934-004 (99599)**  
*Race, Gndr, And Dis And Am Lit*  
*Monday, 7:10 – 10:00 p.m., AH 204*  
Dr. Taylor Hagood, English  
(561) 297-3830  
thagood@fau.edu

This seminar will explore in depth and operationalize the concept of culture in cross-cultural perspective and its relationship to space, time, power, practice, race, gender, class, postmodernism, aesthetics, public opinion, and popular culture. We will examine culture in both contemporary societies and traditional societies and examine briefly methodologies (such as the study of culture at a distance and projective testing) by which cultural understandings can be discovered.

**ANG 6940-002 (99525)**  
*Semnr In Cult Anthhr 1 (Gen)*  
*Tuesday, 7:10 – 10 p.m., SO 190*  
Dr. Susan Love Brown, Anthropology  
(561) 297-2325  
slbrown@fau.edu

This course will explore a select history of art through the words and images of artists themselves, considering how artists have thought about their work, both personally and professionally from classical antiquity to the present day. The course will cover topics such as: the *paragone*, artistic manifestos, artist biography and autobiography, self-portraiture, the professionalization and intellectualizing of art, and artists’ definitions of art. It is anticipated that artists covered will include, but not be limited to: Polyclitus, Cennino Cennini, Leonardo, Michelangelo, Sofonisba Anguissola, Artemisia Gentileschi, Whistler, Duchamp, and Banksy.

**COM 6340-002 (99445)**  
*Qualitative Communication*  
*Tuesday, 7 – 8:50 p.m., AH 204*  
Dr. Patricia Darlington, School of Communication and Multimedia Studies  
(561) 297-3895  
darlington@fau.edu

This course is an introduction to the philosophy and methods of communication/Social Science research. Although the course title specifies qualitative research, quantitative research methods will also be explored. When students finish this course they should be able to read and critically evaluate social science research. They will be able to interpret the significance (or lack thereof) of research results presented in the media as well as research described in social science journals.

**COM 6400-002 (99507)**  
*Intro Grad Study In Communictn*  
*Monday, 6 – 8:50 p.m., BU 102*  
Dr. Fred Fejes, School of Communication and Multimedia Studies  
(561) 297-3858  
fejes@fau.edu

No course description on file.
CST 7309 002 (97113)
**Feminist Theory**  
*Wednesday, 4 – 6:50 p.m., AH 209*  
Dr. Regis Mann, English  
(561) 297-3830  
mannr@fau.edu

Survey of major statements in modern and contemporary feminist theory, with attention to their application in fields that may include the humanities, social sciences, and sciences, as well as national and global activism.

CST 7309 003 (97381)
**Contexts & Contests Of Culture**  
*Tuesday, 4 – 6:50 p.m., AH 209*  
Dr. Richard M. Shusterman, Philosophy  
(561) 297-0851  
shuster1@fau.edu

This seminar will examine a series of topics in the study of culture that are often expressed in terms of contestation between competing cultural forms or in terms of different contexts of cultural activity. These issues include the oppositions of high and popular art, moral culture and aesthetic culture, modernity and postmodernity, art and religion, scientific versus humanistic culture, but also the nature/culture debate and the question whether culture is liberating enlightenment or enslaving corruption. Other topics include the cultures of fashion, food, and urban life as well as the cultures of class, race, ethnicity, and nationality. This seminar will focus in depth on a particular set of these issues rather than dealing in detail with all of them.

ENG 6049 003 (98869)
**Queer Theory**  
*Monday, 7:10 – 10 p.m., AL 343*  
Dr. Barclay Barrios  
(561) 297-4573  
bbarrios@fau.edu

In this course we will explore theoretical readings that address sexuality and gender and that are loosely defined as “Queer Theory,” with a focus on major and seminal works in the area. Because any theory is only useful to the extent that it helps us to explain, predict, and change reality, we will evaluate these tools by also reading several extremely contemporary texts written by or for the queer community. These supplemental texts will allow us to test, confirm, modify, or reject the various theoretical readings in an effort to develop an understanding of how systems of sex/sexuality/gender function in our world today. Please be forewarned: readings in this course are particularly dense and some readings will contain explicit erotic material. If you have any objections to explicit sexual material please speak with me about accommodations immediately.

ENL 6934 002 (98870)
**19th C British Poetry**  
*Tuesday, 4 – 6:50 p.m., AL 342*  
Dr. John Golden, English  
(561) 297-3830  
jgolden21@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 worked with meter and other sonic dimensions of language, and how they understood their metrical practice. How can we assess what these poems perform rhythmically? What did the poets themselves understand metrical form 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.

FIL 6807 002 (99502)
**Film Theory and Criticism**  
*Thursday, 6 – 9:50 p.m., CU 222*  
Dr. Chris Robé, School of Communication and Multimedia Studies  
(561) 297-1306  
crobe@fau.edu

Ever since the institutionalization of film studies within U.S. universities during the 1960s and 1970s, film theory and criticism has served as a central methodology for the interpretation of cinema, its socio-historical contexts, and its audiences. This course provides a survey of classical and contemporary film theory and criticism in order to familiarize graduate students with its developments and transformations during the past eighty years. Some of the various theories that we will be studying are: Marxist film theory, semiotic film theory, apparatus theory, Third cinema, psychoanalytic film theory, feminist film theory, queer film theory, and post-structuralism. We will take a dialectic approach to the course
This class will explore works that both advocate for, and call into question, the status and importance of literary realism in the modern French tradition, spanning the period from the early 19th century to the early 20th. We will read both the fiction and the theories of major novelists (including Sand, Zola and Breton), along with the ideas of more recent literary theorists who address this question. Our class discussions will explore what 'realism' and its discontents have meant to individual figures, and why the challenges it raises have produced such passionate and diverse responses. Among the questions to be examined are: Whose reality is being represented? How can a novelist talk about people unlike her- or himself in gender, class or national origin? What is the relationship between telling a story and describing a place or social group? How and why do authors turn away from 'realism' as a guiding idea in their writing?

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.

This graduate seminar is a study of feminist rhetorical history, theory, and expression. The course begins with an examination of historical and theoretical considerations which (1) reveals the absence of women's voices traditionally in treatments of rhetorical history and theory, (2) investigates sociological, political, economic, and rhetorical factors which created (and in large part continue to perpetuate) this absence, and (3) introduces feminist constructs of rhetorical theory which reclaim women's place in the rhetorical tradition. We will then continue to examine theoretical issues at the same time that we investigate feminist rhetorical expression in Western cultures in a roughly chronological order from the classical to contemporary periods.

The class reads texts by feminist rhetorical theorists and rhetors. Special emphasis is placed on the intersection between social and economic context, political influences, and examples of women who have confronted Western patriarchy rhetorically, thus illuminating rhetorical strategies that have enabled women to challenge cultural beliefs, institutional restraints, and legitimizing narratives of the patriarchy.
This theoretically oriented course examines new media on three interrelated fronts: form, epistemology, and historiography. How do we identify “new” media? How do we sense and experience them? And where do we situate them historically? These parallel lines of questioning interlock, in that the ideas active within one approach often influence our understanding of others. We will first attempt to define what precisely is “new” about new media. They are in a most general sense digital platforms arising from an empirical technological shift. But they are also associated with postmodern tropes such as virtuality, mobility, speed, fragmentation, and accessibility, and often lauded for their capacity to enhance freedom, democracy, and individuality. Alternatively, cynics mourn the end of modernism and modernity – a treasured era of traditional media that are more physically real and thus more historical, authentic, deep, or humanist. What are the bases and assumptions of these claims? Are there political and philosophical values behind how we grasp and use new media? Between old and new media, which is better and why? We will address these questions with a keen awareness of media economics as well. Our focus will be multidisciplinary in two ways that aims to invite diverse discussions and applications. First, we will study different types of word-, image-, and audio-based media, i.e. cinema, television, music, social media, etc. Second, course readings will originate in various disciplines, i.e. film studies, media studies, art history, cultural studies, media archaeology, etc.
A widespread cultural discourse warns of ongoing and increasing environmental crisis, rooted in and exacerbated by systems of social injustice. Ecofeminism points to the parallels between a culture’s inferiorizing definition and subordinating treatment of women and other groups and its definitions and treatments of non-human nature. Environmental justice stresses the intersections of racism, ableism and poverty as well as sexism and heterosexism with environmental abuses, stressing that environment is everywhere we live, think, work, play, and congregate. In response to ecological crisis, a variety of green thinkers, activists and artists—scientific, sociological, philosophical, spiritual, literary and visual-- urge an expansion beyond short-term vision and memory, and the generation of a new green awareness, albeit one with ancient roots, respecting the interconnectedness and inherent value of all forms of life and the exigencies of nature. We will encounter significant thinkers and leaders in these movements (E.g., Rachel Carson, Vandana Shiva, and Wangari Maathai), explore alternative worldviews (e.g., TEK, traditional (indigenous) ecological knowledge; Queer Ecology; Ecosexuality and Ecospirituality), and also consider the generation of green consciousness in the arts.

Examines how issues of gender, race, ethnicity, and class shape the lives of women of color in the U.S., such as Native-American, African-American, Latin-American, and Asian-American women.

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 had 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.