ASU ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

(ONE COURSE PER FORM)

1.) DATE: **08/06/2012**	2.) COMMUNITY COLLEGE: **Maricopa Co. Comm. College District**

3.) COURSE PROPOSED: Prefix: **HUM** Number: **216** Title: **The Films and Career of Alfred Hitchcock** Credits: **3**

CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;

Prefix: Number: ; Prefix: Number: ; Prefix: Number:

4.) COMMUNITY COLLEGE INITIATOR: **GARY ZARO** PHONE: **602-787-6553** FAX: **602-787-7285**

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:

Core Areas: **Humanities and Fine Arts (HU)** Awareness Areas: **Select awareness area...**

6.) **On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.**

7.) DOCUMENTATION REQUIRED

☒ Course Description
☒ Course Syllabus
☒ Criteria Checklist for the area
☒ Table of Contents from the textbook required and/or list or required readings/books
☒ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:

☒ DEC**FMS**prefix
☐ Elective

Current General Studies designation(s):

Effective date: **2013 Spring** Course Equivalency Guide

Is this a multi-section course? ☒ yes ☐ no

Is it governed by a common syllabus? ☒ yes ☐ no **District-wide course competencies / outline**

Chair/Director: **BONNIE LOSS** Chair/Director Signature:

AGSC Action: Date action taken: ☐ Approved ☐ Disapproved

Effective Date:

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.			
YES	**NO**		**Identify Documentation Submitted**
☐	☐	**1.** Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
☒	☐	**2.** Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Course Description; Course Competencies; Course Outline; Syllabus; Textbook Table of Contents
☐	☐	**3.** Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
☐	☐	**4.** In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
☐	☐	**a.** Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
☒	☐	**b.** Concerns aesthetic systems and values, literary and visual arts.	Course Competencies; Course Outline; Syllabus; Textbook Table of Contents
☒	☐	**c.** Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Course Competencies; Course Outline; Syllabus; Textbook Table of Contents
☐	☐	**d.** Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.	
		• Courses devoted **primarily** to developing skill in the use of a language – **<u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u>**	

Course Prefix	Number	Title	Designation
HUM	216	The Films and Career of Alfred Hitchcock	**HU**

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	HUM 216 focuses on the career, films, and cinematic and cultural influence of acclaimed director Alfred Hitchcock. Students analyze written texts including the Spoto biographies, the Truffaut interviews with Hitchcock, as well as the screenplays by Steinbeck, Thornton, Hecht, and others. Students will also analyze visual texts by viewing several of Hitchcock's films across his career in order to understand the fundamental and pervasive influence Alfred Hitchcock had on the development of modern film. Furthermore, this particular analysis will identify recognizable traits in the filmmaker's tradition, variety of genres, influences from other filmmakers and filmmaking styles, and finally analyzing the impact and application of Hitchcock's style on contemporary filmmakers. These varied analyses will be in the format of group discussions and individual written assignments.	**Course Description:** Focuses on the career, films, and cinematic and cultural influence of acclaimed director Alfred Hitchcock. Includes the director's cinematic innovations, techniques, major films, and his influence on modern filmmakers. **Course Competencies:** 2. Evaluate the influence of German Expressionism in Hitchcock's films 3. Evaluate the influence Eisenstein, Kuleshov, and Pudovkin in Hitchcock's films 4. Describe Hitchcock's early silent era and auteur style 8. Explain common motifs and stylistic elements in Hitchcock's films 9. Describe Hitchcock's use of genres such as suspense, thriller, romance, comedy, and horror 10. Explain Hitchcock's global influence on other filmmakers **Course Outline:** Sections II, III, IV, VI, VII, VIII, X, XI **Textbook Chapters (chapters may be altered depending on the films chosen for study):** 1 – The Silent Films 3 – Early Sound Films 4 – *The 39 Steps* 8 – *The Lady Vanishes* 10 – *Rebecca* 11 – *Foreign Correspondent*

		15 – *Shadow of a Doubt* 16 – *Lifeboat* 17 – *Spellbound* 18 – *Notorious* 20 – *Rope* 23 – *Strangers on a Train* 26 – *Rear Window* 27 – *To Catch a Thief* 31 – *Vertigo* 32 – *North by Northwest* 33 – *Psycho* 34 – *The Birds* 35 – *Marnie* 38 -- *Frenzy* **Sample Assignments:** 1. Students will watch a Hitchcock film not screened in class and write a 4-5 page paper analyzing how the film is ***or*** is not indicative of the cinematic techniques associated with Hitchcock (i.e. wrong man scenario, MacGuffins, icy blondes, suave leading men, misogyny, violence, mother/son relationships, morality, suspense, voyeurism, etc.) 2. Students will watch a film by another filmmaker and write a 4-5 page paper analyzing how the film is inspired by the cinematic techniques associated with Hitchcock (i.e. wrong man scenario, MacGuffins, icy blondes, suave leading men, misogyny, violence, mother/son relationships, morality, suspense, voyeurism, etc.)
4.b. Concerns aesthetic systems and values, literary and visual arts.	Alfred Hitchcock is one of the most influential filmmakers of all time, as only he and Walt Disney have their name associated with a specific genre of film. The course explores the cultural, artistic, historical, and aesthetic influence of Alfred Hitchcock's films and filmmaking style. As a result of this exploration, students will be able to deconstruct and analyze Hitchcock's films and understand their legacy and influence on contemporary films and filmmakers. Students examine the major influences on the	**Course Description:** Focuses on the career, films, and cinematic and cultural influence of acclaimed director Alfred Hitchcock. Includes the director's cinematic innovations, techniques, major films, and his influence on modern filmmakers. **Course Competencies:** 1. Summarize Hitchcock's life and career. 2. Evaluate the influence of German Expressionism in Hitchcock's films

	development of Hitchcock's creative vision and aesthetic values. They will also learn about the director's cinematic innovations, techniques, major films, and how they influence modern U.S. and global cinema in the works of Spielberg, DePalma, Tarantino, and Almodovar among others.	3. Evaluate the influence Eisenstein, Kuleshov, and Pudovkin in Hitchcock's films 4. Describe Hitchcock's early silent era and auteur style 6. Explain Hitchcock's move to Hollywood and the Studio System 8. Explain common motifs and stylistic elements in Hitchcock's films 9. Describe Hitchcock's use of genres such as suspense, thriller, romance, comedy, and horror 10. Explain Hitchcock's global influence on other filmmakers **Course Outline:** Sections I, II, III, IV, VI, V, VI, VII, VIII, IX, X, XI **Textbook Chapters (chapters may be altered dependent on the films chosen to study):** 1 – The Silent Films 3 – Early Sound Films 4 – *The 39 Steps* 8 – *The Lady Vanishes* 10 – *Rebecca* 11 – *Foreign Correspondent* 15 – *Shadow of a Doubt* 16 – *Lifeboat* 17 – *Spellbound* 18 – *Notorious* 20 – *Rope* 23 – *Strangers on a Train* 26 – *Rear Window* 27 – *To Catch a Thief* 31 – *Vertigo* 32 – *North by Northwest* 33 – *Psycho* 34 – *The Birds* 35 – *Marnie* 38 -- *Frenzy* **Sample Assignments:** 1. Students will watch a Hitchcock film not screened in class and write a 4-5 page paper analyzing how the film is ***or*** is not indicative of the cinematic techniques associated with Hitchcock (i.e. wrong man scenario, MacGuffins, icy blondes, suave leading men, misogyny, violence, mother/son

		relationships, morality, suspense, voyeurism, etc.) 2. Students will watch a film by another filmmaker and write a 4-5 page paper analyzing how the film is inspired by the cinematic techniques associated with Hitchcock (i.e. wrong man scenario, MacGuffins, icy blondes, suave leading men, misogyny, violence, mother/son relationships, morality, suspense, voyeurism, etc.)
4.c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	A director's beliefs about the factors important for positive aesthetic experiences are shaped by historical and contemporary movements. Thus, the course emphasizes aesthetic experience by examining major artistic and philosophical influences on Hitchcock's work (e.g., German Expressionism and Soviet editing principles). In addition, the aesthetic experiences of viewers depend importantly on the manner in which the director uses current technology to express and reveal his or her creative vision. Hitchcock used the rapidly evolving technology of filmmaking in highly innovative ways; and these techniques continue to have a major impact on modern filmmakers. Hitchcock's initial move to the U.S. was primarily motivated by the technical innovations in Hollywood that studios in England did not possess. He was particularly fascinated with American lighting techniques for developing depth and space within the shots. Hitchcock's Expressionistic leanings reflect his formative years during this particular art movement's major period. His use of chiaroscuro lighting mirrors the use of that technique by early German filmmakers and of course to the painting techniques used by artists of the Renaissance and Baroque. Hitchcock was also one of the innovators in using color film and adapting new lighting schemes to	**Course Description:** Focuses on the career, films, and cinematic and cultural influence of acclaimed director Alfred Hitchcock. Includes the director's cinematic innovations, techniques, major films, and his influence on modern filmmakers. **Course Competencies:** 1. Summarize Hitchcock's life and career. 2. Evaluate the influence of German Expressionism in Hitchcock's films 3. Evaluate the influence Eisenstein, Kuleshov, and Pudovkin in Hitchcock's films 4. Describe Hitchcock's early silent era and auteur style 6. Explain Hitchcock's move to Hollywood and the Studio System 8. Explain common motifs and stylistic elements in Hitchcock's films 9. Describe Hitchcock's use of genres such as suspense, thriller, romance, comedy, and horror 10. Explain Hitchcock's global influence on other filmmakers **Course Outline:** Sections I, II, III, IV, VI, V, VI, VII, IX, X, XI **Textbook Chapters (chapters may be altered dependent on the films chosen to study):** 1 – The Silent Films 3 – Early Sound Films

	adapt to this new media. He was also an innovator in the use of sound and music in his films. Most famous are the strings-only composition by his frequent collaborator, Bernard Herrmann, in *Psycho*, and his use of electronically produced sounds and music in *The Birds*. Perhaps most remarkable was the set design of surrealist artist Salvador Dali's dream sequence in *Spellbound*, a noteworthy instance of two artists of different mediums collaborating on a single project.	4 – *The 39 Steps* 8 – *The Lady Vanishes* 10 – *Rebecca* 11 – *Foreign Correspondent* 15 – *Shadow of a Doubt* 16 – *Lifeboat* 17 – *Spellbound* 18 – *Notorious* 20 – *Rope* 23 – *Strangers on a Train* 26 – *Rear Window* 27 – *To Catch a Thief* 31 – *Vertigo* 32 – *North by Northwest* 33 – *Psycho* 34 – *The Birds* 35 – *Marnie* 38 -- *Frenzy*

Official Course Description: MCCCD Approval: 2-22-2011

HUM216 2011 Spring - 9999 LEC 3.0 Credit(s) 3.0 Period(s) 3.0 Load Acad

The Films and Career of Alfred Hitchcock

Focuses on the career, films, and cinematic and cultural influence of acclaimed director Alfred Hitchcock. Includes the director's cinematic innovations, techniques, major films, and his influence on modern filmmakers.

Prerequisites: None.

Go to Competencies Go to Outline

MCCCD Official Course Competencies:

HUM216 2011 Spring - 9999 The Films and Career of Alfred Hitchcock

1. Summarize Hitchcock's life and career (I, II, V, IX, X, XI)
2. Evaluate the influence of German Expressionism in Hitchcock's films (III, IV)
3. Evaluate the influence Eisenstein, Kuleshov, and Pudovkin in Hitchcock's films (II, VI, VII)
4. Describe Hitchcock's early silent era and auteur style (I, II, III, IV)
5. Identify Hitchcock's British sound era films (III, IV)
6. Explain Hitchcock's move to Hollywood and the Studio System (IV, V, IX)
7. Identify Hitchcock's major American films (V, VI, VII)
8. Explain common motifs and stylistic elements in Hitchcock's films (III, IV, V, VII, VIII, X, XI)
9. Describe Hitchcock's use of genres such as suspense, thriller, romance, comedy, and horror (III, IV, V, VI, VII, VIII, X)
10. Explain Hitchcock's global influence on other filmmakers (VII, X, XI)

Go to Description Go to top of Competencies

MCCCD Official Course Outline:

HUM216 2011 Spring - 9999 The Films and Career of Alfred Hitchcock

I. Early Life
   - A. Parental influence
   - B. Jesuit education
   - C. Interest in technology
   - D. Early interest in film
   - E. Famous Players Lasky Production Company
     1. Designs film sets
     2. Creates film titles
     3. Meets Alma Reville
     4. Begins directing
   - F. Auteur

II. Silent Era
   - A. The Number 13
   - B. The Pleasure Garden

1. Made in Germany
2. Influence of German Expressionism

C. The Lodger
1. Formal elements
2. Establishes common themes and motifs

D. Soviet editing principles

III. Styles, Motifs, Themes, and Trademarks
A. Suspense
B. Crosscutting and shot variation
C. Cameo appearances
D. Wrong man scenario
E. Possessive mothers/submissive sons
F. Violence towards women
G. Sexual humiliation of women
H. Blonde female characters
I. Trains
J. MacGuffins
K. Dark humor
L. Studio filming vs. location filming
M. Duality
N. Moral ambiguity
O. Homoeroticism
P. Murder

IV. British Sound Films
A. The Lady Vanishes
B. Sabotage
C. Secret Agent
D. The Man Who Knew Too Much
E. The 39 Steps
F. Hollywood calls

V. Move to America
A. Rebecca
B. Selznick relationship
C. Studio System
D. Foreign Correspondent
E. Shadow of a Doubt
F. Notorious

VI. Experiments in Filmmaking
A. Lifeboat
B. Rope
C. Rear Window
D. The Birds

VII. Artistic Pinnacle
A. Strangers on a Train
B. Vertigo
C. To Catch a Thief
D. North by Northwest

E. Psycho
F. Alfred Hitchcock Presents

VIII. The Last Films
A. Marnie
B. Frenzy
C. Family Plot

IX. Career Twilight
A. Power at Universal
B. Personal Life
C. Honorary Knighthood
D. Health problems
E. Award nominations
F. American Film Institute (AFI) Honor
G. Last days
H. Death

X. Legacy
A. The Hitchcock genre
B. Master of suspense
C. Slasher films
D. Always the auteur

XI. Inspiration
A. DePalma
B. Spielberg
C. Tarantino
D. Raimi
E. Shyamalan
F. Others

Go to Description Go to top of Competencies Go to top of Outline

HUM 216: The Films and Career of Alfred Hitchcock

Paradise Valley Community College
Spring 2012; TR 12:30-1:45 PM
Section 38542; Room M112
Office Hours: M 2:00-3:00 PM; TR 9:00-10:00 AM;
F by appointment

Instructor: Prof. Gary Zaro
gary.zaro@pvmail.maricopa.edu
Office: M172
Phone: (602) 787-6553

REQUIRED TEXT: *The Art of Alfred Hitchcock* by Donald Spoto, 2nd edition.

COURSE DESCRIPTION

This course will focus on the career, films, and cinematic and cultural influence of director Alfred Hitchcock.

COURSE OBJECTIVES

Students will recognize Alfred Hitchcock as one of the most influential filmmakers of all time. Only he and Walt Disney have their name associated with a specific genre of film. Hitchcock created innovative techniques in storytelling, fluid camera work, and suspense. The student will analyze in depth several of the director's most important films technically, thematically, and for the impact on world cinema. Students will also examine the director's life and its influences on his films and filmmaking techniques. Students will be able to deconstruct and analyze Hitchcock's films orally and in formal writing assignments in addition to exams.

REQUIREMENTS

1. One 2-3 page critique analyzing the stylistic and technical elements of a Hitchcock film viewed outside of class. Typed, double-spaced, stapled, one inch margins all around. The assignment is attached.
2. Midterm and Final exams. Students MUST provide a Scantron Answer Form No. **19641** for EACH exam, a No. 2 pencil, and a Blue Book. These can be purchased at the campus bookstore. You CANNOT take an exam without these!
3. Class participation. The class is centered on the viewing and discussing of films. Students are expected to give their full attention to the films and to actively participate in discussions.

COURSE POLICIES

• Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Disability Resource Center (KSC 119) (602-787-7170).

• Students are responsible for knowing the course requirements and policies included in this syllabus. Students will be notified by the instructor of any changes in course requirements, due dates, or policies.

• Students are responsible for knowing and following the policies included in the Paradise Valley Community College Catalog and the Paradise Valley Community College Student Handbook & Planner.

• Students are expected to abide by the *Code of Conduct* as stipulated in the Paradise Valley Community College Catalog.

HUM 216: The Films and Career of Alfred Hitchcock

• Keep all graded work until the semester is over. Recording classes is strictly forbidden.

• Students may receive 10 points of extra credit by attending ONE film from ONE of the following campus film festivals:
The Film Festival @ PVCC (1/25, 2/2, 2/8, 2/22, or 3/7); Free admission
Desperado Film Festival (1/27, 1/28, or 1/29); Admission is charged
Student Film Festival (Date in May TBA); Free admission
To get the extra credit, you must have the facilitator of the film you attend sign your program from that film. The signed program (with your name on it) is due the class after you see the film.

• It is the student's responsibility to ask the instructor for any handouts that may have been missed because of late arrival or absences, and to keep abreast of schedule changes.

• There will be no formal reviews given before the exams. Therefore, it is the student's responsibility to take detailed notes, watch all of the assigned films, and fully comprehend the reading assignments. Students are encouraged to ask questions and to see the instructor for help outside of class.

• Students caught cheating on exams or assignments will receive a zero on that assignment and be immediately withdrawn from the class, and will be referred to the college administration for possible further disciplinary action.

• Plagiarism will not be tolerated, and students caught plagiarizing will be subject to the actions in the above paragraph. The PVCC Student Handbook states, "Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism."

• There are **NO EXCEPTIONS** to these policies. Read these policies carefully and follow them **EXACTLY!!!**

ATTENDANCE AND EXAMS

• Attendance and punctuality are vital. If a student is absent from class more than three times, the instructor reserves the right to withdraw the student from the course. Arriving late and leaving early from class are considered absences. Extenuating circumstances will always be considered, although documentation from the student may be necessary. Students may lose Participation points due to absences, tardies, or leaving class early.

• Missed exams may ONLY be made up due to official absences as defined by PVCC. The college defines official absences to include **ONLY** the following: Official activity of the college, jury duty, subpoenas, death of an immediate family member, and religious holidays.

HUM 216: The Films and Career of Alfred Hitchcock

• With the exception of death of an immediate family member, exams missed due to an official absence must be taken **BEFORE** the scheduled exam date. It is the student's responsibility to make arrangements with the instructor at least two weeks in advance. In the case of the death of an immediate family member, the student will arrange with the instructor to take the exam upon their return to class.

• All other absences than those stipulated above are **UNOFFICIAL**. The college does **NOT** define as official absences such circumstances as the following: work, illness, personal emergencies, transportation problems, and childcare problems.

WITHDRAWAL FROM CLASS

Although the instructor *may* withdraw a student who stops attending class, responsibility for official withdrawal rests with the student. The last day for student initiated withdrawal *without* the instructor's signature is **February 24, 2012**. The last day for student initiated withdrawal *with* the instructor's signature is **April 6, 2012**. **NO** students will be withdrawn after this date. Students withdrawing with a grade of D or F may be given a Y (withdraw failing).

VIEWING ETIQUETTE

Food and beverages can easily ruin a film for those around you, as well as the carpet, so please do not bring them to class. Also, if you must leave the room during a viewing, please open and close the door quietly. Courtesy is important, so please do not talk during the films. **Please turn off your cell phones during class. This includes NO text messaging during class!**

CONTACTING YOUR PROFESSOR

Feel free to contact me anytime you want. You may come by my office anytime, but making an appointment is always best to insure I will be there. If you call me and I'm not in, please leave a message with your full name and phone number. If you email me I will always email you back, so if you don't hear back then I did not receive your email. Please state which class you are in when sending emails or leaving voice mail. Voice mails and emails left over the weekend will be returned on Monday.

HUM 216: The Films and Career of Alfred Hitchcock

GRADING

Midterm Exam	150 Points
Final Exam	150 Points
Critique	100 Points
Participation	50 Points
Course Total	450 Points

FINAL COURSE GRADES

A 405-450 Points
B 360-404 Points
C 315-359 Points
D 270-314 Points
F 0-269 Points

CONTESTING A GRADE

Wait at least twenty-four hours after receiving your grade before making an appointment to meet with the instructor in his office. You are advised to review your class notes and reading assignments. At the meeting, the entire assignment will be open to review, not just the points you are contesting. You have ten working days after the grade is assigned to request a review of the grade. After ten working days, you may still discuss your work with the instructor, but your grade will be final.

SUCCESS IN THIS COURSE

You are responsible for the grade you will earn in this class. It is strongly recommended that you keep track of your grade progress in this class, and if you have questions about it or need help, you will need to contact the instructor. Students need to take notes and completely understand all of the reading assignments. All due dates are firm, and while my expectations of you are high, I am always willing and available to help you throughout the semester. No additional assignments outside of this syllabus will be given to help students wishing to bring up their grades. Also, the films shown in this class are not shown for your personal entertainment, but rather as academic examples of cinema to be analyzed and critiqued in a scholarly manner.

COURSE ADVISEMENT

As this course examines contemporary cinema, some of the films shown contain graphic violence, profanity, nudity, and sexual content. If this presents a concern to the student they will need to reconsider enrollment in this course. No substitute or alternative films or assignments will be given if a student does not want to watch a film presented in class. Please see the instructor with any questions you may have regarding this. Finally, you must be at least 17 years of age to be enrolled in this class. If you're not you must notify the instructor immediately.

HUM 216: The Films and Career of Alfred Hitchcock

Readings are to be completed either before or right after the film is scheduled for screening. Please note that changes may be necessary, including films, to meet the needs of the class.

JAN. 17-19	Introduction Review Syllabus Chapters 1 and 4	THE 39 STEPS (1935, 86 min.)
JAN. 24-26	Chapter 8	THE LADY VANISHES (1938, 96 min.)
JAN. 31- FEB. 2	Chapter 11	FOREIGN CORRESPONDENT (1940,120)
FEB. 7-9	Chapter 15	SHADOW OF A DOUBT (1943, 108 min.)
FEB. 14-16	Chapter 18	NOTORIOUS (1946, 101 min.)
FEB. 21-28	Chapter 16 Chapter 20	LIFEBOAT (1944, 96 min.) ROPE (1948, 80 min.)
MAR. 1	**MIDTERM EXAM**	****MUST be taken as scheduled!**
MAR. 6-8	Chapter 23	STRANGERS ON A TRAIN (1951, 101m)
****MAR. 12-16 SPRING BREAK****		
MAR. 20-22	Chapter 26	REAR WINDOW (1954, 112 min.)
MAR. 27-29	Chapter 31	VERTIGO (1958, 129 min.)
APR. 3-5	Chapter 32	NORTH BY NORTHWEST (1959, 131m)
APR. 10-12	Chapter 33	PSYCHO (1960, 109 min.)
APR. 17-19	Chapter 34	THE BIRDS (1963, 119 min.)
APR. 24-26	Chapter 35 **CRITIQUE DUE APRIL 26 – NO LATE PAPERS ACCEPTED!**	MARNIE (1964, 130 min.)
MAY 1-3	Chapter 38	FRENZY (1972, 116 min.)
MAY 10	**FINAL EXAM, 9:30AM-11:20AM **MUST be taken as scheduled!**	

HUM 216: The Films and Career of Alfred Hitchcock
Film Critique

Critique: All critiques MUST by typed, double-spaced, using a 12-point font and no fancy font styles, and 2-3 pages in length. Papers will be graded on content, spelling, grammar, and punctuation. Do not make handwritten corrections. No extra spacing between the title (yes, your critique needs a title) and the body of the paper or between paragraphs. Papers should follow a standard format for a persuasive or argumentative essay. Late papers will **NOT** be accepted. Please do not put your critique in a folder or use a cover page, but staple it and identify it with the following information in the upper left or right hand corner of your first page:

Your Name
HUM 216, The Films and Career of Alfred Hitchcock
Due Date

Assignment: Choose an Alfred Hitchcock film to watch that we are NOT scheduled to view in class. You will analyze how the film is ***or*** is not indicative of the cinematic techniques associated with Hitchcock (i.e. wrong man scenario, MacGuffins, icy blondes, suave leading men, misogyny, violence, mother/son relationships, morality, suspense, voyeurism, etc.) Develop a clear thesis statement based on your viewing and analysis of the film. Support your thesis with specifically described scenes from the film. 100 points possible.

Hint: Include the film's title and pertinent information in the first paragraph. Film titles are always underlined or italicized. Don't get carried away with retelling the plot. Remember, a critique is not a review it is an analysis of a particular aspect of a film. In this case, you are analyzing how the film you have selected was ***or*** was not made in a typical style by Hitchcock. You are expected to demonstrate in this paper a clear and deep understanding of the techniques, styles, and filmmaking motivations of Alfred Hitchcock. Please make your work original and do NOT rely on your textbook for information (I read it too!) Critiques are due on the date listed on your syllabus.

If you have difficulty with writing, you are strongly encouraged to get assistance at the Learning Support Center in E Building (across from the library). They can help with your writing skills, but you must make an appointment with them in advance and bring your rough draft with you. Their number is 602-787-7180.

Paradise Valley Community College's Definition of Plagiarism: Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism. -PVCC Student Handbook. 2008/2009. p. 177

Films: Choose any film directed by Alfred Hitchcock that we are NOT scheduled to view in class (see the class schedule). There is a complete Hitchcock filmography at the back of your book to help you choose a film for this assignment.

Spoto, Donald. *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures.* 2nd ed. New York: Doubleday, 1992.

Table of Contents

ch. 1. Silent films
ch. 2. Blackmail
ch. 3. Early sound films
ch. 4. 39 steps
ch. 5. Secret agent
ch. 6. Sabotage
ch. 7. Young and innocent
ch. 8. Lady vanishes
ch. 9. Jamaica Inn
ch. 10. Rebecca
ch. 11. Foreign correspondent
ch. 12. Mr. and Mrs. Smith
ch. 13. Suspicion
ch. 14. Saboteur
ch. 15. Shadow of a doubt
ch. 16. Lifeboat
ch. 17. Spellbound
ch. 18. Notorious
ch. 19. Paradine case
ch. 20. Rope
ch. 21. Under capricorn
ch. 22. Stage fright
ch. 23. Strangers on a train
ch. 24. I confess
ch. 25. Dial M for murder
ch. 26. Rear window
ch. 27. To catch a thief
ch. 28. Trouble with Harry
ch. 29. Man who knew too much
ch. 30. Wrong man
ch. 31. Vertigo
ch. 32. North by Northwest
ch. 33. Psycho
ch. 34. Birds
ch. 35. Marnie
ch. 36. Iron curtain

ch. 37. Topaz
ch. 38. Frenzy
ch. 39. Family Plot