SCHEDULE OF CLASSES

January 23: Introduction
30: THE LODGER (1926); BLACKMAIL (1929)

February 6: SABOTAGE (1936); THE MAN WHO KNEW TOO MUCH (1934)
13: THE 39 STEPS (1935); THE LADY VANISHES (1938)
20: REBECCA (1940); SHADOW OF A DOUBT (1943)
27: FOREIGN CORRESPONDENT (1940); LIFEBOAT (1944)

March 6: SUSPICION (1941); NOTORIOUS (1946)
13: ROPE (1948); STRANGERS ON A TRAIN (1951)
20: SPRING BREAK: NO CLASS
27: REAR WINDOW (1954)

April 3: VERTIGO (1958)
10: PSYCHO (1960)
17: THE MAN WHO KNEW TOO MUCH (1956); NORTH BY NORTHWEST (1959)
24: THE BIRDS (1963); MARNIE (1964)

MAY 1: FRENZY (1972); THE WRONG MAN (1956)

READING

Jan. 30: McG. 75-127; HR, chaps. 2, 5,6; Truffaut 43-51-, 63-69
Feb.13: McG. 169-181; 205-21; HR 9&10; Truff. 94-103, 116-23, HH 7-26, 109-112
Feb. 20: McG. 234-253; 306-24; HR 11; 127-33, 151-55
Feb.27:Mcg: 260-270; 326-46; Truff. 133-40, 155-61 HH73-75, 95-96,
March 6: M cg: 281-90; 366-81; HR. 13; Truff. 140-43, 167-73, HH 116-26, 142-45
March 13Mcg. 399-416, 444-4565; HR 14; Truff.179-185, 193-199 HH 210-26
March 27: McG.479-90; HR. 15; Truff. 213-23; Cambridge; intro, chapt 1&5
April 3: McG. 540-564; HR.18; Truff.243-49 HH241-45, 285-302
April 10: McG: 576-601; PSycho Casebook chapters 1-4, 74-89, chapter 8, 10
April 17: Mcc: 515-528, 565-576 Truff. 228233, 259-266 HH 267-74
April 24: Mcg: 605-630; HR 20, 21 Truff. 285-307
May 1: Mcg: 696-716, 529-540 HR 23; Truff 333-338

TEXTS
Patrick McGilligan, ALFRED HITCHCOCK: A LIFE IN DARKNESS & LIGHT
Deutelbaum & Poague eds. A HITCHCOCK READER, second edition
Francois Truffaut, HITCHCOCK (revised edition)
Sidney Gottlieb ed. HITCHCOCK ON HITCHCOCK
Robert Kolker ed. ALFRED HITCHCOCK'S PSYCHO: A CASEBOOK
John Belton ed. ALFRED HITCHCOCK'S REAR WINDOW (Cambridge Film
  Handbooks)

NOTE: The Hitchcock bibliography is vast. There is a journal THE HITCHCOCK
ANNUAL that is published as its title indicates every year. There are a number of titles I
will draws your attention to:

Jane Sloan, ALFRED HITCHCOCK: THE DEFINITIVE FILMOGRAPHY. (This is a
superb source of bibliographic information on Hitchcock & includes detailed summaries
of each of his films plus complete credits. It stops, however at 1994.)

There are two other biographies. John Russell Taylor, HITCH: THE LIFE AND TIMES
OF ALFRED HITCHCOCK (1978). This was authorized, somewhat informative but not
detailed or complex. Two years later came Donald Spoto, ALFRED HITCHCOCK: THE
DARK SIDE OF GENIUS, a controversial but highly successful portrait of the director
as a tyrannical, obsessive, sadistic individual. Despite its excesses it presents some
interesting readings of the films. Spoto's earlier critical study, THE ART OF ALFRED
HITCHCOCK is not nearly as interesting.

Other useful books include: Robin Wood's, HITCHCOCK's FILMS REVISITED,
Raymond Durgnatt's THE STRANGE CASE OF ALFRED HITCHCOCK, Tom Ryall,
ALFRED HITCHCOCK AND THE BRITISH CINEMA, Leslie Brill, THE
HITCHCOCK ROMANCE, Tania Modleski, THE WOMEN WHO KNEW TOO
MUCH, Leonard Leff, HITCHCOCK AND SELZNICK, Bill Krohn, HITCHCOCK AT
WORK.

There are also books on the making of PSYCHO by Stephen Rebello, the making of
VERTIGO (Dan Auiler) and the making of MARNIE and THE BIRDS (Tony Lee
Moral) AND many more.
ASSIGNMENTS: Each of you will give one oral presentation on a film that is covered in class. It will be due the day we study that film. (If you wish to give a second, that can most likely be arranged.) It should be around 20 minutes and include some production history and background as well as suggesting a reading of the film that will generate class discussion.

There will be several short papers (2 pages) that will ask you to analyze a sequence in a film or discuss a particular thematic concern.

A final seminar length paper (15-20 pages) on a larger topic concerning Hitchcock. I will discuss possible subjects over the course of the semester. This paper will be due on the last day of class (May 1) or May 8.