

The Cinematic World of Alfred Hitchcock

Spring 2024

Mark W. Roche

ALHN 33000

Logistical Information

Class: Tuesdays and Thursdays from 11:00 to 12:15 in 204A O'Shaughnessy Hall.

Office: 300 Decio Hall.

Advising Hours: Tuesdays from 10:00 to 10:45 and Thursdays from 2:00 to 3:15 in 300 Decio via [Google calendar](#). Appointments beyond these hours are available upon (email or in-person) request. On most teaching days, even without notice, I will also be happy to meet with you right after class. Several times during the semester I have a conflict on Tuesday mornings, so on those days I have shifted the advising hours to the stretch from 1:00 to 1:45, which you can see on Google Calendar. All students are encouraged to make use of advising hours, early and often. Come with course puzzles on which you would like think out loud or broader questions about how to make the most of your time at college. Advising hours are also an opportunity for me to better understand you and your aspirations, so come with a spirit of curiosity and expect generosity in return.

Phone: (574) 631-8142 (office); (574) 302-1813 (cell).

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Course Description

Alfred Hitchcock is a fascinating artist not least of all because he appeals to popular audiences even as he fascinates scholars. Hitchcock created films when cinema was still a silent medium and then carried his work forward to the age of talkies, color films, and ever new technical innovations. Like few others, Hitchcock mastered strategies of indirect communication that are distinctly cinematic. Moreover, he was peerless in playing on viewers' emotions, even as he engaged them with complex and often ambiguous ideas.

The seminar introduces students to film as a distinctive art form. Like theater, film is a visual, temporal, and linguistic medium, but film differs from theater insofar as it is defined by camera or shot, which frames our sight; montage or editing, which allows film to be spatially and temporally discontinuous; and mise-en-scene, the totality of expressive content in the filmed image—from setting, props, and costumes to gestures, facial expressions, and lighting. Together these three elements bring forward not only a distinctive art form but also an unusually capacious and creative ontology.

Beyond looking at Hitchcock's films as films, we will consider the ways in which his works raise questions and convey meaning. Although Hitchcock is justly famous as the master of suspense (and of comic relief), he is also a deeply cerebral director, whose works reflect on art and its relation to reality. Power and love are the two great intersubjective themes that dominate Hitchcock's concept of the social world. His films play with identity, mistaken identity, and identity crises. Hitchcock stresses the difficulties of achieving certainty in intersubjective relations and the various ways in which we try to navigate this uncertainty, which can evoke fear, thwart love, enable evil, and hinder the revelation of truth. Hitchcock is also a Catholic director who thematizes the gap between what is and what ought to be. His assessment of a human impulse toward cruelty, a kind of original sin, is nonetheless paired with concepts of grace and providence. Hitchcock plays with various genres, integrating aspects of tragedy, comedy, and the drama of reconciliation, but his most distinctive mode may be humor, which represents a persistent but loving critique of an inadequate world.

Although our primary focus will be artwork aesthetics, we will also look at the production context of Hitchcock's films, ranging from his early work as a production designer and his time in German film studios to his modes of creation and his battles with producers and censors. As part of our consideration of the production context, we will explore his situation as, first, a British citizen, then an American, and throughout his life as a Catholic. His works address the contemporary social, historical, and political realities of his time. Also his reception will be explored, partly via diverse interpretations of individual works and partly through overarching trends in criticism, such as an increasing focus on gender issues along with movement in critics' understanding of his portrayals of women.

The course will be student-centered, with considerable focus on discussion. Students will write extensively on the films and thereby develop not only their interpretive but also their oral and written capacities.

The course satisfies the University Requirement in the Fine Arts.

Calendar of Classes and Readings

For films to which we are devoting a single session, students will carefully prepare the film as well as occasionally some modest additional reading.

For films with two sessions, the first session will be a broad-ranging discussion of the film. The second session will involve a series of close analyses. For the first session, students should review the film carefully, viewing the entire film and studying for a second time a few prominent scenes. For the second session, students should watch the entire film a second time and select three scenes that are particularly significant. For the second session, a reading assignment will also be given, most often film analyses by leading Hitchcock scholars.

The films are all available via Library Reserves as are all assigned readings, unless otherwise noted.

- January 16, 2024 Orientation
Optional Preparation: Read Hitchcock, “After-Dinner Speech at the Screen Producers Guild Dinner” and Hitchcock, “The Enjoyment of Fear” under Library Reserves to get a sense of Hitchcock’s sense of humor and his elevation of suspense.
- January 18, 2024 *The Lodger: A Story of the London Fog*
Preparation: Review syllabus and syllabus supplement on Canvas; review “Study Questions for Hitchcock Films Recurring” and “The Lodger Study Questions”; watch film.
- January 23, 2024 *Blackmail I*
Preparation: Review study questions and watch film; review the bold items in the Canvas module Basic Terms for Film Analysis; contribute to Canvas Forum.
- January 25, 2024 *Blackmail II*
Preparation: Rewatch film; read Lesley Brill on *Blackmail* from *The Hitchcock Romance: Love and Irony in Hitchcock’s Films* (on Library Reserves); note for self three scenes worth reviewing together and why; contribute to Canvas Discussion.
- January 30, 2024 *The 39 Steps*
Preparation: Review study questions and watch film; read Alfred Hitchcock article in the *Encyclopædia Britannica* (on Library Reserves); contribute to Canvas Discussion.
- February 1, 2024 *Shadow of a Doubt I*
Preparation: Review study questions and watch film; contribute to Canvas Discussion.
- February 6, 2024 *Shadow of a Doubt II*
Preparation: Rewatch film; read Roche, “Ambiguities in *Shadow of a Doubt*” from *Alfred Hitchcock: Filmmaker and Philosopher* (on Library Reserves); note for self three scenes worth reviewing together and why; contribute to Canvas Discussion.
- February 8, 2024 *Notorious I*
Preparation: Review study questions and watch film. Contribute to Canvas Discussion.
- February 13, 2024 *Notorious II*
Preparation: Rewatch film; read Donald Spoto on *Notorious* from *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures* (on Library

Reserve); note for self three scenes worth reviewing together and why; contribute to Canvas Discussion.

February 15, 2024 *Rope*
Preparation: Review study questions and watch film. Note no Canvas contribution for today because of upcoming due date for first project.

Cinematic Analysis due on Thursday, February 15, at 11:00 p.m.

February 20, 2024 *Strangers on a Train*
Preparation: Review study questions and watch film; contribute to Canvas Discussion.

February 22, 2024 *Rear Window I*
Preparation: Review study questions and watch film; read Hitchcock, “On Style: An Interview with Cinema” (on Library Reserve); contribute to Canvas Discussion.

February 27, 2024 *Rear Window II*
Preparation: Rewatch film; read Tania Modleski on *Rear Window* from *The Women Who Knew Too Much* (on Library Reserve); note for self three scenes worth reviewing together and why; contribute to Canvas Discussion.

February 29, 2024 *The Trouble with Harry*
Preparation: Review study questions and watch film; contribute to Canvas Discussion.

March 5, 2024 *The Wrong Man*
Preparation: Review study questions and watch film; read Hitchcock, “Would You Like to Know Your Future?” (on Library Reserve); contribute to Canvas Discussion.

March 7, 2024 *Vertigo I*
Preparation: Review study questions and watch film; contribute to Canvas Discussion

March 12, 2024 Spring Break

March 14, 2024 Spring Break

March 19, 2024 *Vertigo II*
Preparation: Rewatch film; read Noël Carroll, “*Vertigo* and the Pathologies of Romantic Love” (on Library Reserve); note for self three

scenes worth reviewing together and why; contribute to Canvas Discussion.

March 21, 2024 *North by Northwest I*
Preparation: Review study questions and watch film; read Trauffaut, Chapter 12 (on Library Reserve); note no Canvas contribution for today because of due date for film review.

Film Review due on Thursday, March 21, at 11:00 p.m.

March 26, 2024 *North by Northwest II*
Preparation: Rewatch film; read Stanley Cavell, “*North by Northwest*”(on Library Reserve); note for self three scenes worth reviewing together and why; contribute to Canvas Discussion.

March 28, 2024 Discussion of film reviews and films not (yet) covered in class. Review contributions of classmates. Review list below of possible films for the remaining sessions and give each one some initial thought. No Canvas contribution for today.

April 2, 2024 *The Birds I*
Preparation: Review study questions and watch film; contribute to Canvas Discussion.

April 4, 2024 *The Birds II*
Preparation: Rewatch film; read chapter on *The Birds* from Robin Wood, *Hitchcock’s Films Revisited* (on Library Reserve); contribute to Canvas Discussion.

April 9, 2024 TBD

April 11, 2024 TBD

April 16, 2024 TBD

April 18, 2024 TBD

April 23, 2024 TBD

April 25, 2024 TBD

April 30, 2024 TBD

The seminar paper will be due on the day of our scheduled final exam, Wednesday, May 8, at 11:00 p.m. There will be no final exam.

As you can see, I have left seven sessions open. At any point we may decide to slow down and linger longer with a given film, and we can use the free sessions in that way. Otherwise, we will together choose the remaining films from among the options below, devoting one or two sessions to each film chosen.

One other variable. On April 18, I will be giving a faculty seminar at Ohio University on one of my books and will miss a class. We have two options: (1) we can find another time to meet and make up the class that way, perhaps with pizza or something analogous; or (2) I will arrange some engaging peer activities for you to conduct on your own during the class when I am absent. Option (1) would require unanimous consent.

For our other sessions, here are the films from which we will choose:

The Manxman, 1928
Young and Innocent, 1937
The Lady Vanishes, 1938
Rebecca, 1940
Foreign Correspondent, 1940
Suspicion, 1941
Saboteur, 1942
Lifeboat, 1944
Spellbound, 1945
Stage Fright, 1950
I Confess, 1953
Dial M for Murder, 1954
To Catch a Thief, 1955
The Man Who Knew Too Much, 1956
Psycho, 1960
Marnie, 1964

Principles of Student Learning

The course will be organized in accordance with several common-sense pedagogical principles, most of which were embodied already in Plato's Socratic dialogues and have been given empirical verification in our age:

- *Active Learning:* Students are not passive minds into whose heads content is to be poured. Students learn by becoming involved, asking questions, engaging in discussions, solving problems, defending positions, and writing papers, in short, by energetically devoting themselves to the learning process. Educators speak of active or student-centered learning. Students learn most effectively when they are actively engaged, not simply listening or absorbing material. In fact simply taking an exam, even when you perform poorly, helps you to learn the material. Accordingly, this course will be student-

centered, with considerable focus on student-student discussion, written contributions to a peer sounding board, and paper topics chosen by students.

- *Peer Learning:* Students learn greatly from their peers. You are influenced by the people with whom you spend your time, for good or for ill. Who among your friends awakens your most noble intellectual passions and helps you become a better interlocutor and person? The research shows that the student's peer group is the single greatest source of influence on cognitive and affective development in college. We will enjoy many student-student discussions in which the teacher simply plays a guiding role. You are also encouraged to discuss our various works and questions with one another and with others beyond the classroom. In addition, there will be ample opportunities for peer collaboration.
- *Existential Engagement:* Students learn more when they are existentially engaged in the subject, when they care about the questions under discussion and recognize their significance. If you volunteer in a soup kitchen, your course on the economics of poverty takes on a different meaning. If you spend a semester in Berlin, German history and politics become far more important to you. To that end and because of their intrinsic value, we will interpret the films not only to understand them in their own context, as interesting as that is, but also to ask, to what extent they speak to us today. Can we learn not only *about* these works, but also *from* them? That means relating the works to your past experiences, daily lives, and future aspirations, without falling into a purely subjective interpretation of the meaning.
- *Intrinsic Motivation:* Motivation plays a large role in learning. The best learning comes not from external motivation, seeking external approbation and praise, but from intrinsic motivation, from identification with a vision of wanting to learn.
- *High Expectations and Feedback:* Students learn the most when their teachers have high academic expectations of them and when students receive helpful feedback that supports them in their quest to meet those high expectations. To know what you don't know is to help focus your learning. A combination of being challenged and being supported helps learning immensely. You can be sure that if the coach of an athletic team is nonchalant about physical fitness, discipline, timing, teamwork, and the like, the team will not win many games. So, too, an easy A will not help you in the long run, as you interview for highly competitive postgraduate fellowships or positions at the best graduate schools or with the leading firms. The best way to learn is to shoot very high and to recognize what might still be needed to meet those high aspirations. Detailed feedback and discriminating grades are ways of pointing out strengths and weaknesses to students, challenging them to stretch, so that they are not lulled into thinking that their current capacities cannot be improved, and they needn't learn more.
- *Effortful Learning:* Many think that easier paths to learning make for better learning. In truth, the evidence shows that easier learning is often superficial and quickly forgotten,

whereas effortful learning leads to deeper and more durable learning as well as greater mastery and better applications. For example, trying to solve a problem before being taught a solution leads to better learning. Hard learning, making mistakes and correcting them, is not wasted effort but important work; it improves your intelligence. Striving to surpass your current abilities and experiencing setbacks are part of true learning, which, unlike superficial learning, develops and changes the brain, building new connections and increasing intellectual capacities. For better learning, difficulties are desirable: the harder the effort, the greater the benefit. For example, instead of simply reviewing your notes on the films, you might reflect on the works: What are the key ideas and techniques? How does what I am understanding relate to what I already know? What questions do I have? What arguments speak for and against a given interpretation?

- *Breadth of Context:* If you put what you are learning into a larger context and connect it with what you already know and are learning in your other courses, your learning will be deeper and more stable. If you can connect a story, an idea, or a principle as you uncover it to other stories, ideas, and principles or to what you yourself think, then the stories, ideas, and principles will more likely resonate for you in the future. In our class, seeing connections across works as well as seeing connections between our discussions and discussions and works in other classes as well as your own life will help give you that larger context. The more you know, the more you can learn. Ask yourself, what larger lessons can be drawn from what I am exploring and analyzing.
- *Faculty-Student Contact.* The greatest predictor of student satisfaction with college is frequent interaction with faculty members. Students are more motivated, more committed, and more involved and seem to learn more when they have a connection to faculty members. So take advantage of opportunities to connect with your teachers. Drop in during my office hours (come when you have a need or a question or simply when you would like to chat). Take advantage as well of other opportunities we will find for informal conversations. And don't hesitate to ask for help.
- *Meaningful Investment of Time:* Students who major in disciplines that are less demanding of students' time tend to make fewer cognitive gains in college. Everyone who wants to learn a complex and demanding subject must make a substantial effort. Learning occurs not only during class time. It derives also from the investment you make in learning, the quality of the time you spend reading, thinking, writing, and speaking with others outside of class. For this three-credit seminar you will want to spend at least six hours per week preparing. An advantage you have in this course is that the works are challenging and fun, suspenseful and comic, substantive and light, so your study can be work and pleasure simultaneously.
- *Diversity:* Another learning principle is diversity. When you discover that your roommate is Muslim, you suddenly become more curious about Islam. That is not especially likely at Notre Dame, so we need to cultivate intellectual diversity, engaging works from another era and, to some extent, another culture. In addition, we want to welcome

diversity in our discussions. We want to hear different perspectives from one another, even the most unusual, since thinking outside the box can help us see more clearly. Do not be shy about asking off-the-wall questions or making unusual comments. And don't let contrary views bother you emotionally. All such contributions can be useful, as the process of discovering truth and developing a compelling interpretation involves listening to various perspectives. In addition, many of the works we will study introduce us to different world-views from our own, but precisely in their difference, they may provide interesting antidotes to some of the clichés of the present.

- *Self-Reflection:* Students learn more when they are aware of how they best learn (so that they can focus their energies), what they most lack, and how they can learn more. How can I become a better student? How can I learn to guide myself? We may occasionally have meta-discussions in which we reflect on our discussion at a higher level. Around what central interpretive question did the debate we were just having revolve? Why did we relinquish one interpretation and adopt another? How would we describe the evidence that spoke for and against the various positions? Why was today's discussion particularly successful or less successful? What is helping us learn? The latter question underscores why I have just placed these principles before you.

Film is a medium you will experience your entire life, such that beyond its intrinsic value, the practical goal of developing a skill for your entire life—how to understand and interpret films effectively even as you enjoy them—should heighten motivation. The formal skills you learn in this course will last your entire life.

Learning Goals

1) **Film-Specific Analysis:** Students will become familiar with the questions and categories with which one can most meaningfully interpret and evaluate any film, including film-specific dimensions, including camera, editing, and mise-en-scene. In this way, they will prepare themselves for a life-long engagement with cinema as an art form, becoming not just consumers but also intelligent connoisseurs, persons who enjoy interpreting films as well as discussing films intelligently with other interested persons.

2) **Engagement with Great Works:** Students will become familiar with Hitchcock's fascinating corpus, including his distinction, his development, and his major themes, among others, the fragility and complexity of knowledge and identity, power as a defining element of our age, modes of evil, the conflict of individual and society, complex forms of patriotism, virtues such as courage and love, and the possibility of redemption. As a result, students' capacities to analyze and discuss such themes within and beyond Hitchcock will be enhanced, and they will recognize to what extent great art is a source of knowledge.

3) **Hermeneutic Capacities:** Because film integrates aspects of the other arts, students will learn to explore also non-film-specific dimensions of art, such as irony, reversals, and ambiguities; symbols and other modes of indirect communication; self-reflexive moments; comic and tragic

structures; and historical referents. Students will improve their skills in interpreting, analyzing, and evaluating artworks. They will develop their capacity to ask pertinent and interesting questions, to argue for and against various interpretations, and to evaluate the tenability of various kinds of arguments. Further, they will recognize the extent to which the parts and wholes of great works relate to one another.

4) Formal Skills: Students will advance in their articulate and precise mastery of the English language, both spoken and written, and they will improve their basic communication skills insofar as they accompany the organization and communication of their thoughts. Students will improve their capacities to formulate clear questions, to listen carefully and attentively, to explore ideas through dialogue, to argue for and against differing positions, and to express their thoughts eloquently and persuasively.

5) Intellectual Virtues: In developing their capacities for processing difficult materials, engaging in empathetic and thoughtful listening, and developing their own ideas in engagement with others, students will develop various intellectual virtues essential to a flourishing community of learning, among them, justice, hospitality, diplomacy, civility, humility, courage, perseverance, patience, curiosity, and wonder.

Student Contributions to Learning and Assessment Guidelines

The goals of each assignment and of all evaluation are to improve understanding and performance. For more detailed comments on these assignments and on assessment guidelines, see the Syllabus Supplement (on Canvas).

1) Class Contribution: 30%

Students will be expected to contribute regularly to discussion and to adopt various informal facilitative roles during the semester. Class contribution is not equivalent with the quantity of class participation; instead both quantity and quality will be considered. Because student learning is aided by active student participation in the classroom, students will want to prepare well and contribute regularly and meaningfully to discussions.

To help students develop capacities that stretch them from the purely cinematic to the broadly artistic and the thematic, students are invited to consider choosing early in the semester one area of expertise from each of three dimensions. Students will be encouraged for each film to keep their three topics in mind whenever they are relevant and helpful without of course restricting their preparation and contributions to these areas. The selection is optional because some students may wish to be generalists of sorts and others may wish to change their focus over time, but some focus is recommended. Choices include the following:

- Cinematic Areas of Expertise: camera angles (high, low, canted) and point of view shots; longer shots (from aerial perspectives and extreme long shots to medium shots); closer

shots (from medium shots and medium close-ups to extreme close-ups); camera movement; editing as linkage and parallelism and as dissonance and contrast; shot lengths, including montage, and rhythm; character constellations and the framing of multiple characters; focus (including soft, shallow, deep, and pull), lighting (including shadows), and color; settings, costumes, and props; casting, actors, and the star persona; facial expressions and non-verbal gestures; opening shots and final scenes; Hitchcock cameos; sound, silence, and music, including the relation of sound and image; special effects and signature shots.

- Artistic Areas of Expertise: the MacGuffin, physical objects and symbols; religious moments, including Christian iconography; doubles and reversals; leitmotifs; the appearance/reality dichotomy, role playing, and deception; incongruities and ambiguities; comic moments, including the relation of suspense and comic relief; tragic elements and moments of reconciliation; the narrative arc, including time, repetition, and turning points; levels of realism; self-reflexive moments; surrogate directors; character constellations; minor characters; types of obstacles faced by the hero; dialogical situations; foreshadowing; episodic versus organic moments; suspense and surprise; emotions and the unconscious; genre conventions; production context; historical referents; reception context; unresolved puzzles.
- Thematic Areas of Expertise: identity and identity crises; uncertainty in intersubjective relations; strategies of power and influence; charismatic villains and evil strategies; love (its failure, its fulfillment, its ambiguities); the dialectic of the ordinary and the extraordinary; the proximity of banality and horror; money, poverty, and wealth; nature and technology; apologetic vs. subversive moments; faith and doubt, trust and suspicion; misunderstandings and miscommunications; familial and generational relations; civil society; the state, including the police; complacency and obliviousness; social environment and class; race and otherness; forms of reason; innocence and guilt; grace and providence; the consensus theory of truth and the knowledge-lack of knowledge dichotomy; political ideas, including democratic ideas, authoritarian threats, and relations among states.

2) Regular Assignments: 25%;

Before most classes (there are a few exceptions noted on the calendar above as well as below) students will submit an entry to our online discussion group (via the Discussions tab on Canvas). These need not be especially long; indeed they should not exceed 300 words at the upper limit. A short paragraph will be fine; more words are not always better.

You might respond to a study question, comment on a particular scene, discuss an observation from another student, or ask a question or set of questions that would be productive for the Canvas Discussion or our classroom discussion. (Asking good questions is a very important skill.) You will use the “Discussion” function on Canvas to engage in reading and posting

comments. You will make your first post in advance of our first discussion of *Blackmail*. All responses must be submitted no later than 8:00 on Tuesday and Thursday mornings before class. If you do not post by the deadline but do post before class, you must, if you wish to receive any credit, send your post to my e-mail (mroche@nd.edu).

Students will normally submit individual posts. However, you are free to submit no more than four posts in groups of two, and you may experiment with various partners. Students are free to skip three posts during the course of the semester. It would be wise not to take these three non-posts too early in the semester. Save them for when you might need them.

Along with your entries to the group discussion, you may be asked to submit a small number of written assignments directly to me.

3) Cinematic Analysis: 10%

Students will write one paper on a particular scene of one film or a cinematic or artistic technique as a conveyer of meaning throughout a film or across two or three films. The analysis of approximately 1,000 words (750 to 1,250 words) should focus on the ways in which the language of cinema conveys meaning. For a scene analysis, you will want to consider the number of shots, the content of each shot, editing techniques, camera angles, production design components, lighting design, and any other aspects that help compose the scene. Consider further the significance of the scene in relation to the rest of the film. If you choose a technique across multiple scenes, such as camera angles, cross-cutting, or the relation of image and sound, be sure to convey how the cinematic elements indirectly convey meaning.

Students are free to submit the cinematic analysis as a joint project from two persons.

Students are also free to submit the cinematic analysis as a video contribution, with images or clips. If so, the length should be more or less commensurate, so approximately 6 to 10 minutes, with possible additional time for brief clips.

4) Film Review: 10%

Students are to prepare an analysis of approximately 1,000 words (750 to 1,250 words) on one film that is not currently planned to be part of our collective analysis, though we may choose to return to it at the end of the semester. The analysis should introduce other students to the film by, first, briefly describing it; second, commenting on cinematic strategies; third, analyzing its major themes, including possible ambiguities; and finally, evaluating it as a work of art. The reviews will eventually be posted, so that students can study one another's analysis before our common discussion. Considering the ideas, the form, and the viewing experience, you should give your film one to four stars.

Students are free to submit their film reviews as a joint project of two persons, but in these cases the students will submit two film reviews.

Students are also free to submit the film review as a video contribution, with images or clips. If so, the length should be more or less commensurate, so approximately 6 to 10 minutes, with possible additional time for brief clips.

The choices are below. Hitchcock made 57 feature films. I have selected those that would be most productive. The films in bold are candidates for our undetermined sessions; we will select together some of these films for our final classes.

You can select your film on Canvas, Modules, Film Review Sign-up Sheet. The page can be edited by students, so just add your name beside the film you have chosen. Keep in mind that every student should choose a different film. The sign-up sheet will function on a first come, first served basis.

The Manxman, 1928

The Man Who Knew Too Much, 1934

Secret Agent, 1936

Sabotage, 1937

Young and Innocent, 1937

The Lady Vanishes, 1938

Rebecca, 1940

Foreign Correspondent, 1940

Mr. and Mrs. Smith, 1941

Suspicion, 1941

Saboteur, 1942

Lifeboat, 1944

Spellbound, 1945

The Paradine Case, 1948

Under Capricorn, 1949

Stage Fright, 1950

I Confess, 1953

Dial M for Murder, 1954

To Catch a Thief, 1955

The Man Who Knew Too Much, 1956

Psycho, 1960

Marnie, 1964

Torn Curtain, 1966

Topaz, 1969

Frenzy, 1972 (be aware that this film includes a rape scene that one would not expect to see in earlier Hitchcock films)

Family Plot, 1976

5) Seminar Paper: 25%

Students will submit one longer paper of approximately 10-12 pages (at least 2,500 words).

This longer written assignment will ask students to address one or more films in greater detail. Students are free to choose their topics within the context of the course. Students may analyze one aspect of a film in depth, they may examine one film in its broader historical and cultural context, or they may address more than one film by focusing on a set of formal considerations or on a common or contrasting theme. The essay should, even if it moves beyond film-specific comments, include some film-specific analysis, and it should integrate some secondary literature.

General Guidelines for Papers

- Creative topics and strategies are welcome. Students should not hesitate to think out loud with me about various options before settling on a topic. Starting early is always a wise strategy.
- All papers should be Times New Roman or a similar standard font, 12 point, and double spaced.
- Each paper should have a title and pagination, and you should list at the bottom the number of words.
- You will want to use [MLA style](#). (MLA stands for the Modern Language Association.) This style is widespread in the humanities and relatively simple and user-friendly. The library has reference materials that spell out MLA style, such as the *MLA Handbook* or the *MLA Style Manual*, and there are short versions available on the Web. With permission, students may choose an alternative format.
- Unless we very consciously move to Canvas for assignment submissions, please submit your papers via email (to mroche@nd.edu) as a Word document. In either case, your file name should have three elements: your name, the course number or some such designation, such as Hitchcock, and the paper number (for example, Alice Hitchcock Final Paper). This will make it much easier for me to organize and archive submissions.
- All paper submissions that are more than one hour late will be downgraded a partial grade. A further drop of a partial grade will occur for every 24 hours that passes beyond the due date and time.
- Technology is not an excuse for not submitting work or not submitting work on time. Please save your drafts regularly and back them up to remote devices on a regular basis.

Film Showings

The films we will be viewing as a class are on Library Reserve (to which there is also a link on Canvas). Once you click the title and accept the terms, the video will play in your web browser. You may need to ensure that you have the Quicktime Video plugin installed. OIT recommends that you use Google Chrome or Mozilla Firefox to ensure compatibility. In the unlikely event that you have issues with streaming videos, you can always use a computer in one of the labs on campus.

Under Canvas, Modules, Information on Hitchcock, you will find a List of Hitchcock Films with Availability, which lists how to access all of Hitchcock's films.

Recommended Writing Manuals

In the Humanities Seminar I have traditionally assigned two books, the first very brief and the second longer, but very useful, for writing. The bookstore has copies if you would like to purchase either one. With these two books, you can improve your writing dramatically.

Strunk, William, Jr. and E. B. White. *The Elements of Style*. 4th ed. New York: Pearson, 1999. 978-0205309023. **Sample chapter available on e-reserve: "II. Elementary Principles of Composition" (15-33).** This is also now available online.

Cook, Claire Kehrwald. *Line by Line: How to Edit Your Own Writing*. New York: Houghton, 1985. 978-0395393918. **Sample chapter available on e-reserve: "1. Loose, Baggy Sentences" (1-17).**

Reference Works on Cinema

We will cover a range of film-specific elements as we analyze the films. To that end I have prepared a hand-out on "Basic Terms for Film Analysis" (on Canvas). For students who wish still more guidance on cinematic vocabulary and analysis, you can consult, for example, the following works.

The first two--*A Dictionary of Film Studies*, 2nd ed., by Annette Kuhn and Guy Westwell (New York: Oxford UP, 2012) and *Cinema Studies: The Key Concepts*, 5th ed., by Susan Hayward (New York: Routledge, 2018) are available online via Library Reserves.

Two other works, which you could check out of the Library or obtain inexpensively if you use earlier editions (which for purposes of orientation would be perfectly fine) are *A Short Guide to Writing About Film*, 9th ed., by Timothy Corrigan (London: Pearson, 2014); and *Film Art: An Introduction*, 12th ed., by David Bordwell, Kristin Thompson, and Jeff Smith (New York: McGraw-Hill, 2020). Blending writing and cinematic analysis is a useful short chapter "Style and Structure in Writing," pages 109-126, from *A Short Guide to Writing about Film*, by Timothy J. Corrigan. 6th ed. Pearson, 2007. **The chapter is available via Library Reserves.**

Annotated Hitchcock Bibliography

I have placed an annotated Hitchcock bibliography on Canvas, Modules, Information on Hitchcock, which will surely be useful to you. Be sure to review it at any early date.

Syllabus Supplement

On Canvas you will find the syllabus supplement, which includes the following sections and subsections.

Suggestions for Students

- Useful Books for College Students
- Speaking in Class: Informal Tips

Grading Criteria

- Policy on Attendance and Tardiness
- Grading Scale for the University of Notre Dame
- Criteria for Grading Class Contribution
- Criteria for Grading Canvas Contributions
- Criteria for Grading Papers

University Policies, Guidelines, and Support Structures

- Disability Accommodation
- Support for Student Mental Health at Notre Dame
- Student Privacy Statement
- Writing Center
- Academic Code of Honor
- Generative AI, True Learning, and Academic Integrity