FALL 2015
Course offerings listed below are subject to change.
All courses may not be listed here.

COMPARATIVE LITERATURE
Please consult the online class schedule for specific days and times of these courses.
https://sunspot.sdsu.edu/schedule/search

CLT 270A  WORLD LITERATURE  C. GUTHRIE
A survey course of world literature with a primary focus on ancient and medieval literature, this course will be divided into
three main sections: Greek epic poetry and classical Greek tragedy; ancient, medieval, and modern conceptions of the
afterlife with particular attention to representations of hell; and the evolution of the Orpheus myth from Virgil's Georgics
and Ovid's Metamorphoses to Jean Cocteau's film Orphee, Rilke's Sonnets to Orpheus, and Martin Buber's Daniel. Assignments
will include not only literary analysis of the works discussed but also creative writing, personal reflection, and attention to
contemporary cultural issues.

Course Requirements: Includes two exams and two short essays.

CLT 270B  WORLD LITERATURE  T. CUMMINGS
World Literature 1500 - Present

Ever travel?

What if you could go to any land you like or slip through time to a foreign but strangely familiar land? What would you
look for? What would you find?

Fortunately enough, we have a device that will help you go on this journey, and we have decided to share it with you.
Come to sixteenth century England, zip on over to Italy circa 1945, stick around for the contemporary scene in Sicily. See
what was going on in 1980's USA. Take this world literature class, and hold in your own hands the magical device that lets
you travel to any land at any time and visit any people that ever devoted itself to writing.

Once there, you will find warriors and lovers and discover how they spent their time in battles and in love. You will see
what people fought against and cared for, what they struggled over and why they decided to cooperate. We will visit royal
courts and the demi-monde, converse with generals and explorers, pilots in disguise, young fishermen, and people who
fought to keep their world alive. If world literature is not a set canon of texts but a mode of reading, a form of detached
engagement with worlds beyond our own place and time as David Damrosch says, the reading we do will enable us to
encounter these worlds to explore literary systems beyond our original cultures. We will read four major texts, a
scattering of poetry, and, to help us understand the magic in them, ten to fifteen helpful textbook pages per week.

Course Requirements: Four major texts, a poetry collection, textbook reading [totally approximately 15 pages per week
in the textbook and 50-200 pages per week fiction or 25 pages poetry], participation, midterms, online discussion and
online process journals, two formal papers. Additional possibilities for the daring include the creation of an alternate
syllabus.
FALL 2015
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CLT 440 AFRICAN LITERATURE L. EDSON

An investigation of African literature from various countries representing the pre-colonial, colonial, and post-independence periods. Texts to be read include Chinua Achebe’s *Things Fall Apart* (Nigerian), Flora Nwapa’s *Efuru* (Nigerian), Ferdinand Oyono’s *Houseboy* (Cameroon), Ousmane Sembene’s *God’s Bits of Wood* (Senegalese), Buchi Emecheta’s *The Joys of Motherhood* (Nigerian), and Tsitsi Dangarembga’s *Nervous Conditions* (Zimbabwean).

Course Requirements: In class writing assignments, oral reports, mid-term and final exams.

CLT 451 MODERN ASIAN LITERATURE K. HANSEN

This course explores the rise and transformation of modern literary traditions in East Asia (China, Korea, and Japan) from the late nineteenth century to the present day. Course content will draw on narrative traditions found in a variety of cultural products including novels, short stories, essays, film, animation, music, graphic novels, and internet-based writings. In addition to considering the role of literature in the context of the overarching themes of Westernization and the rise of China, Korea and Japan as modern nation states, class discussions will incorporate broader issues such as the invention of modern literary languages, and debates over pure versus popular literature. When relevant, issues such class, gender, family and identity will also be addressed. This is a blended course. Students are expected to have reliable Internet access in order to view online lectures and complete weekly assignments on Blackboard.

CLT 513 19TH CENTURY EUROPEAN LITERATURE L. EDSON

An investigation of 19th century European literature that includes close analysis of novels by Balzac, Flaubert, and Dostoyevsky, the poetry of Baudelaire, and the drama of Ibsen and Strindberg. Issues to be discussed include realist representation, realist literature as a portrait of society, the politics of the family, the representation of consciousness, façades and illusions, conscious and unconscious role-playing, the nature of desire, Symbolist poetry, and the semiotics of the theatre.

Course Requirements: In-class writing assignments, oral reports, mid-term and final exams.

CLT 577 KUNDERA & THE NOVEL Q. BAILEY

In *The Art of the Novel* the Czech-French writer Milan Kundera writes: “As God slowly departed from the seat whence he had directed the universe and its order of values, distinguished good from evil, and endowed each thing with meaning, Don Quixote set forth from his house into a world he could no longer recognize. In the absence of the Supreme Judge, the world suddenly appeared in its fearsome ambiguity; the single divine Truth decomposed into myriad relative truths parcelled out by men. Thus was born the world of the Modern Era, and with it the novel, the image and model of that world”. In this class we will look at how Kundera’s own novels explore these myriad relative truths – about sex, love, politics, art – of the Modern Age. Kundera’s delight in ambiguity, his detestation of kitsch, and his appreciation of the history of the European novel will be explored in relation to some of his most important novels – *The Unbearable Lightness of Being*, *The Book of Laughter and Forgetting*, and *Immortality* – as well as in some of his critical essays. We will also look at a couple of early works – including the romantic and political satire *The Joke* – and one of his most recent works, *Slowness*, the first of his fictional works written in French rather than his native Czech. We, however, will be reading all of them in English.

Revised August 6, 2015
CLT 594  INDIE LITERATURE, MUSIC, & GAMES

The Social Politics of Indie: Modernist Magazines, Punk Rock, and Indie Videogames

A. HAMMOND

This course investigates the relationship between socially progressive movements in the arts and the material conditions that make them possible. We proceed through close investigations of key cultural moments when independent production became possible in three separate art forms. We begin with experimental modernist literature (early 1900s), focusing on the role that small-run, often self-published magazines like Blast, Fire!!, and The Freewoman played in spreading avant-garde movements that attacked sexism, homophobia, racism, and imperialism. Then we move to music, where we investigate the Do-it-yourself (DIY) movement that grew out of punk (late 1970s-early 1990s), with particular focus on pre-punk New York City, the “Messthetics” period of London post-punk, and the birth of the Riot Grrrl in Olympia, Washington. Finally, we consider the recent emergence of independently produced videogames (2008–present). Approaching the movement through the recent Gamergate controversy, we will evaluate the social impact of experimental, ambitious, often explicitly political “indie games” like Sword and Sworcery, Gone Home, and Depression Quest. Reading modernism, listening to punk, and playing indie games, we will explore the continuities between these diverse independent movements, and ask what lessons indie games can take from their precursors to attain maximum social impact today.