

Fall 2022

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

ENGLISH & COMPARATIVE LITERATURE

Please consult the online class schedule for specific days and times of these courses.

<https://sunspot.sdsu.edu/schedule/search>

C LT 270A.01

WORLD LITERATURE

C. Guthrie

With a focus on classical and medieval literature in conversation with contemporary literature, visual art and film, this world literature survey course will pair Homer's *Iliad* with Madeline Miller's *The Song of Achilles*, Aeschylus' *The Oresteia* and Ovid's "Orpheus" with Neil Gaiman's graphic novel *The Sandman*, and Dante's *The Divine Comedy* with Donna Tartt's *The Secret History*. We will also look at Dante's poem in connection with Salvador Dali's surrealist illustrations. Requirements include three essays, class participation, and a presentation. This course fulfills a GE requirement and is a required course for comparative literature majors. Format for the course will be lecture and discussion.

C LT 440.01

AFRICAN LITERATURE

Q. Bailey

The catalog suggests that this course 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.'

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C LT 470.01

FOLKLORE LITERATURE

K. Shumate

What is Folklore?

Folklore is not just fairy tales; in fact, Folklore is part of our everyday lives. If you cook using a recipe handed down in your family, there is probably a story that goes with it—that is folklore. If your family hangs stockings on the fireplace or opens Christmas presents on Christmas Eve, that is a folklore tradition. How did it get started in your family? Other areas of folklore include:

- **Material culture:** folk art, vernacular architecture, textiles, modified mass-produced objects
- **Music:** traditional, folk, and world music
- **Narrative:** legends, urban legends, fairy tales, folk tales, personal experience narratives
- **Verbal art:** jokes, proverbs, word games
- **Belief and religion:** folk religion, ritual, and mythology
- **Foodways:** traditional cooking and customs, relationships between food and culture

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.

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

C LT 561.01

MODERN FICTION: NEW AFRICAN DIAS

T. Cummings

The course, subtitled “Many Voices, Many Countries,” will feature works by writers such as the Tanzanian-born Abdulrazak Gurnah, the Franco-Czech novelist Milan Kundera, the American author Anthony Marra, and the Jamaican writer Marlon James.

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C LT 570.01

ECOCRITICISM
“Literary Animals”

D. Leong

Animals have long served as a source of inspiration for writers, artists, filmmakers, and philosophers alike. Whether as metaphors for the human condition, treasured companions, scientific objects, or participants in an ecological system, animals help us to make sense of the world and our places in it. This course will draw on one of the newest fields of ecocriticism –Animal Studies – to explore how literary and cinematic representations of animals have shifted over time and in response to changing environmental, political, social, and economic conditions. We will ask: How are species boundaries informed by historical constructions of gender, race, class, and sex? What are our ethical responsibilities to animals? How do literature and film affirm and/or challenge our attitudes towards animals? And what is at stake in the relationships between literary and cinematic animals and their “real-world” counterparts?