

**FILM AUTHORS:  
ALFRED HITCHCOCK**

[http://film.ucsc.edu/courses/course\\_sites/2008\\_spring/162/index.html](http://film.ucsc.edu/courses/course_sites/2008_spring/162/index.html)

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Prof. Shelley Stamp  
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Office Hours: Wednesdays 3-5 p.m.

Mon & Wed 7:30–10:30 p.m.  
Oakes 105

TAs: Steve Carter | [sdcarter@ucsc.edu](mailto:sdcarter@ucsc.edu) | A-L  
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**COURSE DESCRIPTION**

This course will be devoted to a detailed study of the work of Alfred Hitchcock. Hitchcock's career in Germany, England and Hollywood highlights key phases of film and television production during the twentieth century, including the integration of synchronized sound in the 1920s, the rise of independent production in the 1940s, the influence of TV in the 1950s, the dominance of multinational, multi-media companies in the 1960s, and the growing cult of celebrity 'auteurs'. Against the broad canvas of Hitchcock's career, we will consider his persistent thematic preoccupations with gender, sexuality and deviancy and his formal experimentations with voyeurism and identification.

**COURSE COMPONENTS**

**Participation and Attendance (10%):** Attendance at all lectures, screenings and discussions is required. Active participation in class discussion will count favorably in your final evaluation; repeated absences could result in failure of the class.

**Readings:** Plan on having readings completed prior to the date they appear on the syllabus. Lectures and discussions will assume your familiarity with concepts presented in the articles. All readings can be found in the Course Reader available at the Bay Tree Bookstore and also on reserve at McHenry Library.

**First Paper (30%):** Your first paper will be a 7-8 page (2,000 word) analysis based on topics circulated in class. **Due in class Monday, May 5<sup>th</sup>.**

**Research Paper (30%):** Your second paper will be a 7-8 page (2,000 word) research paper focusing on a chosen aspect of Hitchcock's work and career. Suggested topics will be circulated in class. **Due in class Wednesday, June 4<sup>th</sup>. No extensions will be given for this assignment.**

**Final Exam (30%):** The exam will cover **all readings, screenings, lectures and discussions** presented in the course. It will be a short-answer/essay exam. Eligible students should request special exam accommodations within the first two weeks of class. All others must write the final at the assigned date and time: **Wednesday June 11<sup>th</sup>, 7:30-10:30 p.m.**

**Please Note:**

- Any act of academic misconduct will be reported to your college provost and will result in failure of the class.
- Late papers will be penalized one grade step per day.
- Electronic devices must be switched off during class.
- Students using laptops are required to sit in the first three rows of the room and to use computers for note-taking purposes only.

## CLASS SCHEDULE

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**Mon Mar 31**                    **Hitchcock's Dominant Themes**  
*The Lodger: A Story of the London Fog* (1926) 90 mins

Read: Brill, "Hitchcock's *The Lodger*"

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**Wed Apr 2**                    **Integrating Sound**  
*Blackmail* (1929) 85 mins

Read: Weis, "First Experiments with Sound: *Blackmail* and *Murder*"  
 Modleski, "Rape vs. Mans/laughter"

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**Mon Apr 7**                    **The Espionage Cycle**  
*The 39 Steps* (1935) 86 mins

Read: Ryall, "Hitchcock and the British Cinema"  
 Silet, "Through a Woman's Eyes: Sexuality and Memory in *The 39 Steps*"

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**Wed Apr 9**                    **Hitchcock in America I: Working with David O. Selznick**  
*Rebecca* (1940) 130 mins

Read: Modleski, "Woman and the Labyrinth"  
 Hollinger, "The Female Oedipal Drama of *Rebecca* from Novel to Film"

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**Mon Apr 14**                    **The World at War**

*Bon Voyage* (1944) 26 mins  
*Saboteur* (1942) 109 mins

Read: Deutelbaum, "Seeing in *Saboteur*"  
 Hark, "'We Might Even Get in the Newsreels': Hitchcock's WW II Anti-Fascist Films"

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**Wed Apr 16**                    **Hitchcock in America II: Life in a Small Town**  
*Shadow of a Doubt* (1943) 108 mins

Read: McLaughlin, "All in the Family: Hitchcock's *Shadow of a Doubt*"  
 Sterritt, "*Shadow of A Doubt*"

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**Mon Apr 21**                    **Hitchcock, Psychoanalysis and Post-War America**  
*Spellbound* (1945) 111 mins

Read: Freedman. "From *Spellbound* to *Vertigo*: Alfred Hitchcock and Therapeutic Culture in America."  
 Hyde, "The Moral Universe of Hitchcock's *Spellbound*"

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**Wed Apr 23**      **Deviant Women I: Alicia***Notorious* (1946) 101 mins

Read: Abel, "Notorious: Perversion par excellence"  
Modleski, "The Woman Who Was Known Too Much"

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**Mon Apr 28**      **Hitchcock's Murderous Gays I***Rope* (1948) 85 mins

Read: Lawrence, "American Shame: *Rope*, James Stewart & Post-War Crisis in Masculinity"  
Wood, "The Murderous Gays: Hitchcock's Homophobia"

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**Wed Apr 30**      **Hitchcock's Murderous Gays II***Strangers on a Train* (1951) 101 mins

Read: Corber, "Hitchcock's Washington: Spectatorship, Ideology & the 'Homosexual Menace'"  
Barton, "'Crisscross': Paranoia and Projection in *Strangers on a Train*"

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**Mon May 5**      **Voyeurism and Film Spectatorship***Rear Window* (1954) 115 mins

Read: Belton, "The Space of *Rear Window*"  
Stam & Pearson, "'Hitchcock's *Rear Window*: Reflexivity and the Critique of Voyeurism"

**► FIRST PAPER DUE IN CLASS TODAY**

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**Wed May 7**      **Hitchcock, Noir and Post-War Realism***The Wrong Man* (1956) 105 mins

Read: Deutelbaum, "Finding the Right Man in *The Wrong Man*"  
Sterritt, "*The Wrong Man*"

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**Mon May 12**      **Hitchcock on Television/Hitchcock as Celebrity***Alfred Hitchcock Presents: The Case of Mr. Pelham* (1955) 30 mins*Alfred Hitchcock Presents: Lamb to the Slaughter* (1958) 30 mins

Read: McCarty and Kelleher, "The Story Behind the Series"  
Leitch, "The Outer Circle: Hitchcock on Television"

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**Wed May 14**      **Masculinity in Crisis***Vertigo* (1958) 128 mins

Read: Modleski, "Femininity by Design"  
Wood, "Male Desire, Male Anxiety: The Essential Hitchcock"

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**Mon May 19            The Hitchcock Family***Psycho* (1960) 104 minsRead: Rebello, “*Psycho*: The Making of Alfred Hitchcock’s Masterpiece”  
Klinger, “*Psycho*: The Institutionalization of Female Sexuality”

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**Wed May 21            Another Horror***The Birds* (1963) 120 minsRead: Wood, “*The Birds*”  
Weiss, “Beyond Subjectivity: *The Birds*”

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**Mon May 26            Memorial Day**

No class

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**Wed May 28            Deviant Women II: Marnie***Marnie* (1964) 130 minsRead: Piso, “Mark’s Marnie”  
McElhaney, “Touching the Surface: *Marnie*, Melodrama and Modernism”

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**Mon Jun 2            Hitchcock, James Bond and 60s Espionage***Torn Curtain* (1966) 129 minsRead: Kapsis, “Reshaping a Legend”  
Wood, “*Torn Curtain*”

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**Wed Jun 4            The Sexual Predator Updated/Return to London***Frenzy* (1972)Read: Allen, “The Representation of Violence to Women: Hitchcock’s *Frenzy*”  
Modleski, “Rituals of Defilement”  
Kapsis, “Hitchcock’s Posthumous Reputation and the Contemporary Thriller”**► FINAL PAPER DUE IN CLASS TODAY**

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**► FINAL EXAM: Wednesday, June 11<sup>th</sup>, 7:30-10:30 p.m.**