

Understanding American and British Films

Course Name	Course type (credit/hours)	전선(3/3)		Course code	J114
	Target students Division/major/grade	영어영문학과/4학년		Opening semester	2017 1ST SEMESTER
	Class time and classroom	Tue D(Da205-B) Thu C(Da205-B)		English Grade	A(100%English)
Reference to this course	Prerequisite courses				
	Related basic courses				
	Recommended concurrent courses				
	Related advanced courses				
Instructor	Name (title/division)	김미정			
	Office Room Number		Office phone Number		e-mail
	Office hours		Homepage address		
Teaching Assistant	Name (title/division)				
	Office Room Number		Office phone Number		e-mail

1. Introduction

This course will use classic and recent variations of American “film noir” to explore how cinema is theoretically questioned today?that is, less as a representational medium than as a paradigm shift that reshapes models of perception and the visual. With this in mind, we will examine how the “underworld” of cinema operates in criminal fashion to produce modes of desire, visibility and time. Specifically, to interrogate how we move from the era of the Book into that of technics and post-globalism, and to trace how recent preoccupations with human otherness, social justice, and empire mutate, the students will have the opportunity to engage a selective reading of Hitchcock in light of 21st century horizons that require us to reassess the canonical interpretations linked to “cinema,” in depth, while reviewing the critical strategies by which historical and modernist reading premises are exceeded today. Critical arguments will be introduced for discussion, including Psychoanalysis, Deconstruction, and Feminism theories. In doing so, we will put these engagements in active dialog with the student’s development of their own critical styles. Students will be expected to make short presentations and choose a final paper topic drawing on, but not restricted to, the course’s readings.

2. Course Objectives

1. This course will examine, through a select series of interpretive and critical threads, how the concept of “cinema” arises in its 20th century critical genealogies and how it translates into 21st century concerns.
2. This course will serve as an introduction to the central theories, practices, and history of visual culture and spectatorship using American films (Alfred Hitchcock’s films primarily?as a key or cipher text in which the era of the “Book” itself appears marked, exceeded, and performatively closed) that will be read in relation to exemplary critical and philosophic extensions as portals into these subject areas.
3. This course will examine key problems involving textual, visual, and critical studies today, and how different models of history and reading underpin our relations to memory, media, cultural representation, and critical thinking.
4. The aims here are to equip the student with the fundamental ideas and multi-layered approaches of visual analysis and critical reading that have served the interpreters of the word and the image so well.
5. 본 수업이 학생들에게 요구하는 가장 첫번째는 "질문을 던지고, 그 질문에 대한 스스로의 답을 찾는" 것입니다. 본 수업은 학생들이 주어진 텍스트를 읽고 또 토론함에 있어 "어딘가 있다고 가정되는", 혹은 "미리 정해져 있는," "정답"을 찾는 것을 목표로 하지 않습니다. 학생들은 스스로 질문을 던지고 또 그 질문에 스스로 답을 찾는 연습을 통해 텍스트와 "대화"할 수 있는 능력을 키우게 될 것입니다.

3. Class types and activities

1.◦<Absolutely faithful attendance>

At the third cut grade starts going down. If you think you are going to miss a fourth class, drop the course.

2.◦<Class participation>

? ◦Absolutely faithful attendance and participation are REQUIREMENTS: participation is contribution. Class meeting is an agreement with other members of the class. Don' t miss the class without any specific excuse and be free to talk and express and share your ideas with others in every class. I encourage and ask you to feel free and confident about asking any questions when you don' t understand. In every class, you will be required to express your ideas and opinions to share them with other members of the class. Your reading doesn' t need to be perfect, but you need to contribute to the class with your participation.

3.◦<Group presentation>

Every group will make a presentation of the assigned text.

4. Teaching Method

☒ lecture

☒ discussion and debate

☒ team project(presentation and case studies)

☐ experiments(role-playing,etc)

☐ designing and production

☐ on-site learning(on-site training)

☐ others

5. Support Systems in Use

☒ e-class

☐ automatic recording system

☐ web-based assignment

☐ cyber lecture

☐ blended learning(combination of online and offline teaching)

☐ class behavior analyzing system

☐ others

6. Teaching Tools

☐ PBL(Problem Based Learning)

☐ CBL(Case Based Learning)

☐ TBL(Team Based Learning)

☐ others

7. Knowledge and ability required for taking this course

8. Method of Evaluation

Evaluation Item	The Number of Times	Evaluation Proportion	Remarks
Attendance		10	
midterm exam		30	
final exam		30	
quiz			
presentation		15	
discussion		15	
homework			
etc			
study hours			

9. Textbook and supplementary material

Main/Sub	Title (Web-site)	Writer	Publisher	Publication year
Main	American Cinema/ American Culture (제본말길 예정)	John Belton	MacGrow Hill	2005
Sub	Hollywood: From Vietnam to Reagan... and Beyond	Robin Wood	Columbia Univ. Press	2003
Main	히치콕 및 미국영화 (영화파일은 네이버 클라우드에 업로드 예정)			
Sub	히치콕과의 대화	Truffaut, Francois	한나래	1994
Sub	서스펜스의 거장	McGilligan, Patrick	을유문화사	2006

10. Class system and Class shedule

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* language : K-korean, E-English

< Class Schedule >

* language : K-korean, E-English

Weeks	Topics	language	Instructor	Teaching Method	Evaluation Method	Matter to be prepared
1	Introductory Discussion: 영화란, 영화읽기란 무엇인가? --> Clips from Hitchcock's Blackmail (1929) & Slavoj Zizek's The Pervert's Guide to Cinema (2006)	E	김미정			
2	Alfred Hitchcock: Sabotage(1936)&TheLodger(1926) --> 서스펜스란 무엇인가? '타자'란 무엇인가?	E	김미정			
3	Alfred Hitchcock: The Wrong Man(1956) & Spellbound(1945) --> 관객의 역할은 무엇인가? 욕망과 자아의 관계	E	김미정			
4	Alfred Hitchcock:The Shadow of A Doubt(1943) & Strangers on A Train(1951) --> '나'와 '타자'의 관계	E	김미정			
5	Alfred Hitchcock: The Trouble with Harry (1955) & Spike Jonze: Being John Malkovich (1999) --> 실재적 대상과 외상적 얼룩	E	김미정			
6	The Ani-matrix (2003) & Andy and Larry Wachowski's The Matrix (1999) --> 이데올로기와 통속의 뇌	E	김미정			
7	Video Clip – short animation film "Get Out" & The Truman Show (1998) 분석 & Charlie Chaplin: Modern Times (1936) 분석 --> 나는 누구인가? (identity에 관하여)	E	김미정			
8	mid-term	E	김미정			
9	Alfred Hitchcock: Marnie(1964) & Rebecca(1940) --> 히치콕과 페미니즘	E	김미정			
10	Alfred Hitchcock: Rear Window (1954) & Alejandro Amenabar: The Others (2001) --> 나는 누구인가? (타자란 무엇인가?) 사르트르와 라캉의 “ 타자와 시선 ” 개념 설명	E	김미정			

< Class Schedule >

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Weeks	Topics	language	Instructor	Teaching Method	Evaluation Method	Matter to be prepared
11	Alfred Hitchcock: The Birds (1963) & William Shakespeare's The Merchant of Venice (2004) --> 환대에 대하여	E	김미정			
12	Plato: Symposium (에서 가장 유명한 아리스토파네스와 소크라테스의 Eros 정의 대목 발췌) John Cameron Mitchell: "The Origin of Love," the scene from the (musical) film "Hedwig and the Angry Inch (2001)" --> Love란 무엇인가?	E	김미정			
13	Alfred Hitchcock: Vertigo (1958) / Roland Barthes: A Lover's Discourse - 중요부분 발췌 --> Desire란 무엇인가?	E	김미정			
14	Alfred Hitchcock: Psycho (1960) --> 윤리적 행위로서의 " (영화)읽기" 란?	E	김미정			
15	Catch-up day	E	김미정			
16	Final exam	E	김미정			

11. Other items of notification