Expressive Culture: Film Cantor 200 Monday and Wednesday, 2.00-4.00 Fall 2004
Hitchcock, Modernism, and Mass Culture
Professor Richard Allen. Richard.Allen@nyu.edu

This course is designed as an introduction to film aesthetics and to the place of film in twentieth century culture through a study of the films of Alfred Hitchcock.

Teaching Assistants:
Lucas Hilderbrand
Thur 02: 9:30-10.45 rm 639; 03: 11.00-12.15 rm 639
Torey Liepa
Fri 04: 9:30-10.45 rm 639; 05: 11.00-12.15 rm 639
Cecilia Sayad
Fri 06: 12.30-1.45 rm 639; 07: 2.00-3.15 rm 639

All Sections meet in Room 639 Cinema Studies Department 721 Broadway 6th Floor.

Course Books:
Required Reading, General (Available at NYU Bookstore)

Required Reading, Hitchcock (Available at NYU Bookstore)

Additional readings distributed electronically.

Course Requirements
Sections 25% (Attendance Participation and Reading Reports)
Test #1 25% (In section, week 6)
Test #2 25% (in section, week 11)
Test #3 25% (In class, final week)

Sections are crucial to the class: attendance is mandatory and participation will enhance your grade. More than two unexplained absences from lecture or section will result in a reduction of your grade. The format of the class is Monday screening, Wednesday lecture. Test 1 and 2 will take place in sections. You will be tested on vocabulary learned in class and required to analyze in detail a short clip from a film that has been screened. Test 3 will consist of a written essay on a film screened in class. The reading is not onerous and you will be expected to complete it. Part of your section grade will be evaluated on the basis of written reports on the readings. Be sure to arrive on time to all exams or your grade will be affected. If you cannot attend you must give your TA advance warning and have good reason. After the fact, only medical grounds (suitably documented) will be accepted in explanation of absence. Otherwise, absence from a test entails forfeiting your grade for that portion of the class.

Week 1 Hitchcock and Cinema: An Introduction

9/8 Lecture

Week 2 Hitchcock’s Romantic Irony

9/13 Screening: Rear Window (US, 1954, 112m, color)
9/15 Lecture


**Week 3 Storytelling and Recognition**

9/20 Screening: *North By Northwest* (US, 1959, 136m, technicolor)

9/22 Lecture

Allen, “Recognition and Sexual Difference” (unpublished manuscript)
*Film Art* 294-333, 418-423.

Topics in film style: Continuity Editing and the Wrong Man Narrative

**Week 4 Storytelling and Suspense**

9/27 Screening: *Psycho* (US, 1960, 109m, bw)

9/29 Lecture

*Film Art* 68-103.

Topics in film style: Narration and Genre. Suspense, Shock, and Humor

**Week 5 Expressionism and Montage 1: Visual Design**

10/04 Screening: *The Lodger* (UK, 1926, 84m, bw).

10/06 Lecture

*Film Art* 294-310, 333-343, 472-474.

Topics in film style: German Expressionism, Soviet Montage

**Week 6 Expressionism and Montage 2: Sound Design**

10/11 Screening: *Blackmail* (UK, 1929, bw, sound)

10/13 Lecture

*Film Art* 347-388.
Topics in film style: Film Sound

**Test#1 in Section**

**Week 7 Melodrama and Mise en Scene**

10/18  Screening: *Rebecca* (US, 1939, 130m, bw)

10/20  Lecture

          *Film Art*, 176-220.

Topics in film style: Mise en Scene and Lighting

**Week 8 Framing and the Double**

10/25  Screening: *Shadow of a Doubt* (US, 1943, 108m, bw)

10/27  Lecture

          *Film Art*, 252-266.

Topics in Film Style: Framing

**Week 9 Camera Movement**

11/01  Screening: *Vertigo* (US, 1958, 128m, color)

11/03  Lecture


Topics in film style: Camera Movement

**Week 10 The Long Take**

11/08  Screening: *Rope* (US, 1948, 80m, color)

11/10  Lecture

Readings: *Film Art*, 266-290.

Topics in Film Style: The Long Take

**Week 11 Color, Sound, and Frame Composition 1**

11/15  Screening: *The Birds* (US, 1963, 119m, color)
11/17 Lecture


Topics in Film Style: Sound and Image

**Test #2 in Section**

**Week 12 Color, Sound, and Frame Composition 2**

11/22 Screening: Marnie (US, 1965, color)

11/24 Lecture


Topics in Film Style: Color and Frame Composition

**Week 13 Hitchcock After Hitchcock 1**

11/29 Screening: *Frenzy* (UK, 1972, 116m, technicolor)

12/1 Lecture


**Week 14 Hitchcock After Hitchcock 2**

12/6 Screening: *Body Double* (US, Brian De Palma, US, 1985)

12/8 Readings: Tom Leitch “How to Steal from Hitchcock” (unpublished manuscript)

**Week 15**

12/13 Screening and in Class Examination