

## SPRING 2021

Course offerings listed below are subject

### 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. Assignments will include literary analysis of the works discussed and creative writing.

**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 synchronous lecture/discussion and asynchronous lectures/activities posted on Canvas.

#### **C LT 270B    WORLD LITERATURE**

**C. GUTHRIE**

In this contemporary world literature course we will consider the role of the imagination and alternative forms of perception in challenging established social and political realities. Our readings will include fiction from Japan, Central America, Africa, France, and the U.S.

**The course will require** two short essays, a reading journal, a group presentation, and frequent in-class collaborative activities. This course fulfills a GE requirement and is a required course for comparative literature majors. Format for the course will be synchronous lecture/discussion on Zoom and asynchronous lectures and activities.

#### **C LT 440    AFRICAN LITERATURE**

**L EDSON**

An investigation of African literature from various countries representing the pre-colonial, colonial, and post-colonial periods. Texts to be read include Chinua Achebe's *Things Fall Apart* (Nigerian), Ousmane Sembene's *God's Bits of Wood* (Senegalese), Buchi Emecheta's *The Joys of Motherhood* (Nigerian), and Tsitsi Dangarembga's *Nervous Conditions* (Zimbabwean).

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### **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, Dostoyevsky, and the drama of Ibsen and Strindberg. All the texts reveal the nineteenth-century preoccupation with money and power relations. Issues to be discussed include realist representation, realist literature as portrait of society, the politics of the family, the representation of consciousness, facades and illusions, conscious and unconscious role-playing, performativity, and the semiotics of the theatre.

### **C LT 561 MODERN FICTION - Truth vs. Representation**

**L EDSON**

An investigation of the modern novel with special attention to the power of storytelling, 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*, Toni Morrison's *Sula*, and Jean Rhys' *Wide Sargasso Sea*.

### **C LT 584 AFRICAN AMERICAN VAMPIRE FICTION**

**R. JENKINS**

This semester will provide us with an opportunity to explore the politics and aesthetics of African American vampire fiction. We will draw upon a variety of theoretical approaches to examine this emerging genre of black speculative fiction, with a focus on how African American-authored vampire literature interrogates dominant notions of vampires, immortality, and blackness in U.S. culture. Such a focus will also require us to examine other issues and topics such as class inequality, gender, sexuality, monstrosity, immigration, citizenship, identity formation, family, reproduction, religion, science, and the human. My hope is that you will develop an appreciation for the cultural significance of African American vampire fiction and its black literary vampires as well as an appreciation for our shared humanity.