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You can enrol online: [www.conted.ox.ac.uk](http://www.conted.ox.ac.uk) or by completing this form and returning it with your payment to the Weekly Class Office. If paying by cheque, please make it payable to 'OUDCE'.

All students who enrol on this course are expected to complete some coursework. Please contact the Student Adviser on 01865 280355 for further information.

## **Course Aim**

This course aims to develop a dialogue between psychoanalysis and film that illuminates both, and encourages further interdisciplinary discourse.

## **Course Objectives**

1. To follow the development of Hitchcock's film making through a collection of his movies.
2. To read a selection of psychoanalytic papers that contextualise the nature of the sexuality and violence in Hitchcock's films.
3. To discover the different ways that the analyst and the film-maker describe human nature and experience in their work.
4. To employ psychoanalytic ideas in thinking about film.

## **Learning Outcomes**

By the end of the course students will be expected to:

1. Appreciate the artistic development of Hitchcock as a film maker;
2. Have some understanding of the genre of the thriller movie from a psychoanalytic perspective;
3. Write thought provoking film reviews.

## **Teaching/Learning Methods**

The primary teaching method will be discussion following the viewing of selected Hitchcock films and the reading of selected psychoanalytic essays. Students will be encouraged to contribute observations and pose questions. Opportunities for discourse will be created in the class as a whole as well as in pairs and small groups. In addition, students will be required to read recommended texts and to undertake their own research outside class time.

## **Coursework**

Students will be able to choose whether to submit either a single psychoanalytically informed film review (1000 words) or a portfolio of three brief film reviews (350 words each).

# The Dark Side of the Mind: A Psychoanalytic Study of Hitchcock & Thriller Movies

Tutor: CELIA GOTO, MA MPhil  
MPsychPsych



**Mondays 7.00 - 9.30pm**

10 meetings beginning **5 October 2009**

To be held at Rewley House, 1 Wellington Square, Oxford

10 CATS Points (Level 1)

**£150.00**

Department for  
Continuing Education  
Weekly Class Programme  
in **PSYCHOLOGY**



# The Dark Side of the Mind: A Psychoanalytic Study of Hitchcock & Thriller Movies

Sir Alfred Joseph Hitchcock (1899-1980), was a prolific film maker. Françoise Truffaut considered Hitchcock to be among such artists of anxiety as Kafka, Dostoyevsky, and Poe. 'In the light of their own doubts these artists of anxiety can hardly be expected to show us how to live; their mission is simply to share with us the anxieties that haunt them. Consciously or not, this is their way of helping us to understand ourselves, which is, after all, a fundamental purpose of any work of art.' (Truffaut 1983).

A collection of Hitchcock's films will be accompanied by a selection of psychoanalytic writings to stimulate thinking about the ways in which analysts and film makers depict some of the mysteries of sexuality and violence.

The difficulties of interpreting film images will be assisted by referring to the works of art historians such as Griselda Pollock and psychoanalytic film theorists as Paul Gordon, Glen Gabbard and Andrea Sabbadini.

## Background Reading

Truffaut, F., *Hitchcock* (Simon & Schuster Paperbacks, New York, 1984)

Gottlieb, S. (Editor), *Hitchcock on Hitchcock* (University of California Press, 1995)

Modleski T., *The Women Who Knew Too Much: Hitchcock & Feminist Theory* (Routledge Taylor & Francis, Oxon, 2005)

Spoto, D., *The Dark Side of Genius: The Life of Alfred Hitchcock* (Plexus Books, London, 1983)

## TUTOR: CELIA GOTO, MA MPhil MPsychPsych

Celia Goto is a Psychoanalytic Psychotherapist in private practice in Oxford. She trained at the Tavistock Clinic in London and teaches postgraduate Psychoanalytic Studies for students in preclinical training with the Tavistock (Oxford) Regional course. She has studied art and film informally for more than 20 years, interests that have contributed significantly to her psychoanalytic development.

## PROGRAMME

### Week 1:

**A cameo of Alfred Hitchcock. THE MANXMAN (1929). Characters and conflicts in the mind**

### Week 2:

**The genre of the thriller movie. SHADOW OF A DOUBT (1943). Love, destruction, and moral judgement**

### Week 3:

**SPELLBOUND (1944). In search of truth: the work of the film maker and the psychoanalyst**

### Week 4:

**NOTORIOUS (1946). The MacGuffin: attaching importance and distraction. Bad parental objects**

### Week 5:

**ROPE (1948). Matters of life, death, and sexuality**

### Week 6:

**I CONFESS (1952). Concepts of innocence, guilt, and sin**

### Week 7:

**REAR WINDOW (1954). The fear of love and intimacy**

### Week 8:

**VERTIGO (1958). Ghosts: the presence of absence**

### Week 9:

**THE BIRDS (1963). MARNIE (1964). Terrors known and unknown**

### Week 10:

**PSYCHO (1960). FRENZY (1972). Violation and absence of mind**

## ENROLMENT FORM

THE DARK SIDE OF THE MIND: A  
PSYCHOANALYTIC STUDY OF HITCHCOCK  
& THRILLER MOVIES

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Highest qualification achieved (eg GCSE, A Level, BA etc)			
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How did you first hear about this course?			
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Would you like to receive email publicity from the Department? (Please tick) <input type="checkbox"/>			
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