

Spring 2022

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**

In this contemporary world literature course, we will consider the role of the imagination 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 lecture/discussion.

### **C LT 440.01      AFRICAN LITERATURE      TBA**

### **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.

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### **C LT 561.01      MODERN FICTION      TBA**

### **C LT 584.01      AFRICAN AMERICAN HORROR      R. JENKINS**

African Americans have been telling 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 has been understudied. Although there has been an uptick in the number of peer-reviewed articles and books on African American horror fiction, often referred to as African American Gothic, there is still more work to do. To that end, we will read the scholarship of Kinitra D. Brooks and Maisha L. Wester to help guide us through the history of African American horror fiction, its major themes, and the theoretical approaches used to engage this genre of African American literature. To appreciate the diversity of African American horror fiction, we will read the works of established and rising stars in the genre, including Zora Neale Hurston, Toni Morrison, Tananarive Due, Linda Addison, Brandon Massey, Robert Fleming, Victor LaValle, Chesya Burke, and Dia Reeves. Through our engagement with African American horror fiction, we will have the opportunity to think critically about questions of blackness, monstrosity, and being human in American history.

### **C LT 594.01      LATINX/LATINAM CULTURES      W. NERICCIO**

*Parábola Óptica / Optical Parables: Latin American and Latinx Literature, Art, Photography & Cinema*

This is a Comparative Literature course for CompLit / English majors or minors, (or just about any other folks who are curious about the literatures and cultures of the Americas working their magic both north and south of the U.S./Mexico border).

The title of the class comes from a 1931 photograph by Manuel Álvarez Bravo entitled “Optical Parable/[*Parábola Óptica*]” – you can see a facsimile of it here [opposite](#). The photo can be read as a deep semiotic meditation on the nature of visual representation; but it can also be read as a joke, a bit, a gag – a photo of an optometrist’s shop printed in reverse (literally, a sight gag).

This dialectic between the deeply intellectual and the comedic will run through our class as we probe texts that are literary, photographic, painted, filmed, streaming, and more. No expertise in Latin American or Latinx (Chicana/o/x, Boriqua/o/x, etc) literature or culture is expected or presumed nor should anyone worry if they’ve never studied film, photography, graphic narrative, or art at the collegiate level. The only requirement or prerequisite for this class is curiosity and a little drop of imagination!

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**C LT 594.01 LATINX/LATINAM CULTURES**

**W. NERICCIO**

(continued)

The final lineup of works is in flux. Readings/Screenings/ Art may include works by Eduardo Galeano, Myriam Gurba, Frederick Aldama, Alex Rivera, Flor Garduño, Junot Diaz, Tomás Rivera, Raoul Peck, Oliver Mayer, Gilbert Hernandez, Carlos Fuentes, Tina Modotti, Orson Welles (!), yours truly, and Frida Kahlo



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