

Hitchcock's Cinema

Honors 300TM: Hitchcock's Cinema-section 1W—Spring 2021

Course Identification:	Honors 300TM, section 1W
Number of Credits:	4 credits
Delivery Mode:	Face-to-face
Course Schedule:	Spring 2021, TTH 1-2:35, Hollenbeck 217 Screenings M 6:30, Hollenbeck Ness Auditorium

Prof. Robin Inboden

Contact information: Office—Hollenbeck 106

Office phone: 937-327-7064; **home phone** (937) 390-2541 (use judiciously)

E-mail: rinboden@wittenberg.edu (usually the best way to contact me)

“Office” hours: MW 11:45-1; TTH 3-4, and by appointment

(Because of COVID, I will not be meeting in person in my office, but I will maintain office hours so that you can call or e-mail me to set up a Microsoft Teams meeting or arrange a meeting outdoors; additionally, I am in my office much more than this, so feel free to call or knock!)

Course Description

The class will explore Hitchcock's career, which spans the silent era, the studio era and the rise of independent filmmaking. It will provide students the opportunity to learn about the historical and technological shifts of filmmaking as an art form in the twentieth century.

Overview

Don't get in the shower!

Actually, you probably *won't* be afraid of taking a shower after dissecting the editing of the famous scene in *Psycho*—and you'll also have a much better sense of the real cinema of Alfred Hitchcock. Many viewers, familiar only with *Psycho* and *The Birds*, don't realize that they are late and somewhat anomalous entries in the great director's *oeuvre*. The real Hitchcock is about suspense rather than horror, and even more about questions of romance, trust, morality, insecurity, and self-definition. And all these issues are explored in visual images, words, music and symbolism that make Hitchcock truly worthy of his label as auteur (we'll learn about that, too). And we'll consider the potency of Hitchcock's afterlife—his legacy as a filmmaker, surely, as *Vertigo* has overtaken *Citizen Kane* in *Sight and Sound's* famous survey of the world's greatest films, but also his place in pop culture and as a complex figure in film and cultural history.

Course Expectations and Logistics

In the weeks when we're discussing a particular film (nearly every week), I will show the film in Ness Auditorium at 6:30 p.m. on Monday. I realize that some weeks there may be conflicts with work or other academic obligations, but because of COVID restrictions, I am unable to place copies on reserve in the library. The library does, however, own all of these movies. But because the whole

class's vying for one DVD won't work, I expect you to come to the main showing unless you cannot. Local public libraries may also own many of them or give online access through a service such as Kanopy. Some are also available on streaming services (you can check availability on justwatch.com) or for instant online rental for a small fee. In any case, the most important thing is that everybody has seen the movie before we begin discussion in Tuesday's class.

Learning Goals

In this course, students should learn to

1. describe basic film technique, using appropriate terminology
2. understand Hitchcock's place in film history
3. analyze the role of art in conveying cultural and personal ideas and ideals
4. identify and analyze typical Hitchcockian tropes and techniques
5. express their analytical ideas in academic writing

Texts

The Art of Alfred Hitchcock, by Donald Spoto

Alfred Hitchcock, by Peter Ackroyd

The Internet Movie Database (imdb.com)

The Alfred Hitchcock Geek (alfredhitchcockgeek.com –you can also like this on Facebook)

The MacGuffin Web Page (<http://www.labyrinth.net.au/~muffin/main.html>)

Assignments and Grades

Shot-by-shot analysis	20% of final grade (goal 1)
Short paper #1	20% of final grade (goals 1, 2, 3, 4, 5)
Short paper #2	20% of final grade (goals 1, 2, 3, 4, 5)
Final paper/project	30% of final grade (goals 1, 2, 3, 4, 5)
Final examination	10% of final grade (goals 1, 2, 3, 4)

I will hand out instructions or topics for assignments at least a week before they're due. I will do my best to return graded assignments between one and two weeks after you hand them in.

Grading Scale

While I do not grade papers on a point scale, you can use these numerical values for letter grades to keep track of how you're doing. I will also provide you with descriptive rubrics that I will use in grading each paper.

A	= 93-100	C	= 73-77
A-	= 90-92	C-	= 70-72
B+	= 87-89	D+	= 67-69
B	= 83-86	D	= 63-66
B-	= 80-82	D-	= 60-62
C+	= 77-79	F	= 59 or below

You must complete all major assignments in order to pass this class.

Attendance, Participation, and Engagement

All Wittenberg Honors classes are based on class discussion, critical thinking, and polished writing skills, so active student engagement in the course is vital.

If you do become aware of close contact with a COVID-positive person or if you exhibit symptoms, please follow Wittenberg's COVID protocols:

https://www.wittenberg.edu/sites/default/files/media/student_development/WittenbergHealthResponseProtocol-2020-Rev3.pdf. I must stress that if you have been exposed to COVID or if you are

noticing possible COVID symptoms, you need to stay away from other people and notify the proper people in order to get help and to warn others with whom you may have been in contact.

Please notify me as quickly as possible if you do have to miss class. Students who miss class for *any* reason are still responsible for any missed information or work, and are expected to communicate prior to returning to class and to get notes and handouts from a classmate. With advance notice, I may be able to set up the chance to attend a class remotely, as well. If you fall behind, please let me know as soon as possible so I can help you and we can plan for you to catch up.

It is **your** responsibility to keep alert for changes or clarifications to the syllabus day to day. This will make things run much more smoothly for everyone. You should also check regularly for e-mail notices from me (they will be sent to your Wittenberg e-mail account, so either check that two or three times a day or set it up to forward to an account that you **do** check regularly).

Due Dates

In light of COVID concerns, you will be turning in your papers and other writing as electronic files only. In fairness to all students, please observe the deadlines noted on the syllabus. If something comes up, please ask for an extension before, not after, the due date, and I will consider it. Save your work often and in multiple places, including the cloud and your own flash drive. Computers crash at the worst times. If your computer is old and finicky, I suggest you use one of the computers in a university lab and **save your work to the cloud and to a flash drive**.

Time Commitment

For each hour of classroom or direct faculty instruction, students should engage in at least two hours of out-of-class course-related work each week for approximately fifteen weeks.

Course Policies

1. Please be respectful of and kind to everyone in class discussion and activities.
2. Please turn your phone off or silence it and put it away in your purse or backpack during class. I may sometimes ask you to use a laptop or phone in class to go online, but other than that, put the screens away.
3. No headphones or earbuds on during class. Listen to class—your own thoughts and others'.

4. Always bring the book or article we're discussing that day to class. Take notes! If it's something you didn't understand or a connection that you hadn't made, you should be writing it down!
5. Please follow MLA guidelines in the formatting of your papers: title, page numbers, 12-point standard font, double-space, 1" margins. We will also use MLA documentation format if you cite outside sources in your papers.
6. When sending me any document, please send it as a Word document (.docx preferred) or a PDF; I don't have Pages, and Google docs drive me crazy!
7. In case of any emergency or illness affecting class, I will e-mail you as soon as possible; please let me know if you have an emergency, as well, **especially if I can help.**

Academic Integrity, Plagiarism and Academic Dishonesty

In order to learn anything, you must do your own work, even when it is challenging. Using other people's words or ideas without appropriate citation is, simply, plagiarism, a type of academic dishonesty; Wittenberg University does not take it lightly, nor do I. Wittenberg's own policy explains, "Academic dishonesty is a serious violation of community standards. It undermines the bonds between members of the community and defrauds those who may eventually depend upon our knowledge and integrity." If you have any questions at any time (about this or another class's work), please feel free to ask me for help before you hand in something you're not sure about.

Guidelines and Support Systems for Success

Accessibility and ADA Accommodation

See Student Handbook.

Student Disability and Accessibility Services

Wittenberg University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, learning, chronic health, physical, hearing, vision and neurological, or temporary medical conditions, etc.), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, you must register with the Accessibility Services office by e-mailing accessibilityservices@wittenberg.edu. You can also find information on the Accessibility Services webpage found at www.wittenberg.edu/success. Please note that services are confidential, may take time to put into place, and are not retroactive. The Accessibility Services Office is located in the COMPASS: Sweet Success Center, Thomas Library, on the first floor.

Writing Center

The Wittenberg Writing Center supports students at any stage of the writing process, for any writing assignment. The Writing Center is a free resource on campus, for any writer working on any piece of writing at any stage of the writing process. You can talk with an advisor to brainstorm ideas, clarify arguments, develop evidence, polish prose, or double check citations. The advisors represent a range

of disciplines, and they are practiced at working with you to determine the best way to address an assignment. Consultations will be online and by e-mail this semester. Visit the Center's [website](#) for more information. The Writing Center is located in the lower level of Thomas Library.

Technical Assistance

For help with Moodle, Office 365 or other computing challenges, go to the Solution Center in the Thomas Library (main level, toward the back), or call (937) 525-3801; email: solution@wittenberg.edu. **Regular access to the Wittenberg system is vital for this course.**

Course Communication

The course syllabus, some required readings, assignments, etc. will be posted on Moodle. Be aware of accessing Moodle and completing those readings actively and thoroughly. I will usually contact you via e-mail, using your Wittenberg address. You must check that e-mail regularly (several times a day) or have it forwarded to the e-mail address you do check regularly. If I record class meetings or if we end up having to go remote for some portion of the semester, those meetings and recordings of them will be on Microsoft Teams.

Syllabus Change Statement

The course instructor reserves the right to adjust this syllabus and content to meet the needs of students and to address course outcomes. In the event of substantive changes, students will be notified via an announcement in class, with follow-up via e-mail or Moodle.

IMPORTANT NOTE: I may post additional resources on Moodle. I will try to add those to the syllabus posted on Moodle as I add the resources to Moodle. Be aware that as the semester goes on, this paper syllabus may not be complete, and you should always check the syllabus posted on Moodle for the current activities for each week.

Week of January 18—Film Studies 101

1/19 T Introduction: A Sketch of Film History; film profile of Hitchcock
1/21 R Why Study Film?
Alfred Hitchcock Presents “Lamb to the Slaughter” (in class)
Read Ackroyd 1-26

Week of January 25—Film Studies 101 ½

1/25 M Screening: *The Lodger* (1927)
1/26 T Basic Film Terminology
Readings on Moodle
Use glossary as necessary while reading
1/28 R Looking at Film: discussion of *The Lodger*
Read Spoto 2-10
Read Ackroyd 27-50

Week of February 1—The Possibilities of Sound and Screwball Comedy: *The 39 Steps*

- 2/1 M Screening: *The 39 Steps* (1935)
2/2 T Discussion of *The 39 Steps*
Read Spoto 41-46
2/4 R Read Ackroyd 51-65
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Week of February 8—Hitchcock, not Conrad: *Sabotage*

- 2/8 M Screening: *Sabotage* (1936)
2/9 T Discussion of *Sabotage*
Read Spoto 55-62
2/11 R Read Ackroyd 65-80
*shot-by-shot analysis due
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Week of February 15—duMaurier, Hitchcock, or Selznick? *Rebecca*

- 2/15 M Screening: *Rebecca* (1940)
2/16 T Discussion of *Rebecca*
Read Spoto 81-86
2/18 R Continue discussion
Read Ackroyd 80-90
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Week of February 22—Popular Entertainment or Propaganda? *Foreign Correspondent*

- 2/22 M Screening: *Foreign Correspondent* (1940)
2/23 T Discussion of *Foreign Correspondent*
Read Spoto 88-94
Read Ackroyd 90-102
2/25 R No Class—Scheduled Respite Day
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Week of March 1—“We’re the Same Person”: *Shadow of a Doubt*

- 3/1 M Screening: *Shadow of a Doubt* (1943)
3/2 T Discussion of *Shadow of a Doubt*
Read Spoto 116-127
Read Ackroyd 103-117
3/4 R Continue discussion
*first short paper due
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Week of March 8—Dirty Little Jobs: *Notorious*

- 3/8 M Screening: *Notorious* (1946)
3/9 T Discussion of *Notorious*
Read Spoto 145-155
3/11 R Read Ackroyd 117-138
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Week of March 15—Criss-Cross: *Strangers on a Train*

- 3/15 M Screening: *Strangers on a Train* (1951)
3/16 T Discussion of *Strangers on a Train*
Read Spoto 188-197
3/18 R Continue discussion
Read Ackroyd 138-149
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Week of March 22—Director of Voyeur? *Rear Window*

- 3/22 M Screening: *Rear Window* (1954)
3/23 T Discussion of *Rear Window*
Cornell Woolrich, “Rear Window” (Moodle)
Read Spoto 214-224
3/25 R Continue discussion
Read Ackroyd 149-180
*second paper due
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Week of March 29—Complete Control: *Vertigo*

- 3/29 M Screening: *Vertigo* (1958)
3/30 T Discussion of *Vertigo*
Read Spoto 264-299
Read Mulvey, “Visual Pleasure and Narrative Cinema” (Moodle)
4/1 R Continue discussion
Read Ackroyd 180-191
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Week of April 5—Cold War Innocence: *North by Northwest*

- 4/5 M Screening: *North by Northwest* (1959)
4/6 T Discussion of *North by Northwest*
Read Spoto 301-311
4/8 R Continue discussion
Read Ackroyd 191-196
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Week of April 12—Stay Out of the Shower! *Psycho*

- 4/12 M Screening: *Psycho* (1960)
4/13 T Discussion of *Psycho*
Read Spoto 313-327
4/15 R Continue discussion
Read Ackroyd 196-260
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Week of April 19—"Hitchcockian" Becomes an Adjective

- 4/19 M Screening: *Charade* (1963)
4/20 T Discussion of *Charade*
4/22 R Continue discussion
Reading on Moodle
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Week of April 26—Homage to Hitchcock

- 4/26 M Screening: *Dead Again* (1991)
4/27 T No Class—Scheduled Respite Day
4/29 R Discussion of *Dead Again* and Hitchcock's influence
Reading on Moodle
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Week of May 3—The End

- 5/4 T In-class Screening: *Hitchcock/Truffaut* (2015)
Conclusion
*third paper due
5/8 Sat **Final Examination**
8-11 a.m.