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FREN 234-01, Films of Alfred Hitchcock and Francois Truffaut, Spring 2006

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Authors	Vest, James M.
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FRENCH 234
FILMS OF ALFRED HITCHCOCK AND FRANÇOIS TRUFFAUT
PROF. VEST
SPRING SEMESTER 2006

7:30-10:00 p.m. Mondays (class): Rhodes Tower 410

7:30-10:00 p.m. Thursdays (screenings, discussions, and final presentations): Barret Library Theater

Counts toward the Humanities distribution requirement and the Film Studies Minor.

Does **not** satisfy the Rhodes College Language Proficiency Requirement or count toward a minor or major in French.

- Jan. 12 Intro. to Hitchcock and Truffaut; scenes from *Easy Virtue* (1927), *Rebecca* (1940); *Bon Voyage* (1944), *Aventure Malgache* (1944); Hitchcock: "Film Production" *Encyclopaedia Britannica*, 1965 ed. reprinted in *Hitchcock on Hitchcock*, 210-226; Wood: 55-85; Truffaut: *Hitchcock*, 39-61, 145-191.
Screening: Hitchcock: *Strangers on a Train* (1951)
- Jan. 16 M. L. K. DAY*
- Jan. 19 Truffaut: *Hitchcock*, 193-199; Wood: 86-99; Bazin: 118-125; Christ: 104-111; Hitchcock: "Hitchcock Talks about Lights, Camera, Action" reprinted in *Hitchcock on Hitchcock*, 303-314.
Screening: *I Confess* (1953)
- Jan. 23 "The Diabolic Imagination" in Gottlieb and Brookhouse: 93-112; Truffaut: *Hitchcock*, 199- 222; Wood: 82-84; Bazin, 130-135; Rohmer: 112-119; **REACTION PAPERS (GROUP A)**
- Jan. 26 Screening: Hitchcock: scene from *Dial "M" for Murder* (1954); *Rear Window* (1954)
- Jan. 30 Wood: 101-107; "Rear Window, or the Reciprocated Glance" in Gottlieb and Brookhouse: 234-250; Bazin, 159-164; Ferrara: 21-30; Modleski: 73-85; Bozovic: 161-177; Truffaut: *Hitchcock*, 13-20, 223-226; **REACTION PAPERS (GROUP B)**
- Feb. 2 Screening: Hitchcock: *To Catch a Thief* (1955)
- Feb. 6 "Hitchcock and . . . the Kiss" in Gottlieb and Brookhouse: 132-146; Rohmer: 129-133; Bazin: 139-158; Leitch: 177-179; Villien: 253-259; Truffaut: *Hitchcock*, 226-227; **REACTION PAPERS (GROUP C)**
- Feb. 9 Screening: Hitchcock: *The Trouble With Harry* (1956)
- Feb. 13 "Hitchcockian Haberdashery" and "Hitchcock's Hands" in Gottlieb and Brookhouse: 147-179; Villien: 261-265; Leitch: 179-183; Rohmer: 133-137; Truffaut: *Hitchcock*, 89-94, 227-243; **REACTION PAPERS (GROUP D)**
- Feb. 16 Screening: Hitchcock: scene from *The Man Who Knew Too Much* (1934); *The Man Who Knew Too Much* (1956) (complete)
- Feb. 20 Bazin: 165-170; Wood: 358-370; Bonitzer: 178-84; Scenes from *Alfred Hitchcock Presents* (1955-58) and from *The Wrong Man* (1956); Villien: 273-275, 279; Spoto: 402-409; **REACTION PAPERS (GROUP E)**
- Feb. 23 Screening: Hitchcock: *Vertigo* (1958)
- Feb. 27 "Engendering *Vertigo*" in Gottlieb and Brookhouse: 251-280; Truffaut: *Hitchcock*, 243-248; Wood 108-130; Modleski: 88-100; Vest: "Reflections," 1-9; Keane: 231-248.
- March 2 Screening: Hitchcock: *North by Northwest* (1959)

Mar. 4-12 MID-TERM BREAK

- Mar. 13 Truffaut: *Hitchcock*, 248-257; Wood: 131-141; Cavell: 249-264; Hitchcock: "On Style," reprinted in *Hitchcock on Hitchcock*, 285-288.
- Mar. 16 Screening: Clouzot: scene from *Diabolique(s)* (1954) and Hitchcock: *Psycho* (1960) (complete)
- Mar. 20 "Myth of the Apocalypse" and "See it from the Beginning" in Gottlieb and Brookhouse: 358-364 and 373-386; Truffaut: *Hitchcock*, 259-283; Wood: 142-151; Hitchcock: "On Style," reprinted in Gottlieb, 288-290; cf. Rebello, *passim*; Insdorf: 11-12 ("Chronology"), 15-37; **ANALYTICAL PAPERS (GROUP A)**
- Mar. 23 Screening: Truffaut: scenes from *The 400 Blows* (1959) and *Fahrenheit 451* (1966) (complete)
- Mar. 27 Insdorf: 39-58; the Hitchcock/Truffaut interviews reconsidered: Hitchcock: "On Style," reprinted in Gottlieb 298-302; Braudy: 52-59; Truffaut: *Hitchcock*, 285-299; **ANALYTICAL PAPERS (GROUP B)**
- Mar. 30 Screening: Truffaut: *The Bride Wore Black* (1967)
- Apr. 3 Insdorf: 58-67, 105-112; Shattuck: *Forbidden Experiment*, excerpt; Truffaut: *Hitchcock*, 301-313; **ANALYTICAL PAPERS (GROUP C)**
- Apr. 6 Screening: Truffaut: *The Wild Child* (1969)
- Apr. 10 Insdorf: 145-147, 151-171, 182-194; **ANALYTICAL PAPERS (GROUP D)**; scenes from *Day for Night* (1973) and *Small Change* (1976)
- Apr. 13 **EASTER BREAK:**
- Apr. 17 Insdorf: 94-101, 118-120, 140-142, 219-239; Truffaut: *Hitchcock*, 313-320; Scene from Truffaut: *The Last Metro* (1981); **ANALYTICAL PAPERS (GROUP E)**; consultation on and discussion of final presentations
- Apr. 20 Screening: Truffaut: *The Story of Adele H.* (1975)
- Apr. 24 Adieux: Truffaut: *Hitchcock*, 323-350; Insdorf: 131-140, 179-181, 200-201, 240-251; "Echoes of Hitchcock . . . in Truffaut's *Story of Adele H.*" in Gottlieb and Brookhouse: 340-354; Final shots and family plots.
- Apr. 27 ****PRESENTATION OF FINAL PROJECTS** 7:30-10 p.m. Friends invited.**

Grading:

- Reaction paper 1 (3-4 page personal reaction to any aspect of a film we've studied)* 20%
- Analytical paper 2 (4 page analysis of a particular scene of a film we've studied)* 20%
- Final projects (8-10 page term paper or 18-20 page screenplay or 4-5 minute video)* 40%
- Classroom participation: attendance, preparation, discussion 20%

*The reaction papers and final projects will be graded on the basis of both the in-class presentation and the written or filmed content.

Note and heed:

All work turned in for a grade is submitted under the Rhodes College Honor System and should include appropriate acknowledgement of sources, assistance, etc. Be sure, at all times, to give credit where it is due.

All written materials submitted should be double-spaced, organized and presented in conformity with M.L.A. stylistic standards, and carefully proofread. Hard copy only; no electronic submissions.

Any work submitted late will be subject to a late penalty, usually one letter grade deduction for each day late. Late oral presentations will be lowered one letter grade.

Cell phones should be turned OFF or left elsewhere.

Course texts will include:

- Gottlieb, Sidney and Christopher Brookhouse, eds. *Framing Hitchcock: Selected Essays from the Hitchcock Annual*. Detroit: Wayne State UP, 2002.
- Insdorf, Annette. *François Truffaut*, rev. ed. Cambridge: Cambridge UP, 1994.
- Truffaut, François. *Truffaut/Hitchcock*, rev. Eng. ed. New York: Simon and Schuster, 1986 (interviews with Hitchcock).
- Vest, James. *Hitchcock and France: The Forging of an Auteur*. Westport, CT and London: Praeger, 2003. [optional]
- Wood, Robin. *Hitchcock's Films Revisited*. New York: Columbia UP, 1989.
- Selected readings to focus our attention on Hitchcock's and Truffaut's techniques and theories, chosen from the following works, on **RESERVE** in Barret Library:
 - Bazin, André. *The Cinema of Cruelty from Buñuel to Hitchcock*. Edited and with an intro. by François Truffaut. Trans. by S. Estree and Tiffany Fliss. New York: Seaver, 1982.
 - Bonitzer, Pascal. "The Skin and the Straw," trans. by Martin Thom, in Slavoj Žižek, ed. *Everything You Always Wanted to Know about Lacan (But were Afraid to Ask Hitchcock)*. London, New York: Verso, 1992: 178-184.
 - Bozovic, Miran. "The Man Behind his Own Retina," in Slavoj Žižek, ed. *Everything You Always Wanted to Know about Lacan (But were Afraid to Ask Hitchcock)*. London, New York: Verso, 1992: 161-77. [Rear Window]
 - Braudy, Leo. "Hitchcock, Truffaut, and the Irresponsible Audience," in *Native Informant: Essays on Film, Fiction, and Popular Culture*. New York: Oxford UP, 1991.
 - Cavell, Stanley. "North by Northwest," in Marshall Deutelbaum and Leland Poague, ed. *A Hitchcock Reader*. Ames: Iowa State U P, 1986: 249-264.
 - Christ, Ronald. "Strangers on a Train: The Pattern of Encounter," in *Focus on Hitchcock*. Edited by Albert J. LaValley. Englewood Cliffs: Prentice, 1972. 104-111.
 - Ferrara, Patricia. "Through Alfred Hitchcock's *Rear Window* Again" *New Orleans Review* 12, no. 3 (1985): 21-30.
 - Gottlieb, Sidney, ed. *Hitchcock on Hitchcock: Selected Writings and Interviews*. Berkeley: U of Calif. P, 1995.
 - Hitchcock, Alfred. "Film Production" *Encyclopaedia Britannica*, 1965 ed. 15:907-11; reprinted in Sidney Gottlieb ed. *Hitchcock on Hitchcock: Selected Writings and Interviews*. Berkeley: U of Calif. P, 1995. 210-226.
 - Hitchcock, Alfred. "Hitchcock Talks about Lights, Camera, Action" *American Cinematographer* 48, no. 5 (May 1967): 332-335, 350-351; reprinted in Sidney Gottlieb ed. *Hitchcock on Hitchcock: Selected Writings and Interviews*. Berkeley: U of Calif. P, 1995: 303-314.
 - Hitchcock, Alfred. "On Style" *Cinema* 1, no. 5 (Aug.-Sept. 1963): 4-8, 34-35; reprinted in Sidney Gottlieb ed. *Hitchcock on Hitchcock: Selected Writings and Interviews*. Berkeley: U of Calif. P, 1995: 285-302.
 - Keane, Marian E. "A Closer Look at Scopophilia: Mulvey, Hitchcock, and *Vertigo*." Marshall Deutelbaum and Leland Poague, ed. *A Hitchcock Reader*. Ames: Iowa State U P, 1986: 231-248.
 - Leitch, Thomas M. *Find the Director and other Hitchcock Games*. Athens: U of Georgia P, 1991.
 - Modleski, Tania. *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. New York: Methuen, 1988.
 - Rebello, Stephen. *Alfred Hitchcock and the Making of Psycho*. New York: Dembner, 1990.
 - Rohmer, Eric and Claude Chabrol. *Hitchcock: The First Forty-four Films*. Translated by Stanley Hochman. New York: Frederick Ungar, 1979.
 - Shattuck, Roger. "The Wild Boy in Film," appendix to *The Forbidden Experiment: The Story of the Wild Boy of Aveyron*. New York: Farrar, Strauss, Giroux, 1980: 208-214.
 - Vest, James M. "Reflections of Ophelia (and of *Hamlet*) in Alfred Hitchcock's *Vertigo*." *Journal of the Midwest Modern Language Assn.* 22 (Spring 1989): 1-9.
 - Villien, Bruno. *Hitchcock*. Paris: Colona, 1982; Engl. trans. of selected passages by J. M. Vest, Memphis, Rhodes C, 1997-2005.
- These biographies, also on **RESERVE** at Barret:
 - McGilligan, Patrick. *Alfred Hitchcock: A Life in Darkness and Light*. New York: Regan, 2003.

Spoto, Donald. *The Dark Side of Genius: The Life of Alfred Hitchcock*. New York: Little, Brown, and Co., 1983.
Paperback edition. New York: Ballantine, 1984. Reprinted with new intro. by the author, New York: Da Capo P,
1999.

FRENCH 234

FILMS OF ALFRED HITCHCOCK AND FRANÇOIS TRUFFAUT

Spring Semester 2006 3 credit hours

PROF. VEST

Taught in English; readings in English; French films are dubbed or have English subtitles.

Satisfies distribution requirement in the Humanities.

Counts as a course toward the Film Studies Minor.

Does not count toward the French major or minor.

Does not count toward the College Language Proficiency requirement.

Alfred Hitchcock had an intense lifelong fascination with French language, literature, cinema, art, and cuisine. He received top honors in French at Saint Ignatius academy in London, honeymooned in Paris with his bride—film editor Alma Reville—whom he referred to as “Madame” (pronounced in the French manner) throughout their half century of married life, returned often with her to French-speaking Europe and Africa, and, when his family moved from Britain to California, continued to order meals flown in from Maxim’s in Paris. His houseguests remarked on the Aubusson carpets and the impressive collection of works by Braque, Rouault, Dubuffet, Dufy, and Rodin, as well as vintage French wines.

One-fourth of Hitchcock’s films included substantial allusions to France or sequences in French. Two wartime shorts, *Bon Voyage* and *Aventure Malgache*, were entirely in French. Hitchcock’s international renown owed much to French critics associated with the *Cahiers du Cinéma* and the *nouvelle vague*: Eric Rohmer and Claude Chabrol were among the first filmmaker-theorists to take Hitchcock seriously, and François Truffaut enshrined him as the quintessential film *auteur*, i.e., as controlling cinematic creator/artist. Even the curmudgeonly André Bazin, who initially dismissed Hitchcock as a formulaic trickster, was forced to reconsider.

The passion ran both ways. Hitchcock exerted an extraordinary degree of influence on French film. Nowhere is this clearer than in the career of director-critic François Truffaut. Truffaut's marathon interviews with Hitchcock in 1962 provide a focal point for this course, which will explore Hitchcock's films of the 1950s that inspired Truffaut. We will examine Truffaut's films of the 1960s and 1970s that owe much to Hitchcock as well as to Bernard Hermann, composer for eight Hitchcock films, to whom Truffaut turned for musical scoring.

To further acquaintance with the works of both directors, major films by each will be screened and discussed, as per the attached schedule.

Selected articles on literary-film theory by Bazin, Hitchcock, Insdorf, Modleski, Ferrara, Vilién, Vest, Wood, and others will focus classroom discussion on thematic and formal strategies to create and sustain suspense, e.g., storyboarding, composing, framing, camera angle and movement, montage, and use of lighting and sound.

During the semester students will write and present orally in class two 4 page reaction papers (personal response papers incorporating aspects of our common readings and class discussions) and also produce a final exercise (8-10 page research paper or 18-20 page screenplay or 4-5 minute video) that demonstrates their understanding of the cinematic practice of both directors.

