

CINEMATIC AUTEURS: ALFRED HITCHCOCK
17241 - FILM 3390 - 002
Fall 2022

INSTRUCTOR: Nakisha Acosta

OFFICE HOURS: Wednesdays 12:30 – 1:30 pm in Cotton Memorial 307A. Also by appointment, and email.

LOCATION: Cotton Memorial 207

DATE AND TIME: Mondays 4:30 – 7:20 pm

EMAIL: ntacosta@utep.edu

COURSE DESCRIPTION:

An examination of Alfred Hitchcock's cinematic works using auteur theory, and film analysis.

COURSE OBJECTIVES:

After completing this course a student can expect to understand auteur theory, and why Alfred Hitchcock is known as one of the great cinematic auteurs. Students will also learn the importance of film sequence analysis, and how it provides deeper meaning to film.

ATTENDANCE:

Attendance is Mandatory. Your attendance and participation are integral to the class curriculum. It is imperative that you attend class regularly and on time. Everyone is allowed one emergency absence. After that point your grade will be dropped one full letter grade for any unexcused absence acquired thereafter. Likewise, a student will be dropped after three unexcused absences. An unexcused absence is any absence without valid documentation explaining the reason for missing class. An excused absence will have valid documentation explaining why the student was absent. It is under the discretion of the instructor if an absence can be considered excused. It is the student's responsibility to inform the instructor if they arrived late to class after roll call. If a student leaves during class the student will be considered absent.

GRADING:

If you take your assignments and screenings seriously, and participate in the class discussions, (i.e. asking questions, and sharing your opinions) you can expect to do well in this class.

LATE WORK

Late work will be accepted up to three days after the due date. 10 points will be deducted for every late day up to 30 points. This means if the assignment is 1 day late the highest grade a student can receive is a 90, 2 days late is an 80, and 3 days late is a 70. This DOES NOT mean you will receive that grade, rather, that is the highest grade you can receive on the assignment. No work will be accepted after 3 days. It is important to contact me if you are having any issues completing an assignment.

Grading Scale: 100

100 – 90 = A

89 – 80 = B

79 – 70 = C

69 – 60 = D

59 and below = F

GRADING BREAKDOWN:

Attendance: 10%

Participation: 10%

Mid-Term Paper: 30%

Auteur Theory Group Presentation: 20%

Final Paper: 30%

REQUIRED READINGS:

Hitchcock, Revised Edition

by François Truffaut

This textbook is available in the UTEP bookstore.

ASSIGNMENTS:

Mid-Term: Choose any Hitchcock film that we have screened so far, and write a 6 page paper explaining 3 or 4 important scenes in the film. Why is the scene special? What makes it scary, suspenseful, or comical? What choices does Hitchcock make in directing the scene? Make sure to discuss the mis-en-scene, camera movement, and story points for the particular scenes. Include a works cited page. Note: **Citations from the course book are necessary**, but outside research can also be beneficial to your paper. Include at **LEAST one** outside source aside from the textbook.

Note: If you take your paper to the writing center for help I will add 5 points to your mid-term paper grade. You must bring proof that the paper was reviewed by the writing center.

Group Presentation: Choose any 5 – 10 minute film sequence and describe how the scene fits with what we have discussed as part of the attributes of auteur theory. The presentations should be the same length as your clip.

Final: In a 6 – 8 page paper explain why Alfred Hitchcock is considered an auteur. You can use up to 5 of Hitchcock's films for your analysis. You **MUST** discuss Andrew Sarris' criteria for auteur theory. Include at **LEAST THREE** outside sources aside from the course textbook.

Note: If you take your paper to the writing center for help I will add 5 points to your final paper grade. You must bring proof that the paper was reviewed by the writing center.

PAPER GUIDELINES:

The paper **MUST** have a cover page and works cited page done in MLA format. The cover page should include your name, date, class number, and topic. The page should have a maximum of 1-inch margins all around. The font should be size 12, and commonly used like Times New Roman or Arial. Double spaced.

ACADEMIC INTEGRITY:

The University of Texas at El Paso prides itself on its standards of academic excellence. In all matters of intellectual pursuit, UTEP faculty and students must strive to achieve excellence based on the quality of work produced by the individual. In the classroom and in all other academic activities, students are expected to uphold the highest standards of academic integrity. Any form of academic dishonesty is an affront to the pursuit of knowledge and jeopardizes the quality of the degree awarded to all graduates of UTEP. It is imperative, therefore, that the members of this academic community understand the regulations pertaining to academic integrity and that all faculty insist on adherence to these standards. Any student who commits an act of academic dishonesty is subject to discipline. Academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, and any act designed to give unfair advantage to a student or the attempt to commit such acts. Proven violations of the detailed regulations, as printed in the *Handbook of Operating Procedures (HOP)*, and available in the Office of the Dean of Students and on the homepage of the Dean of Students at www.utep.edu/dos, may result in sanctions ranging from disciplinary probation, to a failing grade on the work in question, to a failing grade in the course, to suspension or dismissal, among others.

CASS POLICY:

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu. Or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

You need to make sure to contact me the first week of the semester so we can discuss your accommodations for the course.

COVID-19 PRECAUTIONS STATEMENT:

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible so we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu so the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear facemasks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations please visit epstrong.org.

COPYRIGHT STATEMENT FOR COURSE MATERIALS:

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

COURSE SCHEDULE:

Note: This course calendar may change at any time under the discretion of your instructor. Chapters and films should be read and watched before the class date in which they are assigned.

WEEK 1

AUG. 22 Course introduction and syllabus

WEEK 2

AUG. 29 Introduction to mise-en-scène and auteur theory.
Homework: Read Chapters 1 – 3
Watch: *The Lodger* (1927)

WEEK 3

SEP. 05 **LABOR DAY**

WEEK 4

SEP. 12 Discuss chapters 1 – 3, and *The Lodger*.
Homework: Read chapters 7 – 8
Watch: *Shadow of a Doubt* (1943)

WEEK 5

SEP. 19 Discuss chapters 7 – 8, and *Shadow of a Doubt*.
Homework: Read chapters 9 – 10
Watch: *Rope* (1948)

WEEK 6

SEP. 26 Discuss chapters 9 – 10, and *Rope*.
Homework: Read chapters 11
Watch: *Rear Window* (1954)

WEEK 7

OCT. 3 Discuss chapter 11, and *Rear Window*.
Homework: Work on your midterm paper.

WEEK 8

OCT. 10 **MIDTERM PAPERS DUE AT 4:00 PM**
In my mailbox on the first floor of Cotton Memorial.
Homework: Read the first half of chapter 12 that covers *Vertigo*.
Watch: *Vertigo* (1958)

WEEK 9

OCT. 17 Discuss chapter 12, and *Vertigo*.
Homework: Read the second half of chapter 12.
Watch: *North by Northwest* (1959)

WEEK 10

OCT. 24 Discuss chapter 12, and *North by Northwest*.
Homework: Read chapter 13
Watch: *Psycho* (1960)

WEEK 11

OCT. 31 Discuss chapter 13, and *Psycho*.
Homework: Read chapter 14
Watch: *The Birds* (1963)

WEEK 12

NOV. 07 Discuss chapter 14, and *The Birds*.
Homework: Read chapters 15 – 16
Watch: *Frenzy* (1972)

WEEK 13

NOV. 14 Discuss chapters 15 – 16, and *Frenzy*

WEEK 14

NOV. 21 Presentations: Groups 1 - 4

WEEK 15

NOV. 28 Presentations: Groups 5 - 7

WEEK 16

DEC. 05 **FINAL PAPERS DUE BY 4:00 PM**
SEND ME A PDF COPY THROUGH BLACKBOARD