

HITCHCOCK 2016

The oeuvre and franchise that bear the imprint of Alfred Hitchcock have turned into a touchstone for virtually every methodology and theory for understanding culture, art, and entertainment and their many politics. The seminar will engage with the many facets of Hitchcock scholarship, almost growing by the minute, by way of exemplary texts and films/teleplays. And in addition, we will focus on the performance aspect that kept the franchise and its front figure in the limelight for decades and across media (Jan Olsson 2015). The receptions and critical vagaries have moved from highbrow disdain to celebration writ large, a process analyzed in its early phases by Robert Kapsis. The critical tradition, and not only in cinema studies, have subjected Hitchcockiana to a phalanx of interpretive approaches, some of them debunked by David Bordwell in his reading of scholarship devoted to both *North by Northwest* and *Psycho*. In many ways, Hitchcock's work is a battle-and-testing ground for the academic arsenal. Besides an encyclopedia solely devoted to Hitchcock's work (Thomas Leitch), his franchise is now important enough to merit the publication of a scholarly yearbook, *Hitchcock Annual*.

Alfred Hitchcock's filmmaking and biographical legend have thus gone from paramount to universal relevance for scholars as well as new generations of audiences and filmmakers. The seminar offer opportunities for reassessing the cinema of Hitchcock in the light of the enormous body of scholarship devoted to his authorship. We will look at a small selection from Hitchcock's prolific filmography besides examples from his decade-long work for television. The syllabus offers a trajectory for how cinema studies have evolved in a productive tug-of-war between grand and piecemeal approaches.

The seminar will partly proceed in workshop fashion and result in final papers by the participants to be presented in a course-conference format for examination.

1. WHY HITCHCOCK?

John Belton, "Can Hitchcock Be Saved From Hitchcock Studies?" *Cineaste*, Vol. 28, No. 4 (2003): 16-21.

<http://english.rutgers.edu/images/documents/faculty/belton-ja-2003a.pdf>

Robin Wood's introduction to the 1965 edition of his *Hitchcock's Films*. Also available in Robin Wood, *Hitchcock's Films Revisited* (New York: Columbia UP, 1989), 55-85.

2. "LOVELY DAY, ISN'T IT?"

Arthur (Shamley Prod./MCA, CBS, Season 5, Ep.1, 1959)

Thomas M. Leitch, "The Outer Circle: Hitchcock on Television," in Richard Allen/S. Ishii Gonzalès, *Alfred Hitchcock: Centenary Essays* (London: BFI Publishing, 1999), 59-71.

Jan Olsson, *Hitchcock à la Carte* (Durham, N.C. and London, 2015), 97-115.

James M. Vest, "The Emergence of an Auteur: Hitchcock and French Criticism, 1950-54," *Hitchcock Annual* (2001-2002), 108-124.

3. POETICS

Banquo's Chair (Shamley Prod./MCA, CBS, Season 4, Ep. 29, 1959); *The Glass Eye* (Shamley Prod./MCA, CBS, Season 3, Ep.1, 1957)

Alfred Hitchcock, "Film Production," *Encyclopedia Britannica*, vol. 15 (1965 edition), 907-

911; reprinted in Sidney Gottlieb (ed.), *Hitchcock on Hitchcock: Selected Writings and Interviews* (Berkeley: University of California Press, 1995): 210-226.

Olsson, 117-167.

4. RECEPTION

The Case of Mr. Pelham (Shamley Prod./MCA, CBS, Season 1, Ep.10, 1955)

Robert Kapsis, *Hitchcock: The Making of a Reputation*, Chicago: University of Chicago Press, 1992, 1-68.

David Sterritt, "The Diabolic Imagination: Hitchcock, Bakhtin, and the Carnivalization of Cinema," in Sidney Gottlieb/Christopher Brookhouse (eds.), *Framing Hitchcock* (Detroit: Wayne State University Press, 2002), 93-112.

5. END OF CLASSICISM

North by Northwest (MGM, 1959)

Raymond Bellour, "Symbolic Blockage (on *North by Northwest*)," in Raymond Bellour, *The Analysis of Film* (Bloomington: Indiana UP, 2000), 77-105.

6. SUITS AND OTHER GARMENTS

Steven Cohan, "The Man in the Gray Flannel Suit," in Steven Cohan, *Masked Men: Masculinity and the Movies in the Fifties* (Bloomington: Indiana UP, 1997), 1-33+notes.

Murray Pomerance, "The Consumer Perversity of Roger Thornhill," *Quarterly Review of Film & Video*, Vol. 17, No. 1 (2000): 19-34.

7. INTERVIEWS

French Television (channel 4) "Hitchcock Discusses *North by Northwest*," Swedish Television (1966), Fletcher Markle, "A Talk with Hitchcock" (1964), *Celebrity Room* (Universal, 1964)

Sidney Gottlieb (ed.), *Hitchcock on Hitchcock: Selected Writings and Interviews, Vol. 2* (Berkeley: UC Press, 2015), 1-5; 105-115

8. STRANGULATIONS

Strangers on a Train (Warner Bros., 1951)

The Dick Cavett Show: Hollywood Greats (ABC, 1972)

Robert J. Corber, *In the Name of National Security: Hitchcock, Homophobia, and the Political Construction of Gender in Postwar America* (Durham, N.C. and London: Duke UP), 56-82, 237-240.

9. FAMILY LIFE

Frenzy (Universal, 1972)

Paula Marantz Cohen, *Alfred Hitchcock: The Legacy of Victorianism* (Lexington: University Press of Kentucky, 1995), 151-164, 186-187.

Tania Modleski, *The Women Who Knew Too Much*, New York: Methuen, 1988, 101-114, 136-37.

Olsson, 183-213.

