

SPRING 2020

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 270A 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 *The Odyssey* with Madeline Miller's *Circe* and Dante's *The Divine Comedy* with Donna Tartt's novel *The Secret History*. We will also look at Dante's poem in connection with Salvador Dali's surrealist illustrations and with contemporary films that offer both literal and psychological depictions of hell and purgatory.

Course Assignments: Will include literary analysis of the works discussed and creative writing.

Course Requirements: Include three essays and a presentation.

C LT 270B WORLD LITERATURE

E. HICKS

In this course, you will read world literature from 1500-present with an emphasis on zombies/vampires, mental prostitutes, demons, Satanic personae and witches. We will look at mental prostitutes in Murakami's *The Wind-up Bird*, Satanic figures in Goethe's *Faust* (Part I) and contemporary versions of the Faust myth (Netflix's *Lucifer*), the three witches in Shakespeare's *Macbeth*, vampire/zombies in Richard Matheson's *I am Legend* and magician/sorcerers in a book in the Harry Potter series (*The Philosopher's Stone*). Required and optional texts include: Murakami, *The Wind-up Bird*; Goethe's *Faust* (Part I); *Norton Anthology* (DEF); Matheson's *I am Legend* and Rowling's *The Philosopher's Stone*. Optional: Netflix's *Lucifer* (watch at least one episode on Youtube).

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 *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.

C LT 445 MODERN LATIN AMERICAN LITERATURE

E. HICKS

Description Not Available

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C LT 470 FOLK LITERATURE

J. THOMAS

In this course we will explore both oral and literary folk and fairy tales from around the world. The folklore we engage – written, revised, and disseminated by and for both children and adults – will include urban legends, childhood folklore, European fairy tales, Black folktales, and the virtual folklore of the Internet (creepypasta, image macros, and other online meme-lore). Students will analyze folklore, perform the folk poetry of the playground, create memes, and invent (and disseminate) their own urban myths and tall tales.

Students should expect a midterm exam and a final project that extends, interrogates, and/or embodies the ideas we will encounter over the course of the semester.

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.

C LT 561 CARIBBEAN FICTION

R. CHETTY

The Sacred, the Spiritual, and the Social in Caribbean Literature

This course examines how religion, spirituality, and the sacred emerge in 20th and 21st century Caribbean literature across prose fiction and drama, from the English-, Spanish-, and French-speaking regions of the Caribbean (all works will be in English) and the Caribbean diaspora. With a specific focus on representations of Afro-Caribbean spiritual and religious life, the course explores how questions of the sacred have animated Caribbean writers' engagement with broader social and political issues. A central question framing the course is: How have the sacred, the spiritual, the religious been mobilized in Caribbean literature to oppose oppressive systems (racism/colorism, colonialism/imperialism, class, gender, sexuality) from across the last century and into this one?

Writers whose works we'll read include Maryse Condé (Guadeloupe), Kei Miller (Jamaica), René Depestre (Haiti/France), Pedro Cabiyá (Puerto Rico/Dominican Republic), Una Marson (Jamaica), Nalo Hopkinson (Jamaica/Canada), Earl Lovelace (Trinidad), and Yanick Lahens (Haiti). All works will be read in their respective Englishes; however, students who are able are welcome to read works in their original French or Spanish languages.

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*, Jean Rhys' *Wide Sargasso Sea*, and Albert Camus's *The Fall*.

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