SPRING 2017
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

C LT 270B  WORLD LITERATURE  T. CUMMINGS
Description Not Available

C LT 270B  WORLD LITERATURE  M. 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 Philip Pullman's *The Amber Spyglass*, Mikhail Bulgakov's *The Master and Margarita*, and Haruki Murakami's *The Wind-Up Bird Chronicle.*
Course Requirements: The course will require two short essays, a midterm exam, and frequent in-class collaborative activities.

C LT 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 *Efurú* (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.

C LT 445  MODERN LATIN AMERICAN LITERATURE  D. HICKS
Description Not Available

C LT 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.

December 6, 2016
C LT 561  MODERN FICTION  L. EDSON

An investigation of the modern novel with special attention to narrative voice, strategies of representation, the role of language, perception, and issues of truth and authority. Texts to be read include Chinua Achebe's *Things Fall Apart*, Buchi Emecheta's *The Bride Price*, Albert Camus's *The Plague*, Michel Tournier's *Friday*, Toni Morrison's *Sula*, Marguerite Duras's *The Lover*, and Albert Camus's *The Fall.*

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

C LT 594  INDIE LIT MUSIC AND GAMES  A. HAMMOND

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

This course investigates the relationship between socially progressive movements in the arts and the material conditions that make them possible, proceeding 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 Little Review* 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 Rough Trade scene in London, 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 *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.

C LT 595  NEW MEDIA THEORY  J. PRESSMAN

This course serves as an introduction to the critical and historical study of digital media and culture. Situating “new media” in technical and cultural histories that precede and inform our own, we recognize “the digital” as having a history that deserves analysis. We approach this topic through paradigms provided by literary and cultural criticism, reading central texts from the history of computing and the development of digital culture: from Vannavar Bush’s 1945 description of the Memex to Alan Turing’s 1950 “imitation game” essay that inspired Artificial Intelligence to Donna Haraway’s “Cyborg Manifesto” and more. We follow Internet historian Janet Abate, who writes, “The fact that the network [the Internet] became so successful is not something to be taken for granted, but rather something to be explained.” Seeking to understand the history of new media, we become critical thinkers about—and not just users of—digital technologies.

December 6, 2016