Goal

The Comparative Literature and Culture (CLC) major is designed to engage students in the basic principles of reading and understanding literature, as well as to provide students with literacy in global cultures. The "reading" of literature will draw upon historical and contemporary literatures, and emphasize how literature can be a medium through which cultural and social diversity can be represented. Students will be able to take courses that are based on national literatures or historical periods, as well as courses in comparative cultural studies.

Curriculum

The major will emphasize the interdisciplinary networking of diverse literary works based in several cultures, and will explore questions of cultural identity, cultural hybridity, national literatures, and contemporary media literacy. In our increasingly global society, students who expect to participate in the international arena must be sensitive to the unique cultural heritages of our societies as well as to contemporary cross-cultural currents. As such, the CLC major is designed to encompass the tools and methods of "Cultural Studies." We understand "literature" to include not only the traditional forms such as the novel, poetry, or drama, but also to include texts of cultural theory, historical artifacts, film, media, and the arts.

Career

As citizens in a global, technology-driven world, students will take a range of courses, from traditional courses on literature and comparative theory, to courses in film and media literacy. The CLC major will train students to recognize the increasingly cosmopolitan means through which cultures meet, mingle, and achieve hybridity in our contemporary society. CLC should be an excellent springboard for those wishing to enter graduate school in the fields of literature, law, or medicine. Students may also engage in careers related with creative writing, performing arts, mass media, or new venture business that requires creative imagination.

Faculty

Drawing on faculty from the Departments of Korean Language and Literature, Chinese Language and Literature, English Language and Literature, Russian Language and Literature, and other departments within the College of Liberal Arts, the CLC major emphasizes the study of comparative cultures.

Classification Abbreviation: CC-Common Curriculum, UICE-UIC Elective, MB-Major Basic, MR-Major Requisite, ME-Major Elective

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CLC002 INTRODUCTION TO CULTURAL STUDIES
An analysis of the philosophical origin, cultural theories, diversity, and unity of East and West. Emphasis will be placed on literary development, philosophical traditions, cultural continuity, and change. Writings which are of particular interest both as literature and as philosophy will be considered.

CLC003 INTRODUCTION TO LITERARY STUDIES
This course introduces students to the basic terminology and methodology employed in contemporary literary studies. While emphasizing the theoretical side of literary studies, the course will also focus on the practical aspect of conducting research and writing critical essays.

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CLC2001 FILM AND LITERATURE
This course will explore the basic concepts of film and literature. We will examine the wide range of cinematic and literary forms and styles through which topics of emotion, identity, and technology are experimented and structured. Also, through the consideration of rhetoric commonly expressed in film and literature, the course will investigate the socio-cultural background that contextualizes these topics.

CLC2101 SURVEY OF KOREAN LITERATURE
CLC2102 KOREAN AND JAPANESE LITERATURE FROM THE COLONIAL PERIOD
This course revolves around the question of how the colonized subject’s identity is shaped within the colonial context. In order to understand this question, this course explores the emergence and development of modern Korean literature in the context of its relationship to modern Japanese literature. We will read texts of Korean and Japanese literature. By reading literary texts as the grounds on which the relationship between the colonizer and colonized become played out, we will uncover a new image of modern Korean literature, and create the basis for an understanding of world literature.

CLC2103 CULTURAL SEMIOTICS IN EAST ASIA I
An examination of the major intellectual, aesthetic, and philosophical trends in the process of East Asian history. By reading translations of original source material, the student will be able to see the principal modes of East Asian cultural thought from their origins through the modern period. The impact of the West on contemporary East Asian society will also be discussed.

CLC2104 KOREAN STUDIES AND VISUAL ART
The course explores the ways in which the visual field has been formed and how national identity is configured in this formation as articulated in modern Korean cultural texts. We will examine issues of pornography, fashion, tourism, and spectatorship against the backdrop of modern Korea's experience of colonialism, nationalism, war, and industrialization.

CLC2105 KOREAN AMERICAN WRITERS
This course will focus on American writers of Korean descent, reading works that bridge the Pacific Ocean. We will consider how Koreans have narrativized the American immigrant journey and/or the motif of the “American dream,” how Korean American writers have reimagined or fantasized about a Korean past, and how they represent a diversity of critical and literary perspectives on the Korean-American experience.

CLC2106 THE EPIC NOVEL
As George Lukács famously put it, the novel is the epic of the modern age in which epic totality is no longer possible. Yet as Lukács immediately would add, not all novels deserve that honour of standing in for the epic. In this course we will be reading the great (in quantity and quality) novels which genuinely embody an epic totality of the modern world—with all its inevitable contradictions and idealism—such as Cervantes’ Don Quixote, Balzac’s Lost Illusions, Tolstoy’s Anna Karenina and Joyce’s Ulysses. In short, this course seeks to guide the keen lovers of literature to the great novelistic universe constructed by the very best novelists of the world. English translations will be used, but some knowledge of the original language would no doubt be welcome.

CLC2107 IMAGINATIVE WRITING
This course involves inscriptive expression in a variety of forms including poetry and prose. Those who wish to write imaginatively in any form are welcome. We will experiment with the poem and short story through exercises and imitation. The only prerequisites for this course are the desire to write, read, share your work, and comment good-naturedly on that of others. In addition to the above required texts, I will prescribe readings for each of you on the basis of your direction and progress throughout the course.
CLC2108 MODERN KOREAN LITERATURE IN TRANSLATION

Consider the maxim: "Form is never more than an extension of content, and content never more than an extension of form." (Robert Creeley)

In this course we will explore and experiment with poetry by writing and reading it in various forms such as the sonnet, sestina, villanelle, ottava rima, sijo, haiku, ghazal and calligram. Developing our poetic sensibilities and muscles through these exercises will lead us to invent our own forms.

CLC2401 MYTH AND CULTURE

Myth surrounds us. Individual myths penetrate society and become integral to its basic fabric. Stories of the creation, of the flood, of gods and goddesses who condescend to mix with humankind, of terrible disasters that befall the great, of the deeds of heroes. As Joseph Campbell shows us in his life-long study of myth, there are certain universal qualities that govern myths throughout the world. We will begin with a brief consideration of what myths are and why they are relevant, followed by a survey of representative theories of mythology. Then we move on to read classical myths and the cultural elements that gave rise to particular myths. When we have examined some of the most significant classical myths, we will apply what we have learned in our analyses of "modern" myths, beginning with folktales and local legends.

CLC2402 REPRESENTATION OF GENDER AND RACE IN POPULAR CULTURE

This course will offer an introductory study of the historical and theoretical issues underlying representation of gender and race in popular culture. Course reading materials will take a theoretical approach to the ways to analyze femininity and masculinity, and visual materials will show the history of dominant representations of Asian women in Western culture. Particular attention will be given to the impact of popular culture in shaping public perceptions of race and gender.

CLC2403 EIGHTEENTH-CENTURY MODERNITY

In this course we will be making a cultural and literary journey to 18th century Britain, including excursions to the continent, especially France, for purposes of comparison. The objective of our investigation is to locate and uncover the origins of our modern civilization, many of whose institutions - parliamentary democracy, market economy, journalism, etc. - were either born or developed in 18th century Britain.

CLC2701 MAJOR FICTIONS OF ASIAN WRITERS

The main focus of this class will be centered on Korean and Japanese novels. Before we go any further to analyze individual works, the intertextuality and interdisciplinarity between them will be explained and discussed. Getting through the process of modernity of the twentieth century, writers of these countries have experienced a similar literary evolution, consequently, their works show similarity in building up of leitmotif and making use of narrative devices. Based on this fundamental understanding, masterpieces of Yom Sang-seop, Yi Sang, Lee Mun-yeol and Lee Chang-rae of Korea, and the fine works of Kawabata Yasunari, Murakami Haruki and Kazuo Ishiguro of Japanese literature will be discussed in detail.

CLC2702 POSTCOLONIAL LITERATURES IN ENGLISH

Does "post-colonial" indicate to you that colonialism is something that belongs to the past? Answering the question in the negative, this course expands its scope to selected works from diverse literatures, both before and after the "official ending" of colonialism, produced in the ex-colonies of the British Empire as well as in Anglo-America. The goal of this course is to foreground and analyze the social and political agenda of literary works in English and, ultimately, to reach an understanding of the multivalent, often ambivalent, relationship that literature has formed with culture.

CLC2704 EXPLORING CULTURE

The main objective of the course is to enable students to critically assess various cultural phenomena on a global, regional, and local scale. Students should master the basic terminology and analytical tools of cultural studies and build the capacity to engage critically and analytically with the exciting and pressing issues of today's world.

CLC2705 BRAVE NEW WORLDS: EXPLORING IN SCIENCE FICTION

In this survey course, we will explore the humanity's search for ideal worlds through the medium of science fiction. A large portion of the literature centers on the word utopia, coined by Sir Thomas More, is composed of a Greek prefix u- (meaning "no") and the word topos (meaning "place"), thus literally meaning "no place." More's rather tongue-in-cheek representation of this "no place," however, has over the years been accepted and re-interpreted as a paradise or at least a place where one can find freedom from the inequities and discords of contemporary societies, thus giving rise to a whole tradition of utopia literature and art (including the visual arts). Shadowing this utopian tradition is its darker twin, a dystopian tradition that embodies visions of worlds gone mad or, if sane, inhumanly logical. In this class, we will trace the history of these traditions, beginning with "pre-utopian" texts and working our way eventually up to recent science fiction movies. In the course of our survey, we will be asking questions such as: What is the purpose of such utopian fictions and why do we still seek them out? Can utopian visions change society, or do we repeatedly visit such visions merely as an escape? Is there hope in dystopian visions? If so, what purpose does it serve?

CLC2706 SURVEY OF ASIAN AMERICAN LITERATURE

This course offers an introductory survey of Asian American literature. We will read major works, beginning with Kingston's The Woman Warrior, the book that almost singlehandedly launched the Asian American literary canon. Paying close attention to the socio-political contexts in which Asian American literature has been produced, we will examine the major issues and themes as well as literary elements. Students are expected to come to class having done the assigned reading and prepared to contribute to discussion. The course will be conducted entirely in English.

CLC2707 ASIA EXTREME AND ASIAN AMERICAN CULTURAL POLITICS

The aim of this course is to probe into the nature of the Asian-ness (or Oriental-ness) that informs contemporary American literary and cinematic narratives on the East. Throughout the semester, we will examine the diverse narrative strategies that exoticize, eroticize, spiritualize and even demonize the East, and ask questions about their political ramifications. To a certain degree, Asian American writers' narrativization of their cultural legacies is not an exception to this kind of marketing of Asia. This scrutiny, however, is not designed just to confirm the well-known Saidian insight into the hegemony of Orientalism but to bring to light the often-conflictual inner dynamism of the target text that bears witness to the limits of its own ideology, be it assimilationist or subversive.

CLC2709 INTRODUCTION TO EAST ASIAN ART

This course is designed to introduce students to the visual arts of East Asia. The course will begin with an investigation of the origins and development of East Asian art, with a focus on China, Japan, and Korea. Students will learn about the key themes and techniques of East Asian art, as well as the cultural and historical contexts in which they developed. The course will also provide opportunities for hands-on experience with East Asian art, including hands-on workshops and visits to local museums and galleries.

CLC2710 NOVEL WRITING

In this course, we will explore the creation and evolution of the novel as a literary form. We will read a variety of novels from different cultural and historical contexts, including works by authors such as Jane Austen, Charles Dickens, and Haruki Murakami. We will also discuss the techniques and strategies that novelists use to tell their stories, as well as the ways in which novels reflect and shape our understanding of the world.
The impact of the West on contemporary East Asian society will also be discussed.

**CLC3103 KOREAN FILM STUDIES**
This course surveys aspects of Korean films and film studies. We will examine the history of Korean cinema with the impact of Western film theories and visual materials. The topics of discussion will focus on modern spaces such as movie theatres, new forms of the public sphere and entertainment, and cinematic experiments and expressions of cognitive and practical activities of popular culture.

**CLC3106 COMPARATIVE EAST ASIAN LITERATURE**
This course will try to highlight elements of medieval society, culture, and philosophy represented in contemporary films. It will discuss how medieval culture is represented and reinterpreted in various genres of literature and film (Scifl, children's literature, fantasy, animation, etc.) of the modern and postmodern period of science and consumerism.

**CLC3401 MEDIEVAL CULTURE AND CONTEMPORARY FILM**
This course is designed to study various problems in filmization of text. Students will make a comparative study of narrative structures shown in Russian novels (texts) and film.

**CLC3402 RUSSIAN LITERATURE AND VISUAL ARTS**
This course will try to highlight elements of medieval society, culture, and philosophy represented in contemporary films. It will discuss how medieval culture is represented and reinterpreted in various genres of literature and film (Scifl, children's literature, fantasy, animation, etc.) of the modern and postmodern period of science and consumerism.

**CLC3701 DRAMATIC WRITING**
In this course, we will practice the craft of writing for film, television and theater. While drafting monologues, dialogues, scenes, scenarios and treatments, we will read a variety of plays, TV scripts and film screenplays. We will also watch and analyze live and recorded interpretations of these texts to learn (1) the art of storytelling on stage and screen; and (2) the traditional rules of dramatic construction (and how to break them). As a final project, each student will write either a one-act play, TV script on spec OR the first act of an original feature-length screenplay. Along the way we will perform our work and provide constructive feedback and moral support during critique sessions.

**CLC3702 POSTCOLONIAL LITERATURE IN ENGLISH**
This course is designed to expose undergraduate students to diverse texts loosely grouped under the category of postcolonial literature. We will start with a discussion of two movies about Australian aborigines and their way the racial Other is portrayed. Then we will move on to the literary scene of South Africa; we will analyze the racial representations in J.M. Coetzee’s Waiting for the Barbarians and Alex La Guma’s Time of the Butcherbird, along with a Hollywood movie about apartheid. We will conclude the semester with a discussion of Doggrace, the novel that caused Coetzee to leave his beloved country for good.

**CLC3703 EAST ASIAN CINEMA AND CULTURAL CROSSING**
This course comparatively examines East Asia cinema in the framework of inter/intra-cultural junctures. Through the analysis of stylistics, themes, and socio-political, historical contexts of cinemas of South Korea, China, Hong Kong, Taiwan, and Japan as well as of Asian-American filmmaking, we will be able to address the issues of film-cinema, Visual and theoretical analytic practices offered in the course will enable the perception of East Asian cinema in shifting scenes of the global media.

**CLC3708 MANGA: THE ILLUMINATED TEXT**
This workshop course begins with the premise that the Manga is a form of illuminated text. From cave wall paintings, ancient Mayan and Egyptian hieroglyphics, and early religious texts to present day Manga (with forays into the Talmud, Blake, Beardsley and Apollinaire along the way) we will trace the development of literature with integral illustrative components while producing our own. In doing so, we will examine the connections between text and illustration from the pictorial embellishment of early religious texts to the introduction of text into modern and contemporary visual art, all the while reading widely and experimenting with the calligram, hypertext and collage.

**CLC3709 READINGS IN MEDIEVAL EUROPEAN LITERATURE**
In this course we will be discussing three major themes in medieval literature: 1) the courtly love tradition from its birth in 12th century in Provence through its transformation by the stilnovisti poets and Duarte up to its secularization by Petrarch as a precursor of Renaissance humanism, 2) medieval epic as the genre of the father, and its binary opposition between the good and the evil, the group loyalty and the individual interest depicted in Chanson de Roland, 3) medieval romance as the genre of sons, and its negotiation between the group and the individual. And finally, Don Quixote which, taking the chivalric romance as a test case, displays a baroque amalgamation of premodern and modern cultures.

**CLC3710 DOCUMENTARY FILMMAKING**
What is documentary? How is it done, and why? Together we will address these questions by producing our own documentary films. Our inspiration will come from (1) extensive fieldwork; and (2) our close viewing, analysis and discussion of a series of documentary films from the dawn of cinema until present. Through this twofold approach to documentary, we will inquire into the nature of the genre and its relationship to literature, reality and society. With a focus on rhetorical and cinematic devices, we will examine how the works of documentary artists manifest as propaganda, expose, social critique and advertisement. The course will culminate with screenings of and reflection on our own documentary works.

**CLC3711 EXPERIMENTS IN AUTOBIOGRAPHY**
What do a saint, professor of Japanese literature, ballet dancer, founding father, drug-addicted jazz musician, fashion magazine editor, safe cracker, Russian playwright, B-movie bombshell and Native American Indian Chief have in common? They all in some way attempted to write their lives. In this course we will explore how such various people define themselves, reflect on and give meaning to their lives through written expression in order to do so ourselves. The composition of our own autobiographies will entail examinations of the genre and self across cultures, disciplines, and languages. In doing so we will practice the art of autobiography in a variety of modes and forms -- Euclidian and non-Euclidian, narrative and non-narrative -- involving verse, prose and transcription.

**CLC3712 TOPICS IN THE COMPARATIVE PHILOSOPHY OF CULTURE**
The aim of this course is to help students understand the role of philosophy within a broad cultural context. The course is divided in two parts. The first part deals with some of the basic features of traditional and modern culture of the past. The course will follow the historical succession of cultural formations. The second part of the course is focused on a specific issue such as authenticity and originality, cultural identity, etc. Instead of imposing a particular theoretical approach, the course will focus on analytical rigour and comprehension. Students will be confronted with a variety of perspectives, and will be encouraged to assess their strength from a philosophical point of view by analysing their basic concepts, their methodology, their arguments and their applicability.

**CLC3713 INTRODUCTION TO CONFUCIANISM**
A general survey of Confucianism in China. Includes basic Confucian texts such as The Analects of Confucius, The Great Learning and The Doctrine of the Mean, with emphasis on those religious and ethical doctrines most essential to the various Asian traditions. Knowledge of Asian languages not required.

CLC3714 TOLKIEN'S FANTASY LITERATURE
We will discuss the following themes involving Tolkien's life, works, and thought, and examine how Tolkien's novels are relevant in our time:
* Tolkien's World and Tolkien's Thought: Premodern Background and Postmodern Mind
* Comparison between the novels and film versions
* Children's literature(The Hobbit)
* Understanding Tolkien's Literature: plot, characters, theme
  - the diversionary tactics in The Lord of the Rings: Great eye and Small hands
  - the female characters
* The Economy of Gift (Nietzsche, Massu, Bataille, Derrida, Cixous)
* The Economy of Losing (The Lord of the Rings)
* The Economy of Sharing (The Hobbit)
* Forgetting and Forgiving
* Slow, indifferent, and collective: Eco-criticism
* stories and histories: the importance of storytelling in Tolkien
* Tolkien's secondary world: a fantasy literature
* Tolkien's Cultural Industry

CLC3715 ISSUES IN CONTEMPORARY CULTURE
The aim of this course is to understand the nature of language and the ways it interacts with such factors as cultures, gender distinction, discourse contexts, and the like. We will start off with discussing fundamental concepts of language and a limited set of linguistic devices employed to describe them in the literature. We will, then, move on to consider diverse issues on language and its use. Though we do not adhere to a particular approach to the study of language and communicative events, we do assume the distinction between 'universal language' and 'particular languages,' as envisaged by N. Chomsky, expecting to draw certain meaningful analogies among linguistic and non-linguistic parameters.

CLC3716 TOPICS IN THE COMPARATIVE PHILOSOPHY OF NATURE
This course will examine some major philosophical and interdisciplinary texts, examining comparative philosophy of nature, taking up the issues such as: the mythological origin of human thought on nature, the anthropological study of primitive thinking on nature, the psychological analysis of human consciousness about nature, comparative philosophy of the human world view, contemporary archaeological grounding of episteme, etc. The selections from the works of Levy-Bruhl, Ernst Cassirer, Carl Jung, Michel Foucault, Friedrich Nietzsche, Martin Heidegger, Jilles Deleuze, Levi-Strauss, and others will be discussed.

CLC3718 TOPICS IN THE COMPARATIVE PHILOSOPHY OF HISTORY

ELL3306 BRITISH INTELLECTUAL HISTORY
This course is devoted to a critical understanding of the major ideas that have influenced the formation of the modern world, such as those inspiring and justifying the capitalist market economy, which have first been formulated in Britain, by going to the very classical texts themselves and analyzing in depth the latent as well as the explicit meaning of the works which gave birth to these ideas. Selections will be made each semester from the representative thinkers such as Hobbes, Locke, Hume, Smith, Bentham, Mill, Marx, Darwin, and Keynes.

ELL3404 READING CHILDREN'S LITERATURE AND CULTURES
This course will offer an exploration of literary and cultural texts for children, for those between 5-12 years old. Reading some representative works written (and performed) specifically for children, we will learn about authors and illustrators and the factors involved in a production and circulation of a text including its inception, reception, and censorship. The emphasis of the course, however, will be on how to evaluate a child's story as a piece of literary work it is own right and as a reflection of society, especially its view on children. We will conclude the course by asking how these texts contribute to constructing the child as we know her.

ELL3702 ENGLISH NOVEL AND FILM
Twentieth and twenty-first century filmmakers, ranging from the early nineteen-teens to our present day, have been fascinated by the nineteenth-century novel. Recent adaptations of "classic" English authors such as Jane Austen or Charles Dickens or E. M. Forster can take their place on a list of the most popular and most critically acclaimed, films of our generation. What is so enduring about the nineteenth century that it should so spark the cinematic desire? In this course, we will read two novels in depth—Emily Bronte's 1847 masterpiece Wuthering Heights and Charles Dickens' Great Expectations (1860-61)—and place both in their historical, critical, and cinematic contexts. For each novel, we will be viewing multiple film adaptations of the novel. Assignments will range from critical papers on the novel to writing film reviews and film scripts.

ELL3703 NINETEENTH-CENTURY BRITISH NOVEL(1): BRITISH LITERARY REPRESENTATIONS OF THE EAST
This course explores literary representations of the East in nineteenth century. By "East" we consider the actual sites of and Asia as well as a more abstract, imagined "Orientalism." We will consider how several novels by some of the century’s most important novelists are shaped by 's evolving Empire, and how colonial tensions enter into scenes of English self and society. By identifying the implied understanding of the East in these novels, we will begin to reconstruct the ways in which British society depended upon the "Other" to forge an identity of its own distinct "Englishness."

ELL3706 NINETEENTH-CENTURY BRITISH NOVEL(2): DECADENCE AND AESTHETICISM AT THE FIN-DE-SIECLE
At the end of the nineteenth century, the declining years of the Victorian era saw the outpouring of a creative freedom that rebelled against the morality of the preceding generation. Writers, artists, and critics challenged the boundaries of given understandings of sexuality, technology, and art. Known as "decadents" or "aesthetes," many of these creative thinkers of the last two decades of the Victorian era explored homosexuality, scientific understandings of the human body, Empire and the detective form, and Gothic doublings of the self and Other. This course investigates the literary, artistic, and cultural climate that constitute "turn-of-the-century," and examines the worlds of art, publishing, law, and literature that defined this time period.

ELL3708 THE 18TH-CENTURY ENGLISH NOVEL
This course will cover the major 18th-century 'novel'—Defoe, Richardson, and Fielding—as well as those who hail from the earlier decades or period. The works are brought together in a chronological order, but also they're divided along thematic lines: the first half-semester set for the works dealing with foreign travel (and navigation, inevitably), the latter half for those having to do with domestic (and social) travel. This is so because the eighteenth century was a period when Britain emerged as the leading model of modern market-oriented society, in which different and often hostile values came to clash with one another. The novel (lacking as yet such clear generic identity) was at the heart of these radical changes, often becoming the very focus of a fierce ideological debate. Reflecting the strong Protestant heritage of British modernity (i.e. the English Reformation and the 'Puritan' Revolution), the 'novels' necessarily respond to the different shades and sects of Christianity, which thus will be
offer us an on-going food for discussion in this class. This course, in short, bridges literary studies and (intellectual) history, enriching both, hopefully, through such cross-breeding.

**ELL3902 THE WESTERN CLASSICAL TRADITION**

This course offers a comparative study and close reading of the major heroic epics of ancient Greece and Rome: Homer’s Iliad and Odyssey (Greece), and Virgil’s Aeneid (Rome). We will be discussing some key topics: the warrior ethic, the distinction between kleos (glory) and tome (honor), heroic friendship, of nostos (homecoming), fate and the gods, oral vs. written poetry, the social function of epic, myth and epic, and the changing nature of heroism. We will also explore more closely the themes of retribution and justice, as they are very starkly presented in Aeschylus’s Agamemnon, and of human and divine concepts of justice in Sophocles’s Antigone.

**ELL3907 VICTORIAN LITERATURE AND CULTURE**

The Victorian age was a period of tumult and change, of development and progress, of class conflict and shifting gender roles. In this course we will be exploring how the literature and culture of the age reflects the active, vibrant, complicated history and society of this time period. We will read fiction and prose, examine artwork and popular culture, grouped around topics of interest to the Victorians: industrialism, gender, and Empire.

**ELL3916 POETRY, DRAMA AND PERFORMANCE**

Poetry, Drama, and Performance walks students through the basics of poetry and drama, paying special attention to the sounds of the English language. We do extensive analyses of the meaning of the texts in relation to their sound qualities (rhyme, rhythm, meter, alliteration, assonance, onomatopoeia, etc.).

**ELL3921 ENGLISH BIBLE AND ENGLISH LITERATURE**

This course is dedicated to understanding and appreciating the importance of the King James Version (or, the Authorized Version) and its profound influence on English literature (as well as on other realms of the English-speaking world since the 17c). Although an acceptance of or familiarity with Christian faith would add to the zest of taking this course, the “English Bible and English Literature” is open to all who wish to know more about this most potent English book of all time and the ages that have been nothing more enduring and challenging since its birth some four hundred years ago in 1611. Our approach is not primarily theological but historical: we shall spend the first seven weeks tracing the evolution of the Authorized Version in the complex, often arcane history of the English (and Scottish) Reformation, so that we can contextualize the English Bible(s), represented by the King James Version. The second half would revert to familiar literary critical exercise (seasoned with bits of music and art history), tracing the celebrated works that maintained significant relationship to the great Book and the faith it upheld, from Milton to T.S. Eliot, via Bunyan, Handel, Goldsmith, Dickens, and Christina Rossetti. For each of these works, we shall read the corresponding source text(s) in the Bible. The first half of the course, being historical and philological, would have to depend on the instructor’s lecture, followed by an in-class midterm exam; the second, by contrast, will be handed over entirely to the students’ presentation and discussion, culminating in their final term papers.

**CLC4701 CONTEMPORARY CULTURAL THEORY**

Recently cultural studies has become a main issue in the humanities, the social science and even science and technology. It appears everywhere and everyone seems to be talking about it. But, not surprisingly, cultural studies does not have a clearly defined subject area. Its starting point is a very broad and all-inclusive notion of culture that is used to describe and study a whole range of practices. In this class, to clarify the ambiguous nature of cultural studies, the main principles and theories of it will be clearly introduced and defined. In doing so, the main concepts of ‘Deconstruction,’ ‘Polyphony,’ and ‘Semiotics of Culture’ will be gradually but thoroughly understood.

**CLC4702 METROPOLITAN LITERATURE AND CULTURE**

While cities are as old as human civilization itself, the modern metropolis, with all its wonders and woes, came into being during the 18th and 19th centuries. London and Paris offer two different models for later offshoots, from New York to Seoul. Our approach in this course to this vast and complex object, the modern big city, would put emphasis on cultural history, understood not only as history of the metropolitan space but as that of the subject's experience of such space. Literary works, historical documents, and various visual images, mostly dealing with London, Paris, and New York, will form the crowd we encounter in this course on metropolitan culture.

**CLC4703 KOREAN DIASPORA IN LITERATURE**

This class is designed to achieve a higher level of understanding of the 'Cultural Identity of Koreans' through comparative reading of various literary works written by writers who have Korean cultural backgrounds. Korean-Russian writer Anatoly Kim's *Squirel*, Korean-American writer Richard Kim's *Martyr* and Chang-rae Lee's *Native Speaker*, Mirok Lee's novel in German, The River Yalu Flows clearly show cultural similarity in terms of subliminal psychology of protagonists. But at the same time, the theme and the poetics of their works are quite different, because they varied the same literary object from their respectively different cultural standpoints. In the process of analyzing the characterization and narrative atmosphere of their works, we will discuss the meaning of 'Diaspora' of creative imagination.

**CLC4704 SELECTED TOPICS IN EAST ASIAN CULTURAL STUDIES**

An examination of important topics in East Asian literary thought (e.g., the Confucian aesthetic, Taoist motifs in classical East Asian poetry, narrative technique in traditional fiction.) Readings on important literary and philosophical writings from Korea and China.

**CLC4705 LANGUAGE, MYTH & THE CONCEPT OF CULTURE**

In this class we will study the development of the concept of culture from the 18th century up to the present, paying particular attention both to the symbiotic relationship between theories of culture and theories of language, semiotics, and myth and also to the tense relation between the concept of culture and the concept of ideology. While the principal aim of this course is to better understand the theoretical and philosophical dimensions of the concept of culture, students can also expect to gain familiarity with some basic tools of cultural analysis.

**CLC4706 CHRISTIANITY AND THE WESTERN CIVILIZATION**

This course aims to help you understand the main ethical and aesthetical features of contemporary Western culture by analyzing its roots in the history of philosophical and religious thought. For that purpose, we will look into some of the salient contents of Judeo-Christian revelation and how they influenced the formation and development of European culture. We will be dealing especially with some key notions such as “God,” “Logos, “human destiny,” “nature,” “time” as conceived in ancient Greece and transformed by Christianity. An examination of the cultural changes brought about by the novelty of the Christian synthesis in arts, ethics, science, politics, economy and world relations will follow. In the last part of the course we will review the understanding of modernity as a cultural project and its relationship with the religious foundation of European culture.

**CLC4710 SEMINAR & WESTERN LITERATURE: THE LITERATURE OF THE AXIS OF EVIL**

To read a selection of the contemporary literature of the supposed “axis of evil” states (Iran, Iraq, North Korea). To do this against the backdrop of reconsidering the map of world literatures in English, with regard to native and transnational “canons” (selected traditions). Also in this account to consider alternative and counter-“canons.” Therefore to consider the function of criticism and the question of literary/aesthetic value. To also do this reading in the context of the “clash of civilizations” and efforts at inter-civilizational dialogue. Theoretically, to aid this reading, to introduce a civilizational approach to the study of literature. Also, in this connection to consider an approach to literature considered as a “socially symbolic act.”
CLC4711 EAST ASIAN RELIGION AND CULTURE
Discussion and research on the major problems related to East Asian culture and religion. Seminar topics alternate yearly with emphasis on Buddhism, Taoism or Confucianism. Comparative analysis of East Asian-Western religious and cultural thoughts will also be made.

CLC4712 POPULAR CULTURE: CUTE NEW WORLD
The main objective of the course is to enable students to critically analyze various forms of popular culture and to understand their meaning within a global, local, and glocal social context. Students should articulate opinions and use the tools of cultural studies to analytically observe various aspects of everyday culture.

CLC4713 UNDERSTANDING THE CULTURE OF MODERNITY: THE FATE OF RELIGION IN THE WESTERN WORLD
Since the XVIIIth century, the culture of modernity has been the soil and nourishment of all the manifestations and achievements of European peoples, greatly contributing to characterize the Western world and its cultural expansion. However, starting some decades ago a growing number holds that modernity has exhausted its potentiality and is giving way to a different cultural paradigm: postmodernity. In this course we intend to introduce to one interpreting key to the understanding of modernity and its relationship with postmodernity: the cultural process of secularization and the mental and social changes it brought with it.

In the first part, we will explore the religious and philosophical roots of secularization, its basic presumptions and goals, the dynamics of its development and the logic that guides it. In the second part, we will analyze the phenomenon of modern ideologies and the cultural crisis that took place in the initial decades of the XXth century and in the 1960’s, reviewing some of its manifestations in politics, social life and in different domains of culture such as visual arts, literature and music.

We will then reflect on some problematic aspects of European identity derived from contradictory versions of secularization. The course will conclude with a brief overview of the current debate confronting divergent interpretations of postmodernity. This course aims to help you reach a deeper insight on our contemporary world and to provide the necessary elements to judge some of its cultural trends.

CLC4714 TOPICS IN THE COMPARATIVE PHILOSOPHY OF LITERATURE
This course will examine some major philosophical texts, examining comparative philosophy of literature, taking up the issues such as: the distinctions between sign and symbol, fact and imagination, the mythological origin of literature and philosophy, etc. The selections from the works of Joseph Campbell, Mircea Eliade, Friedrich Nietzsche, Osho Rajneesh, Martin Heidegger, Oswald Spengler, Gilles Deleuze, and others will be discussed.

CLC4715 SEMINAR IN PROFESSIONAL WRITING
To prepare students to be effective communicators in the workplace, this course takes a practical approach to writing as it typically exists in the business world. Students will learn the fundamental techniques and formats used in professional communication. The course includes practice in writing business letters, resumes, memos, research writing and reports, and using visual aids. Preparation of a resume and associated job-search documents are included.

To that end, students will draw upon what they have learned previously about effective prose and the writing process (invention, research, organizing, drafting, revision, and editing), to analyze how textual genre function in professional settings. Students will be expected to apply the rhetorical principles and writing practices necessary for producing effective documents and collaborative projects in professional contexts. Students will gain extensive individual and collaborative practice writing in various business genres and acquire further expertise in applying rhetorical principles that help students shape their business writing ethically, for multiple audiences, in a variety of professional situations. Clear, concise, factual communication is stressed throughout the course.

ELL4905 MODERNITY AND ORIENTALISM
This course examines the relationship between the discourse of European modernity and the practices of European colonialism. The first half of the course reads the canonical texts of Western literature from the Renaissance to the modern period in order to examine their complicity in the Orientalist project of constructing Europe’s racial and cultural Other. And the second half explores a variety of postcolonial and multicultural works written by non-white authors to think about the possibility of discursive resistance to Western hegemony.