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  T. Cummings  
Description Not Available

CLT 270B  World Literature  C. Guthrie

This world literature course will focus on the role of the imagination in both perceiving a reality not evident to ordinary vision and in creating a reality that challenges established social and political realities. Employing both magical realism and metafictional techniques, the texts we’ll read blur the line between fantasy and reality or between real-life experience and fiction, calling attention to their own constructions as literary texts.

Readings will include:
Mikhail Bulgakov,  The Master and Margarita,
Cesar Aira,  An Episode in the Life of a Landscape Painter,
Enrique Vila-Matas,  Because She Never Asked, and

Requirements: The course will require two short essays, a midterm exam, and frequent in-class collaborative activities.

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,  Things Fall Apart (Nigerian)
Flora Nwapa,  Efurum (Nigerian)
Ferdinand Oyono,  Houseboy (Cameroon)
Ousmane Sembene,  God’s Bits of Wood (Senegalese)
Buchi Emechta,  The Joys of Motherhood (Nigerian)
Tsitsi Dangarembga,  Nervous Conditions (Zimbabwean)

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

May 3, 2016
CLT 513  19th C. 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.

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

CLT 514  Mediterranean Words Sounds Images  N. Bouchard

In the first part of this course, we will explore the historical background for the mosaic of cultures, societies and ethnicities that constitute the Mediterranean network, from the dawn of the Classical era onward. In the second part of the course we will assess the centrality of the Mediterranean from the end of the Cold War era to the present by focusing on a wide range of texts by contemporary artists (e.g., narrators, poets, dramatists, musicians, filmmakers) and intellectuals (e.g., philosophers, sociologists, and political scientists) to chart how, through a steady recurrence of themes and concerns, these cultural practices not only question historical, ethnic, and cultural caesuras but are recovering the storied Mediterranean sea as a set of unstable relations, a space where material and intellectual culture, trade and economic exchanges testify to the porous character of natural but also social, ethnic and religious boundaries.

CLT 561  Lit, Myth, Art Int'l Children Fiction  A. Allison

International Children's Fiction

All around the world, children's literature is booming. From classics like Winnie-the-Pooh and Pinocchio to contemporary works like Bronze and Sunflower by this year's Hans Christian Andersen Award winner Cao Wenxuan and Dancing Home by Alma Flor Ada, from works by I.B. Singer and Astrid Lindgren to selections from Herge and Richler, we'll explore children's books from aesthetic, historical, and child development perspectives. The once-a-week class will allow us to contrast books like Pinocchio to movie versions.

Requirements: Grades will depend on contributions to class discussion, in-class writing, and take-home assignments.
CLT 580  Neurotexts  J. Ewell

NeuroTexts is a course on the meaning and the mystery of thinking, bringing together approaches from contemporary neuro- and cognitive science with an array of literary texts to explore brains, minds, intelligence, and their role in literature, art, and culture. Our readings will draw from a wide range of “brainy” texts, including works by Edgar Allan Poe, Sigmund Freud, Alan Turing, Douglas Hofstadter, and Oliver Sacks, who have shaped the way we think (and write!) about thinking. We'll discuss the Unconscious, whether computers can think, and the role metaphor and figurative language in shaping our understanding of consciousness. In the second part of the course, we'll look further into representations of the mind in literature, from Virginia Woolf’s stream of consciousness style in *Mrs. Dalloway* to neural representations in contemporary science fiction. Throughout this second unit, too, we’ll be studying a selection of recent scholarship that has attempted to bring cognitive science to our understanding of fiction, literature, and the arts.

CLT 594  Horror Cinema & Literature  P. Serrato

This semester will provide us with an opportunity to explore the critical significance of a diverse sampling of horror texts. Using an array of critical and theoretical methodologies, our objective will be to analyze and interpret the ways that horror movies, novels, short films, comic books, and other media engage issues such as capitalism, mass culture, globalization, American identity, madness, female subjectivity, and male sexuality. Since a sense of generic history is always important and useful, texts that we will cover will include film classics such as *The Cabinet of Dr. Caligari*, *Dracula* (1931), *Strait-Jacket*, *Halloween* (1978), *The Texas Chain Saw Massacre* (1974), and perhaps *The Rocky Horror Picture Show*(!). Literature will include Grenville Fletcher’s Gothic rarity *Rosalviva; or, The Demon Dwarf*, Stephen King’s *The Shining*, Cynthia Pelayo’s *Santa Muerte*, and a selection of original *Tales from the Crypt* comics. [Perhaps we can also make an effort to take in a bit of the Horrible Imaginings Film Festival (September 7-11) at the Museum of Photographic Arts?]

Requirements: Will include a midterm exercise, a final exercise, plenty of in-class writing, a horror zine, a short original script, and a final paper. For a finalized reading/screening list, feel welcome to email the instructor at pserrato@mail.sdsu.edu.

CLT 595  Zombies  E. Hicks

*Description Not Available*