



Alfred Hitchcock and Francois Truffaut

English 492Y 0002 / MDS 496Y

Fall 2004

6:00 pm-10:00 pm Th.

Dr. Devin Orgeron

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Office Hours: Tuesday: 1:30-2:30

Thursday: 4:30-5:30

Office: Tompkins 284

Film Studies at NCSU:

NCSU offers a Film Studies Minor (15 credit hours) and a Film Major (30 credit hours). For more information, contact Dr. Maria Pramaggiore or visit our website at: www.ncsu.edu/chass/film.

Required Texts:

- *Hitchcock: by François Truffaut* (Revised Edition). With the Collaboration of Helen G. Scott. AA Touchstone Book, Published by Simon and Schuster.
- *François Truffaut* (Revised and Updated Edition, 1994). Annette Insdorf. Cambridge U Press.

Course Description:

Though this course seeks to investigate the individual cinemas of its focus directors, it is also concerned with the intersections between them. Hitchcock's influence on the French New Wave, of which Truffaut was an integral part, is incalculable. Hitchcock's notion of a "pure cinema"—however romantic, however impossible—became the rallying cry of young French film-critics (soon-to-be filmmakers) in the post-war era, forcing new directions both in film criticism and narrative filmmaking. Truffaut's seminal book on Alfred Hitchcock will be central to our reading in the course along with selected critical essays on the films we shall view and/or the theoretical issues they give rise to. Students will write critical essays on selected films by both directors and take a cumulative final examination.

Course Requirements:

Screenings:

You are required to be present for **all** screenings. If you have a **documented emergency** and must skip a screening, you are responsible for viewing the film(s) screened on your own time prior to class discussion. The Library's media center – 2nd floor of D.H. Hill, 515-2977 – has most of the films we'll be viewing this term.

Reading:

You are required to complete all reading for each class session. Read carefully and closely, making comments in the margins of the text and taking notes in order to help your oral responses in class and prepare you for the papers and final examination.

Class Discussion/Oral Participation:

Discussions will revolve around the materials we've seen and read so always bring the text being covered to class along with the notes that you have taken during or after the screenings. I frequently call on students to respond to questions or to provide topics for discussion, so be ready to participate on a daily basis. You should feel free to express your opinions and ideas, but also be prepared to draw upon supporting evidence from the films and essays.

While I do not officially quantify oral participation in determining your grade, participation *influences* borderline grades. An avid participator with a high "B" (mathematically) will often receive an "A" in the course, while someone who does not participate regularly with a borderline "B"/"C" will receive a "C" in the course. Students who participate usually receive the highest grades in the course, largely because they use each class session to test their own ideas.

Administrative:

If you have a documented disability and wish to discuss academic accommodations please contact me as soon as possible. In order to take advantage of these accommodations, students must register with Disability Services at 1900 Student Health Center, Campus Box 7509, 515-7653. For more information, visit http://www.ncsu.edu/provost/offices/affirm_action/dss/.

If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed class sessions.

Written Work:

There are two formal papers in this course, both *about* 6 pages. The due dates for both papers are noted on your syllabus. You are encouraged to discuss paper topics or any other assignment with me in advance via email or during my office hours. This is one of the best ways to avoid writing an inappropriate paper.

Proofreading and revision are essential to good writing and getting another person to read your work often reveals problems that you might miss. Papers are due at the beginning of class on the day that they are due.

Late papers drop a grade per class day that they are late.

Please consider using NCSU's *free* Writing Tutorial Services. Call 515-3162 or visit http://www.ncsu.edu/tutorial_center/writespeak/index.htm for more information.

Final Examination:

This class also includes a final exam that will be cumulative. *There are no make-up exams.* You are responsible for all material covered in the readings, screenings, lectures, and discussions.

Academic Integrity:

Academic dishonesty of any kind will not be tolerated. This includes plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else, fabricating information or citations, or helping another student commit an act of academic dishonesty. I reserve the right to give students a failing grade in the course for any violation of academic integrity.

Attendance:

Attendance is required. If you miss a class, please ask another student for class notes and find out if you missed any assignments. More than two absences will result in the lowering of your grade by one full letter for every additional day (an "A" student with three absences will receive a "B" for the course).

Grades:

Your final grade will be determined as follows:

20% Quizzes/In-Class Writing/Homework
20% Paper #1
30% Final Paper
30% Final

All assignments will be graded with letter grades using a plus/minus scale, or on an equivalent point system.

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Note: **This syllabus is subject to change.** You are responsible for all changes announced in class. If you miss some or all of a class session, contact a classmate about changes to the syllabus.

Always read the assigned text for the class session on which the assignment appears.

PART I. – Alfred Hitchcock: Suspense and Voyeurism (reading from *Hitchcock: By Truffaut*)

Th. 8/19 **INTRODUCTION:** Hitchcock, Suspense, and MacGuffins
Screening: *The Lady Vanishes* (1938) 97 minutes

Th. 8/26 **Reading:** Preface, Introduction, & Ch 7
& Review Ch. 3 (pgs. 72-73) What is suspense?
Ch. 6 (pgs. 137-139) What's a MacGuffin?
Screening: *Shadow of a Doubt* (1943) 108 minutes

Th. 9/2 **Reading:** Ch. 8
Screening: *Notorious* (1946)

Th. 9/9 **Reading:** Ch. 12
Screening: *Vertigo* (1958) 128 minutes

Th. 9/16 **Reading:** Ch. 13
Screening: *Psycho* (1960) 109 minutes

Th. 9/23 **Reading:** Ch. 14 & Ch. 15 (pgs. 313-321)
Screening: *The Birds* (1963) 119 minutes

Th. 9/30 **Reading:** Ch. 16
Screening: *Frenzy* (1972) 116 minutes

PART II. – François Truffaut: Nostalgia and Sentiment (reading from *François Truffaut*)

From Cinephile to Cineaste

Th. 10/7 **NO CLASS – FALL BREAK**

Th. 10/14 **Reading:** Preface, Chapter 1, Chapter 5
Screening: *Les Mistons* (1957) 17 minutes / *The 400 Blows* (1959) 94 minutes

Th. 10/21 **Reading:** Chapter 4
Screening: *Antoine & Collette* (1962) 30 minutes / *Jules and Jim* (1961) 110 minutes

The Hitcockian Strain

Th. 10/28 **Reading:** Chapter 2 (through 49)
Screening: *The Soft Skin* (1964) 113 minutes

Th. 11/4 **Reading:** Chapter 2 (49 through 55)
Screening: *Fahrenheit 451* (1966) 112 minutes

Th. 11/11 **Reading:** Chapter 2 (55 through 67)
Screening: *The Bride Wore Black* (1968) 107 minutes

Cinema in the First Person Singular

Th. 11/18 **Reading:** Chapter 6 (173 through 201)
Screening: *Day for Night* (1973) 113 minutes 120 minutes

Th. 11/25 **NO CLASS**

Th. 12/2 **Reading:** Chapter 6 (201 through 218)
Screening: *The Man Who Loved Women* (1977)



Antoine is distracted during his exams in François Truffaut's *The 400 Blows* (1959)

Final Examination: Tuesday, Dec. 7 – 6-9pm

...No alternate days, no make ups...

Bring an examination booklet, a pen