

Spring 2017 Schedule of Courses
Ph.D. in Comparative Studies Program
The Dorothy F. Schmidt College of Arts and Letters

Oct. 26, 2016

Michael Horswell, Director	561-297-3863	AH 214C
Gabby Denier, Adm.Paraprofessional	561-297-0155	AH 214A

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.

AML 6938 003 (36909)
Poe and his Literary Circle
Wednesday, 4–6:50 p.m., CU 321
Dr. Adam Bradford, English
(561) 297-2103
abradfo5@fau.edu

One way to conceptualize literary art is as a web of aesthetic and cultural connections stitched together, but certainly not “created,” by an author – it is a “discourse” to quote Foucault, a “fabric of quotations” according to Barthes. What each of these critics is pointing towards is the imbricated nature of literature’s production. Every author’s work, they insist, derives from already active cultural codes, other authorial pronouncements, and, of course, social, political and historical phenomenon of a variety of stripes. Within antebellum America, one of the most localized and important sites for the transmission and circulation of all that was essential to the production of literary art was the literary salon. In the parlors of figures like Anne Charlotte Lynch Botta, Everett Duycinck, and Annie Fields, the literati of the age gathered, conversed, read, and sometimes even wrote. Edgar Allan Poe was a fixture in many of these salons. Despite the fact that most of these were populated by women writers whose main production was sentimental poetry, Poe and his gothic work was invariably welcome – until his pursuit of otherwise unavailable (i.e., married) women made him a pariah. It is this unusual welcome that, in a sense, forms the springboard for the investigation that this course will conduct. What was it, we will ask, that allowed the most notable writer of Gothic horror to dwell in welcome in the halls of domestic propriety? And knowing what we do about the nature of literary influence, how did his work influence these otherwise sentimental writers, and, in turn, how was Poe’s work influenced by them? Such questions are, in essence, pushing us to examine the nature of the relationship between sentimentalism and dark romanticism – the real crux of our investigation in this class. Using Poe and the largely women writers, such as Frances Sargent Osgood, Ann S. Stephens, and Caroline Kirkland, in whose orbits he circled, we will seek to gain a better understanding of how sentimentality and terror are each essential to the production of the other. Through a rich examination of contemporary cultural discourses regarding death, fear, transcendence, and sympathy, not to mention the contemporary cultural rituals that brought these discourses into conversation with one another, we will hopefully gain the purchase needed to begin to break down the boundaries between genres that are otherwise usually enforced by our discipline, and gain a rich understanding of the work of Poe, his contemporaries, and antebellum America, as well.

AML 6938 004 (36910)
Undead Souths
Tuesday, 7:10–10 p.m., CU 321
Dr. Taylor Hagood, English
(561) 297-2306
thagood@fau.edu

If you like ghosts, vampires, and zombies roaming throughout the United States South and the Caribbean, then this is the course for you. If you are fascinated with the idea of undeadness as a trope that can be discerned as a cultural phenomenon that incarnates in ways that having nothing to do with literally undead figures, then this is also the course for you. Faulkner famously wrote, “The past is never dead. It’s not even past,” but his haunted South is just one version among many depicted by Cherokees, Choctaws, African Americans, Appalachian poor whites, and others. This course will engage a range of textualities to examine the undead, including fiction, poetry, film, comic books, and music. These materials will include, but not be limited to, *The Walking Dead*, Zora Neale Hurston’s *Tell My Horse*, Johnny Cash’s “Long Black Veil,” *True Blood*, and Jeremy Love’s comic *Bayou*.

ANG 6084 002 (36958)
Sem Anthropological Theory 2
Monday; 6-8:50 p.m., SO 190
Dr. Mary Cameron, Anthropology
(561) 297-1207
mcameron@fau.edu

This course examines the history of social and cultural theory from an anthropological perspective. We examine the impact on knowledge about humans, nature, and the divine beginning with early Greek and Roman philosophers, early Christianity and Islam, the Renaissance, geographical discovery, and the scientific revolution. The course progresses through the most influential and increasingly complex and abstract modern and post modern models developed in anthropology for understanding both cultural difference and similarity. Framed by broad questions of our species’ relationship to nature and other humans, sociocultural theory within anthropology has developed within its own recognition of the diverse geographical, philosophical, and political differences of its subjects and its practitioners.

CST 7905-001 (36141)
Classical Foundations: Philos, Lit, Rhe
Monday, 4–6:50 p.m., AH 209
Dr. Carol Gould, Philosophy
561-297-3892
cgould@fau.edu

This course will concentrate on some key texts of Ancient Greek Philosophy and Literature by such authors as Homer, Plato, Aristotle, Sophocles, and Aristophanes. Our focus will be on the Greeks because their ideals, arguments, and tropes are at the foundation of Western Letters and Arts, including the Latin tradition.

The Greeks' preoccupation with these matters is rooted in complex political and social conditions that we shall examine. Almost all of the major playwrights and philosophers deal with the conflict between *oikos* & *polis* (the realm of women v. the realm of men), and the complex ideals of masculinity, femininity, & desire. The course objectives are for the students' (1) to acquire a philosophical understanding of these works and the ideals they express (2) to grasp the philosophical issues surrounding the concept of a 'cultural construct,' and (3) to reflect critically on the aesthetic and philosophical concepts embedded in these works.

CST 7905-002 (36142)
Myth and the Bible
Wednesday, 7:10–10 p.m., CU 119
Dr. Frederic Greenspahn, Gimelstob
Eminent Scholar in Judaic Studies,
LLCL
561-297-2199
greenspa@fau.edu

This course will explore the role and significance of mythology, focusing on ancient Near Eastern traditions and their relationship to the Old Testament, particularly the early chapters of Genesis. Differences and similarities will be noted, including those among traditions found within the Bible as well as from contemporary cultures.

COM 6341 002 (37135)
Cultural Analysis
Wednesday, 7:10 – 10 p.m., CU 222
Dr. Bill Trapani, Communication and
Multimedia Studies
561-297-2051
wtrapan1@fau.edu

This graduate level course considers 1) the academic interest in "culture" as a site of political/social/subject formation and 2) various methods and approaches for engaging in cultural study of the texts, articulations and discursive formations that emanate from cultural arrangements. Drawing upon an interdisciplinary body of scholarship best conceptualized as "critical cultural studies" the aim of the course is to understand the historical intellectual shift toward considering culture as a central (perhaps THE central?) engine of socio-political enterprise. From that aim come two equally vital ones: to survey the various approaches to cultural analysis (radical textualism, neo-Marxist, post-feminist, deconstructive, psycho-social, post-colonial and so on....and to engage those bodies of thought not merely in the theoretical sense but to take seriously each of their contributions to methodological analysis of cultural production.

ENL 6305 005 (37057)
Shakespeare
Thursday, 4-6:50 p.m., CU 321
Dr. Emily Stockard, English
954.236.1106
stockard@fau.edu

In order to rescue Shakespeare's plays from the isolation in which they are so often studied, we will read selected works alongside relevant plays by his contemporaries. Assigned readings will represent a variety of critical approaches and will provide some cultural context. Most class sessions will consist of text-based discussions of the plays, requiring substantial student participation. Discussions of the secondary readings will begin by way of student presentations.

ENL 6305
John Ruskin & Victorian Crisis
Monday, 7:10–10 p.m., CU 301
Dr. Mark Scroggins, English
561-297-3830
mascroggi@fau.edu

John Ruskin was not merely one of the greatest prose stylists of the nineteenth century and by far the single most important English art critic, but a trenchant thinker whose ideas about the relationship of art and society decisively influenced late Victorian and early modernist thought; a social theorist whose critique of Victorian industrial society had a decisive influence on later thinkers (Mahatma Gandhi, among others); an innovative stylist whose later works uncannily forecast some of the formal innovations of modernism; and a pioneering environmental prophet whose observations are still relevant almost two centuries after his birth. We will read selections from most of Ruskin's major works, the full texts of *The Seven Lamps of Architecture*, *Sesame and Lilies*, *Unto this Last*, and his autobiography *Praeterita*, and some briefer texts by among others Thomas Carlyle, Matthew Arnold, William Morris, and Walter Pater.

[This course counts within the area of specialization of the British Literature concentration.]

EUH 6939 002 (36872)
Seminar European History
Wednesday, 5-7:50 p.m., AH 105
Dr. Ben Lowe, History
561-297-3841
bplove@fau.edu

The year 2017 will mark 500 years since Martin Luther posted his Ninety-Five Theses and thus initiated the Protestant Reformation. Scholars have been active in anticipation of this anniversary and thus the historiography of this period has witnessed tremendous change in recent years. This seminar will engage these emerging new interpretations with the intention of making its own contribution. We will begin the semester with an overview of the Reformation and intellectual history, and study the directions taken in some of the latest scholarship. Participants will then develop their own research projects on related topics. Areas of interest may include but are not limited to how the Reformation intersects with culture, memory, the dissemination of ideas, economic and political changes, mission, printing, ecumenism, toleration, radicalism, lesser-known reformers, science, social movements, gender, sexuality, etc. Students will hone their work through seminar discussions and then present the results of their research to the class, while also critiquing the work of fellow participants.

FIL 6026 002 (34261)
Film Hist and Historiography
Tuesday, 7:10-10 p.m., CU 222
Dr. Anthony Guneratne, School of
Communication and Multimedia
Studies
954-236-1182
guneratn@fau.edu

This is a graduate-level introduction to the study of film history and contemporary approaches to archival research and source evaluation. The structure and contents of the course are shaped by its fundamental applicability to all future advanced graduate study in cinema and phenomena related to the cinema. For the purpose of the course both DVD versions of films and printed material will serve as the primary source material, although seminar participants will be encouraged to explore other related media. In recent years the study of film history has undergone a radical Transformation owing to two factors: the dissolution of national borders resulting from the economic and political consequences of globalization, and the emergence and increasing ubiquity of CGI digital imagery and restoration techniques. The particular intersection of cultural studies, historiography, and film theory that this course encapsulates is so vast that much research remains to be done, and seminar participants will also be encouraged to conduct research at a professional level, elements of which could potentially point the way to further graduate level work. While some film background at the undergraduate level is assumed, previous study of film history is not a prerequisite; this should serve as a gateway course for higher studies in film as well as being a required course for the Certificate in Film and Culture. In addition, the seminar aims to foster a collaborative atmosphere that fosters intellectual and scholarly development. The four assigned texts (including a film series) have distinct functions: they complement each other in instructive and important ways, ideally stimulating interest in a variety of approaches to the subject matter. These approaches are exemplified in the two required texts; however, the purpose of such a seminar is to stimulate a variety of discussions, and so participants will be encouraged to supplement their reading with related material of their choice. I will lecture briefly to provide an introduction to the topics at hand highlighting points of interest in the seminars and in the seminar texts. Students will be encouraged to develop their own ideas and to use the theory and practice of film history and historiography as a springboard for their own projects. Depending on how the seminar develops, two weeks to three weeks will be set aside for seminar topics, the papers for which will be circulated for comment previously..

FRW 6938 001 (34419)
French Visions
Tuesday, 4-6:50 p.m., AH 209
Dr. Roderick Cooke, Languages,
Linguistics and Comparative
Literature
561-297-0307
cooker@fau.edu

This class will explore works by nineteenth-century French authors which engage with distant places and cultures. We will be interested both in how these places are represented across different genres (from the political-science essay to art criticism to lyric poetry), and in how authors' creative and thought processes were affected by engagement with them. The authors' thoughts on matters as diverse as religion, sexuality, colonization and slavery will emerge as vital parts of their motivation for writing about America, Japan, the Holy Land and Réunion. Along the way, we will consider not only how writing about foreign lands is an opportunity for the French to reflect on their own reality, but also how these writings serve as a dialogue between different authors who write about the same place and/or story with different perspectives, whether it be Chateaubriand and Tocqueville on America, or Loti and Régamey on Japan.

HIS 6939 002 (36901)
Seminar in Comparative History
Monday, 7:10-10 p.m., AH 105
Dr. Sandy Norman, History
561-297-2621
norman@fau.edu

Oral history records the spoken memories and personal commentaries of people who have often been hidden from history. This is a comprehensive hands-on multi-disciplinary course teaching students how to do oral history and will be of particular interest to graduate students studying journalism, anthropology, political science, sociology, and history (particularly family, ethnic, and local history). Students will gain an awareness of ethical and legal issues and will learn how to select subjects, develop questions, build rapport with interviewees, use equipment, and transcribe and edit the completed interview. This semester we will be working with the Town of Davie, as they celebrate 100 years. Interviewees will be individuals with life histories relating to Florida history—particularly—pioneer—experiences, local history, or environmental issues.

ITW 6938-002
Italy-Ameri. Transl. Identity
Tuesday, 4–6:50 p.m., AL 343
Dr. Ilaria Serra, Languages,
Linguistics and Comparative
Literature
561-297-0286
serral@fau.edu

This course delves into the complexities of the Italian American world. Perhaps one of the most studied, discussed, controversial “hyphenated” identities of the American melting pot, Italian-American culture presents an incredibly rich production in all realms, from history to literature, from film to gender studies. The course will take advantage of these multiple perspectives, starting from an historical and documentary overview, passing through the imaginary and the literary world, and ending with indications of contemporary social and political activism. This course aims to offer:

- First hand knowledge of a rich number of Italian American works.
- First hand contact with analytical and critical perspectives on ethnic studies.
- Stimulation of the students’ critical abilities, as they will be asked to POSSIBLY produce a real journal article to be submitted to an Italian American journal (*VIA*) *Voices of Italian Americana* or *ItalianAmericana*, or a presentation for the annual Italian American Studies Association conference.

LIN 6720-002 (33785)
Second Language Acquisition
Thursday, 11a.m. –1:50 p.m., BU 402
Dr. Justin P. White, Languages,
Linguistics and Comparative
Literature
561-297-0497
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.

LIN 6938-003 (34431)
Phonetics
Wednesday, 4 –6:50 p.m., AH 204
Dr. Viktor Kharlamov, Languages,
Linguistics and Comparative
Literature
561-297-4676
vkharlamov@fau.edu

In this course, we will learn about the production and perception of speech sounds. We will examine how sounds are articulated and transmitted through the air, how they are measured and transcribed, which types of sounds are found in different languages, and how neighboring sounds affect each other during speech.

LIN 6938-004 (34433)
Syntax
Thursday, 2 –4:50 p.m., BU 112
Dr. Michael Hamilton, Languages,
Linguistics and Comparative
Literature
561-297-0342
mhamilton@fau.edu

This course is an introduction to the study of sentence structure, data analysis, and syntactic argumentation. We will study syntactic commonalities and diversity across languages in order to understand more about the mental grammar (& ultimately the brain/mind).

LIT 6932 004 (37058)
Science Fiction: Alieness, Otherness, Difference
Thursday, 7:10-10 p.m., CU 301
Dr. Paweł Frelík, English
561-297- 3830

The course focuses on the encounter with alterity, one of science fiction's essential tropes, which opens the field for discussions of racial, sexual, cultural, and biological difference. In all instances, we will pay particular attention to how, through their visions of imaginary entities, persons, and subjectivities, the selected texts reveal the constructedness and relativism of essential every cultural assumption and constant. Accompanying the primary texts, the theory readings include articles and chapters on cyborg theory, gender theory, race theory as well as text-specific critical pieces.

LIT 6934 002 (37059)
Postcolonial Literature
Monday, 4 – 6:50 p.m.
Dr. Eric Berlatsky, English
(561) 297-3881
eberlats@fau.edu

Many of the most important texts of postcolonial literature echo or reply to foundational texts of the Western tradition. In addition, many of the “great” Western texts disturbingly display colonialist and racist assumptions at their very core. In this class, we will explore how and why postcolonial literature both relies upon and responds to some of the most important British colonialist texts. While we might think that the response to colonialism should be (merely) rejection, in this class we will discuss why such texts as *The Tempest*, *Robinson Crusoe*, and *Heart of Darkness* remain so important to the postcolonial imagination and how rewriting such texts becomes an important form of resistance. In the latter part of the semester we will also explore alternative sources of influence for postcolonial writers (like Africa) and debates over the form appropriate to a postcolonial literature of resistance. We will also discuss the problems with labeling literatures postcolonial in the first place (why group together texts from the Carriibbean, Africa, and the Indian subcontinent? Don't they have more differences than commonalities?). Finally, we will read some of the most important and influential essays of postcolonial theory and discuss their relationship to postcolonial literature. As a bonus, we'll read some great books and have some lively discussions! Readings will include many, if not all, of the following: Conrad's *Heart of Darkness*, Shakespeare's *The Tempest*, DeFoe's *Robinson Crusoe*, Achebe's *Things Fall Apart*, Césaire's *A Tempest*, something by J. M. Coetzee, Rushdie's *Midnight's Children*, poems by Derek Walcott and Edward Kamau Brathwaite, Rhys' *Wide Sargasso Sea* (and excerpts of Brontë's *Jane Eyre*), E. M. Forster's *Passage to India* (or Kipling's *Kim*), Arundhati Roy's *God of Small Things* and probably something by V.S. Naipaul. A variety of theorists and critics (like Edward Said, Benita Parry, Gayatri Spivak, Homi Bhabha, Chinua Achebe, and Frantz Fanon) will also be read and discussed. Assignments will likely include a 15-20 minute classroom presentation, a short 5-7 page paper, and a 15-20 page seminar paper.

LIT 6934 003 (37089)
Elie Wiesel
Wednesday, 4–6:50 p.m., TBD
Dr. Alan L. Berger, Raddock Family
Eminent Scholar Chair in Holocaust
Studies
561-297-2979
ab Berger@fau.edu

Elie Wiesel's legacy is manifold. Focusing on memory, his concern is for the future. Memory of the Holocaust will either condemn or redeem us. Everything depends on how humanity responds. This seminar singles out four areas for analysis. As we study selected texts of the Nobel Peace Laureate and Holocaust survivor's vast corpus.

MMC 6931-003 (37142)
Media Criticism in Digital Age
Thursday, 4–6:50 p.m., CU 222
Dr. Christine Scodari, Communication
and Multimedia Studies
cscodari@fau.edu

The course examines the role and practice of media criticism in the digital age, addressing academic as well as other functions and formats and their corresponding theoretical, philosophical, and methodological toolboxes. Students will become familiar with the major schools of critical media studies through the reading and/or viewing of representative examples, exchange of ideas and responses, and the contribution of their own works. These contributions will include short pieces reflecting their preferences among an array of formats, and each student will then develop one of the shorter works into a more substantial, scholarly media critique suitable for presentation and/or publication.

SPC 6239 002 (37143)
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

This course examines the life and work of American rhetorical theorist and critic Kenneth Burke (1897-1993). Burke was a renowned yet 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 *idiotsavant*.” 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 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.” The course will focus on Burke’s primary works, starting with his early essays and stories published in *The Dial* and continuing through his major books: *CounterStatement* (1931), *Permanence and Change* (1935), *Attitudes Toward History* (1937), *The Philosophy of Literary Form* (1941), *A Grammar of Motives* (1945), *A Rhetoric of Motives* (1950), *The Rhetoric of Religion* (1961), and *Language as Symbolic Action* (1966). In addition, we will look at parts of his unfinished and unpublished *A Symbolic of Motives* as well as the finished but not published *Poetics: Dramatically Considered*.

SPW 6826 002 (36934)

Intro of Lit. Thry/Hispsc Trad

Wednesday, 4–6:50 p.m., CU 321A

Dr. Michael J. Horswell, Languages,
Linguistics, and Comparative
Literature

(561) 297-3863

horswell@fau.edu

No course description available.

SPW 6938 002 (34445)

The Other in Pen. Lit. & Cult.

Thursday, 4-6:50 p.m., CU 321A

Dr. Nuria Godon, Languages,
Linguistics, and Comparative
Literature

(561) 2970260

ngodon@fau.edu

This course focuses on the representation the Other in Spanish Peninsular Literature and other cultural productions highlighting the artefacts and discourses around this figure that infuses Spanish high and popular culture (literature, music, film, magazines, commercials ...) during the Modern Era. Departing from several theoretical approaches around this figure and taking into account different categories such as race, social class, gender, sexuality, and disabilities, we will analyze how cultural productions shape the Spanish social *imaginarium* to deal with this figure.

SPW 6939-002 (34447)

Mexican Lit. and Film

Monday, 4–6:50 p.m.

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

561-297-2724

peralta@fau.edu

No course description available.

SYD 6934-009 (36890)

Gender, Sexuality, & The Body

Thursday, 4–6:50 p.m., CU 249

Dr. Laura Backstrom, Sociology
(561) 297-0816

lbackstrom@fau.edu

How do people use cultural meanings to make sense of their own bodies? How are bodies commodified? How are bodies connected to larger social structures such as race, class, gender, and sexuality? This course will interpret the body through the lens of culture and examine how constructions of the body are shaped by social forces. This course examines social and cultural factors and processes connected to prejudice, discrimination, oppression, social stratification and social/cultural change in connection to bodies. Further, we will look at the connection between the body and personal identity with an emphasis on stigma management and how identity is enacted through body projects. From performers in historical freak show to contemporary athletes and fashion models, extraordinary bodies can be a means of resistance and power or objects of social control or subjugation. Over the course of the semester, we will analyze representations of bodies that are pregnant, disabled, fat, tattooed, scarred, surgically-modified, used for sport, used for personal profit, and used to sell products.

SYD 6934-010 (36891)
Political Economy of Culture
Wednesday, 4–6:50 p.m., CU 249
Dr. Philip Lewin, Sociology
(561) 297-3278
lewinp@fau.edu

No course description available.

SYD 6934-011 (36892)
Self, Identity, & Social Change
Monday, 4 – 6:50 p.m., CU249
Dr. Ann Branaman, Sociology
(561) 297-0261
branaman@fau.edu

No course description available.

WST 6934 003 (36895)
Transnational Feminist Movement
Wednesday, 4–6:50 p.m., CU 131
Dr. Josephine Beoku-Betts, Women,
Gender and Sexuality Studies
(561) 297-2057
beokubet@fau.edu

The study of transnational feminist movements is a developing area of feminist scholarship which addresses the intersections between the local and global practice of feminism and women's movements in Africa, Asia, Latin America, the Caribbean, Arab World and Europe and North America. The practice of transnational feminism is also examined in institutional contexts such as grassroots movements, international organizations, as well as in the context of governments and non-governmental organizations. Transnational feminist movements is studied from a multidisciplinary and interdisciplinary perspective. It draws on concepts, theories and empirical studies from different disciplines with women's and gender studies scholarship putting women at the center of analysis and emphasizing an intersectional perspective that addresses the impact of race, gender, class, ethnicity, nation state, sexuality and other markers of difference.

This course will explore several issues pertaining to the study of transnational feminist movements including the conditions under which they emerge, strategies they employ, issues around which they mobilize, constraints and possibilities that transnational organizing provides within and across local, national, regional, and global networks and opportunity structures.

The first few weeks will focus on historical, conceptual, and theoretical frameworks in analyzing transnational feminist movements. We will then go on to examine the application of these tools of analyses to substantive topics such as regional case studies, regional networks, and issue centered networks.

It is my hope that the course will attract a diverse body of students from various disciplinary and activist backgrounds and that we will all be enriched about the subject by bringing different perspectives, skills, and experiences into the course.

WST 6934 004 (36905)
Affect in Feminist & Queer Theory
Monday, 4–6:50 p.m.
Dr. Lauren Guilmette, Philosophy
(561) 297-4653
lguilmette@fau.edu

This graduate course in Women's, Gender, and Sexuality Studies engages the "affective turn" in feminist and queer theory over the last twenty years, with key selections from Teresa Brennan's *The Transmission of Affect*, Eve Kosofsky Sedgwick's *Touching Feeling* and her anthology of the mid-20th century psychologist Silvan Tomkins, *Shame and Its Sisters*, Sara Ahmed's *The Cultural Politics of Emotion* and *The Promise of Happiness*, Lauren Berlant's *Cruel Optimism*, Kelly Oliver's *The Colonization of Psychic Space*, and Judith Butler's *Frames of War*. These theories will be contextualized with key texts in the history of Western philosophy such as Spinoza, Freud, Fanon, Deleuze, and Foucault. We will ask: Is affect located *within* a subject? How can we understand affect as an intersubjective relation or even as an asubjective force? How does the turn to affect relate to theories of language and discourse? What is the relationship of affect to power and forms of oppression, i.e. how do power relations manifest in and through affective experiences of joy, suffering, anger, disgust, etc.? Is affect a transhistorical experience, or is it historically and culturally specific in its forms? The course will culminate with an international feminist philosophy conference to be held on FAU's campus, philoSOPHIA 2017, with keynote and plenary lectures by many of the figures we will be reading along the way.

WST 6936 002 (36896)

Sem in Global Perspective on Gndr

Thursday, 4–6:50 p.m., CU 131

Dr. Josephine Beoku-Betts, Women,

Gender and Sexuality Studies

(561) 297-2057

beokubet@fau.edu

This course will be interdisciplinary in focus and combine advanced readings and analyses of original and scholarly texts on global perspectives on gender, focusing on societies in the global South. A wide range of materials and case studies on Sub-Saharan Africa, Asia, Latin America, the Arab world, and the Caribbean will be used, drawing on original materials by scholars from these regions wherever possible. A main objective of the course will be to examine the application and relevance of various conceptual and theoretical approaches to analyzing gender relations in the global South. We will explore the impact of internal and globalization processes on gender, locating their manifestations in a historical, cultural, social, economic, and political context. Throughout the course a special effort will be made to understand some universal features and differences in gender related experiences. Topics covered include women's biographies, histories of colonialism, theoretical perspectives on feminisms and development, gender and sexualities,, gender, work, and globalization, men and masculinities, social media, and violence against women.

CST 7905-001 / 002

(34050) (36140)

Directed Independent Study

CST 7910-001 (34051)

Advance Research and Study

CST 7940-001 (30579)

Practicum

CST 7980-001 /002/003/004/005/006

(30580) (36143) (36144) (36145)

(36146) (36147)

Dissertation