SPRING 2019
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  WORLD LITERATURE  M. 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 Asia, Latin America, and Europe. The course will require three short essays, one exam, and frequent in-class collaborative activities.

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), Dusmane Sembene’s *God’s Bits of Wood* (Senegalese), Buchi Emecheta’s *The Joys of Motherhood* (Nigerian), and Tsitsi Dangarembga’s *Nervous Conditions* (Zimbabwean).

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

C LT 445  MODERN LATIN AMERICAN LITERATURE  D. HICKS

*Description Not Available*

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.

**Requirements:** In-class writing assignments, oral reports, mid-term and final exams.
SPRING 2019
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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, Marguerite Duras’s The Lover, and Albert Camus’s The Fall.

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

C LT 584  CHEESY HORROR FILMS  P. SERRATO

This section of Comparative Horror Studies focuses on cheesy horror films (as well as some cheesy gothic and horror literature). Horror is an interesting genre, one that has received more attention and acclaim over the past few years due to films such as Get Out (2017) and A Quiet Place (2018). For the most part, however, horror has a notorious history of being dismissed as an inferior, abject mode of art. While films labelled as “cheesy” have borne the brunt of critical derision, many of them hold a quirky appeal for some audiences. This semester, we will study an array of cheesy horror texts. While we might spend some time considering their appeal, we will spend most of our time and energy analyzing the form and content of these films for the sake of arriving at rigorous insights into the substance and significance (and perhaps the badness) of these texts.

Likely films
Dracula (1931)
Dracula’s Daughter (1936)
I Bury the Living (1958)
The Blob (1958)
The Brain That Wouldn’t Die (1962)
Children Shouldn’t Play with Dead Things (1972)
Dead of Night (1974)
Satan’s School for Girls (1973)
Bad Ronald (1974)
Killer Klowns from Outer Space (1988)

Likely readings
Jules Janin, The Dead Donkey and the Guillotined Woman (1829)
The EC Archives: Tales from the Crypt, Volume 2

For a finalized syllabus, feel welcome to email me at pserrato@sdsu.edu

ENGL 525  BODIES & EXPERIMENTS  Y. HOWARD

This course will approach late-twentieth and early-twenty-first century American cultural studies by investigating the varying degrees of cross-pollination between bodily experiences and experimental practices. We will read, watch, and listen to a selection of written, visual, and auditory examples that focus on corporeal topographies and radical textual qualities. Responding to and reflecting contemporary politics of the body, the experiments under consideration will include (but are not limited to) William Burroughs’s The Soft Machine, Catherine Lord’s The Summer of Her Baldness, and David Lynch’s Mulholland Drive. While we will approach these texts in loose chronological order, they should be thought about in terms of their affinities, conflicts, and contradictions in shaping and being shaped by contemporary gendered, racial, and sexual subjectivities.
C LT 595  ZOMBIES  D. HICKS  
Description Not Available

C LT 595  GLOBAL CONTEMPORARY LITERATURE  J. PRESSMAN

Twenty-first century literature explores and explains our contemporary global, networked world through formal experimentations on the page and screen. Such literature approaches "the global" through a perspective informed by digital technologies, specifically the concept and infrastructure of networks. Rather than a reading list organized around author nationality, this course considers texts that express, display, and critique global capitalism, the World Wide Web, terrorism, and more. Keywords include global networks, translation and born-translated, world literature, borders and exile, crisis and terrorism, new media and upgrade culture. Authors include Eduardo Galeano, Jhumpa Lahiri, Ruth Ozeki, J.R. Carpenter, Mark Danielewski, and more.