Course description
Despite more than forty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. And while no doubt the sheer scope of Hitchcock’s career has made it singularly hospitable to film scholarship, this variable alone does not account for the juggernaut currently rumbling under the name of “Hitchcock Studies.” His films are exemplary sites for speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the Auteur Theory, Feminist Theory, Queer Theory, and recent studies that situate Hitchcock in his historical context, come from careful attention to, and sensitive analyses of, Hitchcock’s work. The films themselves will take the lead in our discussions. But we will use the films as a means of understanding the major contributions to Hitchcock Studies, as well as to film theory in general. In addition, we will examine closely the historical and cultural underpinnings of these films.

Objectives
This course will have at least 3 objectives:
• To understand Hitchcock’s importance for the development of film theory;
• To examine how Hitchcock’s films both record and shape changing cultural forces (gender, sexuality, class, nationality, and the family) in America from the 1940s through the 1970s;
• To carry out personal research.

Films
The Lodger (1926); Blackmail (1929); Rebecca (1940); Shadow of a Doubt (1943); Notorious (1946); Rope (1948); Strangers on a Train (1951); Rear Window (1954); The Man Who Knew Too Much (1956); Vertigo (1958); North by Northwest (1959); Psycho (1960); The Birds (1963); Marnie (1964)

Required Texts
Additional required readings will be available on OAKS