

The "Audiovisuelle Semesterapparat" for this seminar will be available from October 1 (SLUB Mediathek). If you want to join the seminar and access the films in the library, please write an eMail stating your name and SLUB account number to wieland.schwanebeck@gmx.de.

Wieland Schwanebeck, M.A. (Staatsexamen)

**1220 Alfred Hitchcock: The British
70320 Years**

Wed (6)

HSZ 405

**2220
2420**

**73120
73130**

Ü	2 KP (regular and active participation, 15-minute presentation or written assignment)
PS	6 KP (regular and active participation, 15-minute presentation or written assignment, term paper)

The list of the 250 best movies of all time, as voted by the users of the *Internet Movie Database*, features no less than eleven films directed by Alfred Hitchcock; however, only one of them is part of the director's British works. It is somewhat puzzling that the films Hitchcock made before his emigration to the United States in 1940 (as well as 1971's *Frenzy*, which marked Hitchcock's return to his home country) usually fail to make the cut on critics' lists. Even these early films, however, carry most of the qualities and features that still make his films tremendously enjoyable (and, of course, thrilling) today: the high degree of suspense, the witty banter and innuendo between the characters, not to mention the typical Hitchcock plot (usually involving an innocent man on the run, trying to solve a conspiracy against him) which still serves as a blueprint for today's genre films.

In this class, we use Hitchcock's lesser-known British works as a starting point in order to introduce concepts of film analysis (including the seminal works by James Monaco and David Bordwell). Whilst the seminar will include the technological aspects and basic terminology necessary for discussing film semiotics, our main focus will be on the narrative aspects of film and its specific story grammar. Using examples from Hitchcock's oeuvre, we want to address the following questions (some of which were touched upon in the introductory course with regard to literary texts):

What makes a story? What kinds of narrative situations apply to the language of film? How is suspense created? And how does "the death of the author" (Roland Barthes) affect film studies?

We will discuss the following films:

The Lodger: A Story of the London Fog (1927)

The 39 Steps (1935)

Sabotage (1936)

Frenzy (1971)

The DVDs will be available in as part of an *Audiovisueller Semesterapparat* in the SLUB (Mediathek) by the beginning of the term.

Please buy:

François Truffaut. *Hitchcock: A Definitive Study of Alfred Hitchcock*. New York: Simon & Schuster, 1985. [ISBN 0671604295]

A reader with additional materials will be available at the beginning of the seminar.