Course Title: ALFRED HITCHCOCK and the PSYCHOLOGY of SUSPENSE: 1943 - 1963
Course Code: FLM 40
Instructor: Elliot Lavine

Course Summary:
This course will allow students to watch and discuss Hitchcock’s most iconic films in a comfortable environment of shared ideas and opinions. Weekly announcements will appear in Canvas, featuring much in the way of supplemental information including essays, reviews and links to other films.*

*Please see course page for full description and additional details.

Note About Live Attendance and Recording:
These class sessions will be recorded and available for anyone unable to attend a particular meeting.

Grade Options and Requirements:
- No Grade Requested (NGR)
  - This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit (CR/NC)

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.

Tentative Weekly Outline:
Use this area to enter your planned weekly agenda. Students like to have as much detail as possible, so this section should at minimum list lecture topics, but also include in-class work, reading assignments, take-home work, etc.

Week 1: September 22
SHADOW OF A DOUBT (1943) Hitchcock’s own personal favorite among his own films will be the subject of our first week. Students should be paying particular notice of the elements that would ultimately become trademarks of the director.

Week 2: September 29
LIFEBOAT (1944) Hitchcock produced several films during WWII that seemed to take direct aim at issues surrounding the war itself. This film, perhaps one of his most experimental in technique, raises numerous troubling questions.

Week 3: October 6
SPELLBOUND (1945) The world of psychoanalysis forms the backdrop for one of Hitchcock’s most perplexing thrillers. Its commentary on the ethical practices on display create a wonderfully ambiguous panorama that contribute to the uneasy feelings it elicits.

Week 4: October 13:
NOTORIOUS (1946) One of Hitchcock’s most popular films, it’s also one of his sexiest, given its relentless approach to challenging the existing censorship restrictions of the day. It’s also one of his darkest films, linking it securely to the film noir movement.

Week 5: October 20:
STRANGERS ON A TRAIN (1951) After a few years of disappointing films, Hitchcock returned to form with this darkly brilliant thriller that would set the tone for the rest of his career. From a novel by Patricia Highsmith.

Week 6: October 27:
REAR WINDOW (1954) With this classic thriller, Hitchcock solidified his reputation as cinema’s Master of Suspense with a film that slyly implicates the viewer in its manipulative commentary on voyeurism. Adapted from a short story by a literary master of the macabre, Cornell Woolrich.

Week 7: November 3:
VERTIGO (1958) Hitchcock’s enigmatic masterpiece was rejected by critics and audiences at the time, but over the years it has become his most celebrated film. A challenging journey into madness that continues to mystify audiences.

Week 8: November 10:
NORTH BY NORTHWEST (1959) For many people, when they think of Hitchcock, this is the film that tends to pop into their thoughts; a virtual compendium of the tropes, both visual and thematic that, by 1959, were so commonplace to his work.

Week 9: November 17:
PSYCHO (1960) When Hitchcock decides to change the rules of the game, he does so by making a film that no one in Hollywood felt could be made given its outrageous expressions of violence and sexuality. From this point on, nothing would ever be the same.

Week 10: November 24:
The BIRDS (1963) Perhaps Hitchcock’s most experimental film, one that offers no resolution for the inexplicable events taking place. A brutally confounding film that offers little or no comfort to its audience, further evidence that Hitchcock, at the age of 64, was still capable of scaring the daylights out of people with his camera.