

## Hitchcock on the block plan?

**Even with under 13 of his films, you'll hardly have time to . . . . . shower.**

Any film course on the Block Plan poses challenges. Remember, unlike most classes in which you read or cover the primary material (long novels, etc.) outside of class time, in a film course you have to use class time to "read" the text, so we will have extra in-class hours. Because so much of our in-class time will be spent viewing films, you will be responsible for considerable work outside of class. You will be expected to use more out of class time for group work, individual projects, and additional reading. The timing for screenings, readings, and classes is varies daily; be prepared! Because of the length of some films, classes may run from 12:00 to 3 or 9-11:30; it is imperative that you plan your schedule to fit in these erratic hours or drop the course. See me if you have questions.

**Office:** 205 South Hall. email [lhankins@cornell-iowa.edu](mailto:lhankins@cornell-iowa.edu) Email anytime; Office hours, Friday 3-4 and after class daily with some notice.

### **EXPECTATIONS IN A NUTSHELL:**

**On-time** all the time **Attendance** is required. It does not matter how many times you have seen a film; attendance is required for all screenings and re-screenings. More than 2 **absences** will be grounds for flunking the course.

Late papers and failure to contribute to group work are also grounds for an F.

I am aware—and I hope you will learn!--that there are many materials in circulation about Hitchcock, from libraries to websites; the class will be enriched if you research widely and engage with those intellectual arenas, but I expect you to use integrity and not to claim any work as your own that comes from another.

**Plagiarism** earns an F. Not only is it stealing another person's intellectual labor, but it is insulting to the academic community in which you are a participant. Please do explore all the research out there and bring in the materials, but cite them fairly and use them as a springboard to your own ideas, not as a replacement for them.

**SCREENINGS EXPECTATIONS:** Hitchcock's films are intended for an intent group audience in a dark space. You do not get the same impact on the spectator in any other environment.

“No one may enter the auditorium after the film starts,” Hitch said about Psycho – be prompt.

Basic Film Class Etiquette: no talking, commenting, food, or other distractions that keep viewers from giving their full critical and emotional attention to the Film. Save your critical commentary for later. Sit on the floor if you wish, but stay alert and take notes.

### **BE PREPARED FOR REGULAR CHANGES IN THE SYLLABUS!!!**

Because such an interactive course needs to be revised almost daily, be prepared for changes in the syllabus. Assume class meets 12-3, and, when films and conferences require, 10-3. Please do not schedule appointments or work-study hours during the class time of 10-3; academics come first.

### **CLASS EXPECTATIONS: Please know this information:**

*See me immediately if you have any problems keeping up with the course. It is more difficult to repair serious gaps as the block goes on.*

You must be present in class daily and for all screenings, presentations, conferences and workshops in order to pass the course. All work must be handed in on time. Your classroom presence contributes to your grade; for workshops and discussions, your absence cannot be made up to your peers. You should not have unexcused absences, but be aware that if you do, you may fail the course with more than 2. Late papers may not be accepted, and if accepted may be penalized by at least a letter grade.

I am eager to help you find topics that will be intriguing for you, and welcome conferences. To use the time most effectively, I expect you to be prepared for conferences, to have read the material and to have thought about the projects. You may not have all the answers, but I expect you to have taken some time to formulate a few questions.

Always cite sources and include a Works Cited if you used any sources—and that includes web finds and other students’ papers. Learn what correct MLA form is and use it regularly. Plagiarism is a TERRIBLY SERIOUS OFFENSE and may result in failing the course. Read pages about Plagiarism in the *Little, Brown Essential Handbook for Writers*. Using a paper you have handed in for another course, or which someone else has handed in for a course counts as plagiarism. You are in this class to work on your writing; using someone else’s writing will not help you. Plus, plagiarism = failure.

Use the Writing Studio regularly! Make appointments to meet with the Writing Associate often. You may be required to make regular appointments with the Writing Associate in addition to the usual appointments. Tap the resources of our Consulting Librarians! Their expertise is invaluable. Of course, no matter how rushed you are, be considerate of their time and make appointments to allow time for calm work.

You cannot pass without doing all the work at a passing level, and you are expected to challenge yourself. To earn a B, show up eagerly, do all the work very well, set high standards for yourself and meet them, contribute to the class in meaningful ways, support your peers and the professor in building an academic intellectual community, and write, research and revise very well. To earn an A, do all of this superbly, going well beyond the class expectations.

**GRADE STANDARDS and Guidelines** It is important to acknowledge that students earn their grades in college. They are not something the professor “gives” you. You may earn an A or an F or something in between; it depends upon your achievements, which often reflect your effort, though you are not graded for effort alone. You are expected to put solid intense effort into every course on the block plan, and to hand in all work at an acceptable level. You may not pass the course if you are missing ANY assignments. You may fail the course with 2 or more absences.

You may earn an **F** for poor or missing work, failure to carry your share of the load, plagiarism, absences, etc.

You may earn a **D** for slack or poor work that does not come up to the standard expectations.

You may earn a **C** for doing all the work, understanding all the readings, and contributing solid good work that is at the level of basic expectations for a demanding college course.

You may earn a **B** for very good work that exceeds expectations and demonstrates intellectual engagement, thorough understanding of all the readings and materials, and solid, positive contributions to class.

You may earn an **A** for superb work that excels beyond expectations and demonstrates impressive intellectual engagement, outstanding understanding of all readings and materials, and creative and dazzling initiative.

**Disabilities and Accommodation.** We would like all students to succeed at the college. If you have a disability that requires special accommodation, please visit the Cornell College registrar and the website about Disabilities Services; please alert the professor and consult the website if you think you require accommodation because of a disability. The student must have appropriate documentation on file at the Registrar's Office in order to be eligible for accommodation, and must request accommodation within the first three days of each term in order to be eligible for accommodation.

**GRADE earned will be based on:**

1. Group Projects, Working Groups, discussion leading, presentations and contributions to the class experience (attitude, support of peers, quality of presence.)
2. Final take home essay & in class objective exam.
3. A portfolio of insights/research-informed papers on each Hitchcock film, due weekly. Approx 2-3 pages each film.

**Projects for Working Groups:**

You will be assigned to a working group Week One. Bond with your group and form an intense intellectual community so you can work well together and not be just an ineffectual social group; learn each other's intellectual strengths and support each other. Don't tolerate flakes; stay on task; work together.

**Textbooks:**

Deutelbaum and Poague. A Hitchcock Reader. Second Edition.  
Corrigan, Timothy. A Short Guide to Writing About Film 8<sup>th</sup> edition.

**Note: Class TIMES vary daily due to erratic lengths of films.**

**Information on general Cornell College policies:**

1.
  - a. Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a

violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."

2.

a. Students with disabilities:

Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities.

For more information see

<http://cornellcollege.edu/disabilities/documentation/index.shtml>

Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.

At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

Meeting Cornell College Educational Priorities:

This Film Studies course meets these objectives:

- *In both written and verbal form, effectively articulate, evaluate and critique various production concepts using professional language, theory and standards. (Communication, Reasoning)*
- *To develop and hone skills for reading and writing about challenging cinematic texts. (Inquiry, Communication, Reasoning)*
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- *See below for more information*

Educational Priorities	Students will...
<b>Knowledge</b>	integrate and apply knowledge from a focused area of study as well as a broad general education which includes disciplinary and interdisciplinary perspectives in the arts, humanities, sciences, and social sciences.
<b>Inquiry</b>	respond to the complexities of contemporary and enduring problems using information literacy tools, research skills, creative thinking, and analysis.

Educational Priorities	Students will...
<b>Reasoning</b>	evaluate evidence; interpret data; and use logical, mathematical, and statistical problem-solving tools.
<b>Communication</b>	speak and write clearly, listen and read actively, and engage with others in productive dialogue.
<b>Intercultural Literacy</b>	connect with diverse ideas and with people whose experiences differ from their own and that may be separated from them by time, space, or culture.
<b>Ethical Behavior</b>	recognize personal, academic, and professional standards and act with integrity.
<b>Citizenship</b>	collaborate with others and contribute in their communities and the larger world.
<b>Vocation</b>	discover and prepare for the range of opportunities and challenges that await them beyond their college experience.
<b>Well-Being</b>	respect the ways physical, emotional, spiritual, and intellectual well-being may contribute to a balanced life.
<b>Vocation</b>	discover and prepare for the range of opportunities and challenges that await them beyond their college experience.