

Spring 2023

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.01 World Literature

C. Guthrie

This contemporary world literature course will include an eclectic mix of readings, films, and photography from Japan, Central and South America, and France. With Haruki Murakami's and Horacio Castellanos Moya's novels and Sebastiao Salgado's photographs, we will consider the role of the imagination in challenging established social and political realities. We will read examples of eco-horror with Junji Ito's manga and Samanta Schweblin's surrealist fiction; and we will consider questions about reality, fate, and free will through Herve Le Tellier's speculative fiction and Kyrstof Kieslowski's film *Red*. This course will require three short essays, a group presentation, and frequent in-class collaborative activities. CLT 270B fulfills a GE requirement and is a required course for comparative literature majors. Format for the course will be lecture/discussion.

C LT 440.01 African Literature

Q. Bailey

The catalog suggests that CLT 440 will offer a 'Comparative study of African literature as well as Black Literature of North and South America and the Caribbean,' an area that includes about 90 countries and more than 25 non-sovereign territories. It's an area home to over 2 billion people. Instead of 'covering' all of this, which would take lifetimes, we're going to hone in on two countries in particular, South Africa and Nigeria, exploring some of the major writers and works and tracing the development of political, cultural, and aesthetic themes. In the final part of the course we'll turn from Anglophone Africa to touch on Francophone Africa, asking what roles language and cultural traditions play in the creation of 'African Literature.'

C LT 470.01 Folk Literature

K. Shumate

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C LT 470.01 Folk Literature
Continued

K. Shumate

We will explore several of these folklore categories throughout the semester, beginning with, of course, the narrative type. Students will read about, view movies & TV programs, and research folklore topics such as the outlaw hero, supernaturals, music, food, urban legends, conspiracy theories, and even folklore in technology such as what is the first thing you should do if your device freezes? Turn it completely off, count to ten, and reboot.

Course requirements include readings, research and explore various folklore topics for group projects, regular participation in discussions, quizzes, and a final presentation of food and folklore traditions in your family.

C LT 561.01 Short Fiction and Colonization

T. Cummings

Not that long ago, Homi K. Bhabha articulated his sense of responsibility towards literary works as being to "fully realize, and take responsibility for, the unspoken, unrepresented pasts that haunt the historical present." In this class, we will study short stories written by authors who are acutely aware of those aspects of life that had not been brought to the fore in literature. Like Bhabha, these authors speak to experiences that had not been validated as honorable and meaningful, worthy and compelling. All the writers have lived in postcolonial societies and been aware of the obligation to give voice to their own formerly unspoken truths. When we read these stories, we will recognize not only the responsibility the authors feel but also the authority to write that their talents grant them.

A set of texts will help us frame our study in terms established by postcolonial theoreticians, including Bhabha, Fanon, Spivak, Said, etc.

Requirements: Read all texts, two midterms, one paper that will be workshopped.

C LT 580.01 Literary Underworlds

D. Najork

In this course we will examine literature concerned with the long-standing human fascination with imagining underworlds and hell. The concept of hell—a punitive afterlife placed in a subterranean world—has captivated human imagination for thousands of years. The idea of hell has long inspired fear and has thus also controlled human behavior. As recently as 2014, the Pew Research Center showed that 58% of American adults believed in a place of eternal punishment. Hell, then, continues to fascinate and terrify and is conceptualized in a variety of genres and media. This course will explore temporally and geographically diverse interventions in the tradition of literary underworlds and their lasting influence. Required texts include Dante's *Inferno*, Toni Morrison's *The Song of Solomon*, the *Penguin Book of Hell*, as well as selections from *Paradise Lost*, Virgil's *Aeneid*, *The Odyssey*, *The Epic of Gilgamesh*, Neil Gaiman's *Sandman*, and various mythological traditions.

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C LT 584.01 African American Horror

R. Jenkins

African Americans have been writing horror stories before horror coalesced into a distinct commercial genre at the turn of the twentieth century, yet the horror fiction written by African Americans, often referred to as African American gothic, has been understudied. Although there has been an uptick in the number of scholarly articles and books on the subject, there is still more work to do. To that end, we will read some of the seminal works of African American horror fiction—focusing on novels and short stories published since the 1970s, during horror’s paperback wave—with the goal of exploring that fiction’s politics and aesthetics as well as considering how that fiction might be useful for understanding black life in America.

October 20, 2022