

The Cinematic World of Alfred Hitchcock

Fall 2020

Mark W. Roche

ALHN 33000

ALHN 13000

Logistical Information

Class: Monday and Wednesday afternoons from 2:20 to 3:35 via Zoom.

Office: 349 Decio Hall.

Office Hours: Via Zoom Mondays from 4:00 to 5:00 and Fridays from 2:30 to 4:00.

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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. His ideas carry a special resonance today insofar as he explored sudden and inexplicable threats, fear and isolation, and the need for courage and connections under unexpected and stressful conditions.

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-scène, 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 was designed for Glynn students interested in a year-long academic experience beyond the Humanities Seminar. By petition, Arts and Sciences students beyond Glynn are eligible for enrollment. In the Fall the course satisfies the University Requirement in the Fine Arts and in the spring, via its continuation in "Faith, Doubt, and Reason," the University Requirements in Second Philosophy or Catholicism and the Disciplines. Students may enroll for the full-year experience or simply one semester.

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.

August 10, 2020	<p>Orientation</p> <p>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 humor and his elevation of suspense; review syllabus on Sakai.</p>
August 12, 2020	<p><i>The Lodger: A Story of the London Fog</i></p> <p>Preparation: Watch film; review syllabus on Sakai; and review bold items in “Basic Terms for Film Analysis” on Sakai.</p>
August 17, 2020	<p><i>Blackmail I</i></p> <p>Preparation: Watch film; review non-bold items in “Basic Terms for Film Analysis” on Sakai; contribute to Sakai Forum.</p>
August 19, 2020	<p><i>Blackmail II</i></p> <p>Preparation: Rewatch film; read Lesley Brill on <i>Blackmail</i> from <i>The Hitchcock Romance: Love and Irony in Hitchcock’s Films</i>; note for self three scenes worth reviewing together and why; contribute to Sakai Forum.</p>
August 24, 2020	<p><i>The 39 Steps</i></p> <p>Preparation: Watch film; read Alfred Hitchcock article in the Encyclopædia Britannica (on Library Reserves); contribute to Sakai Forum.</p>
August 26, 2020	<p><i>Shadow of a Doubt I</i></p> <p>Preparation: Watch film; contribute to Sakai Forum.</p>
August 31, 2020	<p><i>Shadow of a Doubt II</i></p> <p>Preparation: Rewatch film; read Roche chapter, “Ambiguities in <i>Shadow of a Doubt</i>” (to be posted on Sakai); note for self three scenes worth reviewing together and why; contribute to Sakai Forum.</p>
September 2, 2020	<p><i>Notorious I</i></p> <p>Preparation: Watch film. Contribute to Sakai Forum.</p>
September 7, 2020	<p><i>Notorious II</i></p> <p>Preparation: Rewatch film; read Donald Spoto chapter on <i>Notorious</i> from <i>The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures</i>; note for self three scenes worth reviewing together and why; contribute to Sakai Forum.</p>
September 9, 2020	<p><i>Rope</i></p> <p>Preparation: Watch film. Note no Sakai contribution for today because of upcoming due date for first project.</p>

Cinematic Analysis due on Thursday, September 10, at 8:00 p.m.

- September 14, 2020 *Rear Window I*
Preparation: Watch film; read Hitchcock, "On Style: An Interview with Cinema"; contribute to Sakai Forum.
- September 16, 2020 *Rear Window II*
Preparation: Rewatch film; read Tania Modleski chapter on *Rear Window* from *The Women Who Knew Too Much*; note for self three scenes worth reviewing together and why; contribute to Sakai Forum.
- September 21, 2020 *The Trouble with Harry*
Preparation: Watch film; contribute to Sakai Forum.
- September 23, 2020 *The Wrong Man*
Preparation: Watch film; read Hitchcock, "Would You Like to Know Your Future?"; contribute to Sakai Forum.

Semester Midpoint (simply FYI)

- September 28, 2020 *Vertigo I*
Preparation: Watch film; contribute to Sakai Forum
- September 30, 2020 *Vertigo II*
Preparation: Rewatch film; read Noël Carroll, "*Vertigo* and the Pathologies of Romantic Love"; note for self three scenes worth reviewing together and why; contribute to Sakai Forum.
- October 5, 2020 *North by Northwest I*
Preparation: Watch film; read Trauffaut, Chapter 12; note no Sakai contribution for today because of upcoming due date for film review.
- October 7, 2020 *North by Northwest II*
Preparation: Rewatch film; read Stanley Cavell, "*North by Northwest*"; note for self three scenes worth reviewing together and why; contribute to Sakai Forum.

Film Review due on Thursday, October 8, at 8:00 p.m.

- October 12, 2020 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 Sakai contribution for today.

October 14, 2020	<i>The Birds</i> I Preparation: Watch film; contribute to Sakai Forum.
October 19, 2020	<i>The Birds</i> II Preparation: Rewatch film; read chapter on <i>The Birds</i> from Robin Wood, <i>Hitchcock's Films Revisited</i> ; contribute to Sakai Forum.
October 21, 2020	TBD
October 26, 2020	TBD
October 28, 2020	TBD
November 2, 2020	TBD
November 4, 2020	TBD
November 9, 2020	TBD
November 11, 2020	TBD

The seminar paper will be due at the closing time of our (yet to be) scheduled final exam slot. There will be no final exam.

As you can see, I have left seven sessions open. At any point we may decide to 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 following options, devoting one or two sessions to each film chosen.

Young and Innocent, 1937
 The Lady Vanishes, 1938
 Rebecca, 1940
 Foreign Correspondent, 1940
 Suspicion, 1941
 Saboteur, 1942
 Lifeboat, 1944
 Spellbound, 1945
 Stage Fright, 1950
 Strangers on a Train, 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
 Frenzy, 1972

Principles of Student Learning

The course will be organized in accordance with several common-sense pedagogical principles, most of which were embodied already by Socrates and which 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, writing and rewriting 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 texts 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 honors seminar you will want to spend more than 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.

Statement on Covid-19

On our first day I will briefly explain why our class is online. Please note that public perception of what an online course is (listening to asynchronous lectures, disengaged learning, taking multiple choice exams, and so forth) differs radically from the experience I hope and expect you will have in this engaging Hitchcock seminar. We will run it very much like a normal seminar, with very active student contributions, break-out discussion groups, and abundant interaction between students and students and teacher and students. In terms of learning, I do not expect to see any deficit at all. The difference with a regular class this fall will be simple: instead of wearing masks and distancing ourselves physically, we will conduct our discussions via Zoom.

Our challenge will be to ensure that Zoom does not hinder engagement and our potential for fostering a community of learning. To that end, I hope we can do at least three things.

First, Hitchcock's films are very much about anxiety, isolation, uncertainty, and dread; a dangerous world, with threats from known and unknown forces; the challenge of making sense of an unexpected and unwilled situation; the need for resilience and courage as well as the assistance of others; living with ambiguity; and faith and hope in providence. I hope that directly or indirectly the ideas in these works will resonate with our current situation.

Second, 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.

Third, I have adjusted the course to offer students more flexibility, which tends to increase engagement and ownership, and more opportunities for collaboration and informal conversation, which will help ensure that the isolation and alienation caused by Covid-19 can be partly offset by our fostering a community of learning with deep intersubjective connections.

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-scène. 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, 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 Grading Criteria” (on Sakai).

1) Class Contribution: 25%

Students will be expected to contribute regularly to discussion and to adopt various informal facilitative roles during the semester, including perhaps co-leading one discussion. We will weigh this option together. 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) students will submit an entry to our online discussion group (via the forums listed under Sakai). 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 Sakai forum or our classroom discussion. (Asking good questions is a very important skill.) You will use the “Forum” function on Sakai 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 Monday mornings by 8:00 or Wednesday mornings by 8:00.

Students are free to submit these posts in groups of two, and you may experiment with various partners, though no more than 50% of your posts should be joint posts. Students are free to skip one post in the first half of the semester and one post in the second half of the semester.

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 or contribution 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.

Please have a brief discussion with me or send me a few sentences via email concerning the focus of your contribution as early as you would like but certainly no later than three days before the assignment is due on September 10. You may choose any Hitchcock film, including those on the list for a possible film review.

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. During the first week I will post a google sheet that will offer students the opportunity to choose their film, one person (or team) per film until all films have been chosen. 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.

Students are free to submit the film review as a joint project of two persons.

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.

Please have a brief discussion with me or send me a few sentences via email concerning the your selection as early as you would like but certainly no later than three days before the assignment is due on October 8.

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 seven undetermined sessions; we will select together some of these films for our final classes.

The Farmer's Wife, 1928
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
Bon Voyage and Aventure Malgache, 1944
Spellbound, 1945
The Paradine Case, 1948
Under Capricorn, 1949
Stage Fright, 1950
Strangers on a Train, 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
Family Plot, 1976

5) Seminar Paper: 30%

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

Starting early is a wise strategy.

Each paper should have a title and pagination.

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. I have a few copies students may borrow upon request. If you have a compelling reason for using a different style, we can discuss options.

All papers should be Times New Roman or a similar standard font, 12 point, and double spaced.

Late submissions of all papers will be downgraded a partial grade (for example, from a B to a B-), with a further drop of a partial grade for each subsequent 24 hours that passes beyond the due date (and time).

Please note that technology is no 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.

Sakai

Some course materials will be placed on Sakai.

Under Resources you will find various materials, including study questions, which you might think of as possible prompts for your Sakai posts.

If you have an issue concerning your use of Sakai, you should first try to access Sakai with a newly opened fresh browser. If you still need help, please contact the Help Desk at oithelp@nd.edu or via phone (574-631-8111). You can also go to their office in 115 DeBartolo Hall. Please have handy the course number as well as my NetID as your instructor [mroche].

Film Showings

The films we will be viewing as a class are on Library Reserve (to which there is also a link on Sakai). Once you click the title and accept the terms, the video will play in your web browser. You 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.

For the availability of all Hitchcock films, please see the List of Hitchcock films under the syllabus supplement on Sakai.

Policy on Attendance

You should attend every class.

Missed classes will be excused only with appropriate documentation or compelling explanations relating to Covid-19 or connectivity. Excused absences for medical or other reasons will not affect your grade in any way.

My standard absence policy is as follows: Up to two unexcused absences will be integrated into the class contribution grade. Three unexcused absences will lead to the reduction of the final grade by one partial unit, for example, from a B to a B-. Four unexcused absences will lead to the reduction of the final grade by two partial units. Five or more unexcused absences will lead to failure of the course. This semester's unusual circumstances may warrant adjustments to this policy, which we can discuss on an individual basis.

Undergraduate Academic Code of Honor

This course will be conducted in accordance with Notre Dame's *Academic Code of Honor*, which is available at <https://honorcode.nd.edu/>. Information on citing sources and avoiding plagiarism is available at <http://libguides.library.nd.edu/scholarly-publishing/plagiarism>

Students are encouraged to discuss readings and films with one another outside of class and should feel free to discuss assignments (including papers) with one another, but the source of all ideas must be revealed fully and honestly. Whenever information or insights are obtained from secondary works or Web sources, students should cite their sources. If drafts are shared with others, for example, for peer-editing in terms of grammar and style, you must note this and describe the extent of the assistance. Also, if you talk about the material with a friend, and that person suggests an idea, you should formally acknowledge that person's idea if you use it in your presentation or paper. If an idea is presented in class discussion, and you wish to reuse it in your paper, you should also acknowledge the source of this idea. Any unacknowledged help will be considered a violation of the honor code.

Disability Accommodation

If you have, or think you may have, a disability, please contact Sara Bea Disability Services, so that we may discern how accommodations can best be implemented in this course. Additional information about Sara Bea Disability Services and the process for requesting accommodations can be found at sarabeadisabilityservices.nd.edu.

Support for Student Mental Health at Notre Dame

Care and Wellness Consultants provide support and resources to students who are experiencing stressful or difficult situations that may be interfering with academic progress. Through Care and Wellness Consultants, students can be referred to the University Counseling Center (for cost-free and confidential psychological and psychiatric services from licensed professionals), University Health Services (which provides primary care, psychiatric services, case management, and a pharmacy), and the McDonald Center for Student Well Being (for problems with sleep, stress, and substance use). For more information, visit care.nd.edu.

Student Privacy Statement

Because there are advantages to widening our circle of discussion, you should feel free to share the course materials I have created with family members and friends, including other members of the Notre Dame community.

However, you should respect the privacy of materials created by your peers unless they have given you written permission to share them beyond members of this course.

To the extent that we record class meetings, a topic we can discuss on day one, we would be doing so to support students who miss class and provide others with useful study aids. Any recordings we make will be available for review through Sakai. The University prohibits anyone from duplicating, downloading, or sharing live class recordings with anyone outside of the course.

Selected Bibliography

E-Reserve

Because of the unusual situation this fall, the Library will not permit faculty to place books on reserve. However, students are free to check out books from the General Collection, such as the ones below or others. When paper writing time commences, I encourage you to share volumes with one another whenever demand exceeds supply. In addition, I have placed on e-reserve a few essays or chapters in addition to those assigned above. Those essays and chapters are indicated below in bold.

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).**

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 Sakai). For students who wish still more guidance on cinematic vocabulary and analysis, you can consult four 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.**

Hitchcock Bibliography

Jane E. Sloan’s *Alfred Hitchcock: A Filmography and Bibliography* (Berkeley: U of California P, 1995) offers an exhaustive bibliography through 1995.

Since 2003 the Hitchcock Zone [<https://the.hitchcock.zone/wiki/Articles>] has been a useful informal resource for secondary literature. However, OneSearch may be your best resource.

Selected Hitchcock Interviews and Writings

Alfred Hitchcock Interviews. Ed. Sidney Gottlieb. Jackson: UP of Mississippi, 2003. **E-reserve:**

Arthur Knight, “Conversation with Alfred Hitchcock” (160-185). A good overview of multiple topics.

Bogdanovich, Peter, ed. *Who the Devil Made It: Conversations with Robert Aldrich, George Cukor, Allan Dwan, Howard Hawks, Alfred Hitchcock, Chuck Jones, Fritz Lang, Joseph H. Lewis, Sidney Lumet, Leo McCarey, Otto Preminger, Don Siegel, Josef von Sternberg, Frank Tashlin, Edgar G. Ulmer, Raoul Walsh*. New York: Knopf, 1997.

Cavett, Dick. “Interview with Alfred Hitchcock.” *The Dick Cavett Show*. June 6, 1972. Web.

Hitchcock on Hitchcock: Selected Writings and Interviews. 2 vols. Ed. Sidney Gottlieb. Berkeley: U of California P, 1995-2015. A very rich resource. Most of the essays and interviews are quite brief. **E-reserve: “After-Dinner Speech at the Screen Producers Guild Dinner (1965)” (1.54-58), a witty speech that will give you a quick sense of Hitchcock’s sense of humor; “The Enjoyment of Fear” (1.116-121), a helpful discussion of suspense; “Would You Like to Know Your Future?” (1.138-141), religious reflections on despair, faith, and providence; and “On Style: An Interview with Cinema” (1.285-302), an unusually rich interview, with comments on cinematic technique.**

Truffaut, François, and Helen G. Scott. *Hitchcock*. New York: Simon and Schuster, 1984. A major work also for Hitchcock’s reception. Sections on virtually every film, where Hitchcock at times talks about the production process. **E-reserve: Chapter 12 (235-257), which covers *The Wrong Man*, *Vertigo*, and *North by Northwest*.**

Selected Biographies of Hitchcock

McGilligan, Patrick. *Alfred Hitchcock: A life in Darkness and Light*. New York: HarperCollins, 2003. The most recent substantial biography. Very straightforward.

Spoto, Donald. *The Dark Side of Genius: The Life of Alfred Hitchcock*. New York: Da Capo, 1999. The most famous Hitchcock biography. Includes criticism of Hitchcock’s relations with women.

Major General Studies of Hitchcock

A Hitchcock Reader. 2nd ed. Ed. Marshall Deutelbaum and Leland Poague. Oxford: Wiley, 2009. A well-regarded collection with essays on most of the films, though more uneven than the other major general studies in this section. Among the strongest chapters are Elizabeth Weis on the first *The Man Who Knew Too Much*, Thomas Hyde on *Spellbound*, and Robert Stam and Roberta Pearson on *Rear Window*. **Also strong and on e-reserve is Stanley Cavell, “North by Northwest” (250-263).**

Allen, Richard. *Hitchcock’s Romantic Irony*. New York: Columbia UP, 2007.

A study deeply attentive to ambiguity and complexities. Arranged by theme and not by individual films, the more common practice in Hitchcock scholarship.

Brill, Lesley. *The Hitchcock Romance: Love and Irony in Hitchcock's Films*. Princeton: Princeton University Press, 1988. An early and enduring work, a humanistic study, with considerable attention to aesthetic and religious dimensions. Excellent analyses, with good attention to cinematic and artistic features. I would rank this is one of the three best books on Hitchcock. **E-reserve: an analysis of *Blackmail*, an excerpt from chapter 4 "Do Not Presume: Irony" (147-163).**

Modleski, Tania. *The Women Who Knew Too Much*. 3rd ed. New York: Routledge, 2015. An important book for weighing Hitchcock's ambivalence toward women. A very strong feminist account of selected films. I would rank this is one of the three best books on Hitchcock. **E-reserve: "The Master's Dollhouse. *Rear Window*" (69-80).**

Rohmer, Eric and Claude Chabrol. *Hitchcock: The First Forty-Four Films*. Trans. Stanley Hochman. New York: Ungar, 1979. An early study that placed considerable focus on Hitchcock as an auteur and as a Catholic.

Rothman, William. *Hitchcock the Murderous Gaze*. Cambridge, Mass.: Harvard University Press, 1997. A very close reading, in some cases frame by frame, of a small selection of Hitchcock's black-and-white films. Good attention to detail.

Spoto, Donald. *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures*. 2nd ed. New York: Anchor, 1992. A short set of substantive reflections on every film. Useful as a quick overview. **E-reserve: "Chapter 18: *Notorious*" (145-155).**

Sullivan, Jack. *Hitchcock's Music*. New Haven: Yale UP, 2006. Although Sullivan's book has a particular focus, it is a superior work, on a level with some of the best Hitchcock volumes. If music and film interest you, you will benefit from it. Moreover, Sullivan covers a good number of films.

Wood, Robin. *Hitchcock's Films Revisited*. New York: Columbia UP, 2002. With the exception of the prefatory material, one of the best books on Hitchcock. Very attentive to cinematic details and larger themes. Very rich interpretations, with the first half focused on close interpretation and the second half, written later in his career, more orientated toward Marx, Freud, and gay studies. I would rank this is one of the three best books on Hitchcock. **E-reserve: "Chapter 7. *The Birds*" (152-172).**

Selected Additional General Studies of Hitchcock

A Companion to Alfred Hitchcock. Ed. Thomas M Leitch and Leland A. Poague. Wiley, 2011. Selected essays. **Available online via the Library.**

- DeRosa, Steven. *Writing with Hitchcock: The Collaboration of Alfred Hitchcock and John Michael Hayes*. New York: Faber, 2001. A production-aesthetic study focusing on *Rear Window*, *To Catch a Thief*, *The Trouble with Harry*, and *The Man Who Knew Too Much*.
- Gehring, Wes D. *Hitchcock and Humor: Modes of Comedy in Twelve Defining Films*. Jefferson: McFarland, 2019. The most focused study of comedy in Hitchcock.
- Haeffner, Nicholas. *Alfred Hitchcock*. New York: Routledge, 2016. More concerned with production and reception aesthetics than most Hitchcock studies.
- Hitchcock and Philosophy: Dial M for Metaphysics*. Ed. David Baggett and William A. Drumin. Peru: Open Court, 2007. A collection of works, some of which are quite good, with others more interested in developing philosophical puzzles than interpreting specific works. **E-reserve: Noël Carroll, “Vertigo and the Pathologies of Romantic Love” (101-114).**
- Humbert, David. *Violence in the Films of Alfred Hitchcock: A Study in Mimesis*. East Lansing: Michigan State University Press, 2017.
- Hurley, Neil P. *Soul in Suspense: Hitchcock's Fright and Delight*. Metuchen, New Jersey: Scarecrow Press, 1993. This is the book most attentive to Hitchcock as a Catholic filmmaker. At times it is more descriptive than analytical, but its general thrust could interest you. **E-reserve: “Chapter VII: Christ Figures—Overt and Covert” (138-156).**
- Kapsis, Robert E. *Hitchcock: The Making of a Reputation*. Chicago: U of Chicago P, 1992. Arguably the most important study of Hitchcock’s reception.
- Leitch, Thomas M. *Find the Director and Other Hitchcock Games*. Athens: University of Georgia Press, 1991.
- Ryall, Tom. *Alfred Hitchcock and the British Cinema*. Urbana: University of Illinois Press, 1986. More focused on production aesthetics, including historical context, than Yacowar’s similarly titled work below.
- Simone, Sam P. *Hitchcock as Activist: Politics and the War Films*. Ann Arbor: UMI Research Press, 1985.
- Singer, Irving. *Three Philosophical Filmmakers: Hitchcock, Welles, Renoir*. Cambridge: MIT Press, 2004.
- Smith, Susan. *Hitchcock: Suspense, Humour and Tone*. London: British Film Institute, 2000.
- Sterritt, David. *The Films of Alfred Hitchcock*. Cambridge: Cambridge UP, 2003.

Weis, Elisabeth. *The Silent Scream: Alfred Hitchcock's Sound Track*. Rutherford: Fairleigh Davidson UP, 1982.

Yacowar, Maurice. *Hitchcock's British Films*. 2nd ed. Detroit: Wayne State UP, 2010. If you choose to write on an early film, Yacowar could be useful, as he has a brief chapter on each British film.

Yanal, Robert J. *Hitchcock as Philosopher*. London: McFarland, 2005.

Selected Essays and Books on Individual Hitchcock Films

Abel, Richard. "Stage Fright: The Knowing Performance." *Film Criticism* 11.1-2 (Fall-Winter, 1986 - 1987): 5-14.

Belton, John. "The Space of Rear Window." *MLN* 103 (1988): 1121-38.

Carroll, Noël. "Vertigo and the Pathologies of Romantic Love." *Hitchcock and Philosophy: Dial M for Metaphysics*. Ed. David Baggett and William A. Drumin. Peru: Open Court, 2007: 101-14. **E-reserve, as noted above.**

Cavell, Stanley. "North by Northwest." *A Hitchcock Reader*. 2nd ed. Ed. Marshall Deutelbaum and Leland Poague. Oxford: Wiley, 2009. **E-reserve, as noted above**

Freedman, Carl. "American Civilization and Its Discontents: The Persistence of Evil in Hitchcock's Shadow of a Doubt." *The Cambridge Companion to Alfred Hitchcock*. Ed. Carl Freedman. New York: Cambridge, 2015: 92-105.

Hyde, Thomas. "The Moral Universe of Hitchcock's *Spellbound*." *A Hitchcock Reader*. 2nd ed. Ed. Marshall Deutelbaum and Leland Poague. Oxford: Wiley, 2009.

Jenkins, Jennifer L. "The Philosophy of Marriage in North by Northwest." *Hitchcock's Moral Gaze*. Albany: SUNY, 2017: 253-69.

Makkai, Katalin, ed. *Vertigo*. New York: Routledge, 2013.

McLaughlin, James. "All in the Family: Alfred Hitchcock's *Shadow of a Doubt*." *A Hitchcock Reader*. Ed. Marshall Deutelbaum and Leland Poague. Ames, Iowa: Iowa State University Press, 1986: 141-152. **E-reserve.**

Paglia, Camille. *The Birds*. London: British Film Institute, 1998.

Pippin, Robert B. *The Philosophical Hitchcock: Vertigo and the Anxieties of Unknowingness*. Chicago: U of Chicago P, 2017.

See also the general works above.

Selected Essays on Aspects of Hitchcock

Allewa, Richard. "The Catholic Hitchcock." *Commonweal* 137.13 (7/16/2010): 14-19.

Carson, Diane. "The Nightmare World of Hitchcock's Women." *Michigan Academician* 18 (1986): 349-356.

Gottlieb, Sidney. "Early Hitchcock: The German Influence." *Framing Hitchcock: Selected Essays from the Hitchcock Annual*. Ed. Sidney Gottlieb and Christopher Brookhouse. Detroit: Wayne State UP, 2002: 35-58.

Lee, Sander. "Existential Themes in the Films of Alfred Hitchcock." *Philosophy Research Archives* 11 (1986): 225-244.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (1975): 6-18. A founding document of feminist film criticism, with some focus on *Rear Window* and *Vertigo*. **E-reserve.**

Naremore, James. "Hitchcock and Humor." *Hitchcock: Past and Future*. Ed. Richard Allen and Sam Ishii-González. New York: Routledge, 2004: 22-36.

Michie, Elsie B. "Unveiling Maternal Desires: Hitchcock and American Domesticity." *Hitchcock's America*. Ed. Jonathan Freedman and Richard Millington. New York: Oxford University Press, 1999: 29-53. Discusses *Shadow of a Doubt* and the second *The Man Who Knew Too Much*. **E-reserve.**

Zirnite, Dennis. "Hitchcock, on the Level: The Heights of Spatial Tension." *Film Criticism* 10.3 (1986): 2-21.

Postscript

Under Sakai, Resources, Syllabus, you will also find the following documents:

- Syllabus Supplement on Grading Criteria (detailed grading criteria for each type of assignment)
- Syllabus Supplement List of Hitchcock Films with Access Information (includes a full list, with access directions for viewing—most are on Library Reserves, but all the extant films are available to you)

Of great value will be other items under Sakai, Resources, including, for example, "Basic Terms for Film Analysis" and "Study Questions Recurring."