**Prof. Angela Dalle Vacche**

Email: [angela.dallevacche@lmc.gatech.edu](mailto:angela.dallevacche@lmc.gatech.edu); Please get in touch with me by email and not by phone.

Office Hours: Wednesday 3-5 pm

Office: Skiles 334

Class Meets: Tuesday and Thursday 8:05-9:25 Room 368 SKILES

Screening: Tuesday, 5-7 pm Room 368 SKILES

**LMC 2500: Introduction to Film Studies**

**Course Prerequisite**: English 1102

**Core Area/Attributes**: This class fulfills Core Area C: Humanities, Fine Arts, Ethics

**Course Description:** The purpose of this course is to learn to talk about film in an intelligent and competent way. A complex and unstable medium, film is a challenging object of study and in this class you will learn the fundamentals of the classical Hollywood style; how to look at a foreign film; you will develop expertise about film genres and psychoanalytic models; you will learn about animation, documentary and avant-garde film-making; why certain directors rely more on editing than on camera movement; we shall discuss acting styles through the star system in Hollywood and the use of non-professional actors in Europe; by watching films from many different countries and cultural tradition, you will become aware that Hollywood is only the tip of the iceberg and that film has constantly changed its language from its early days to the present period. We shall analyze the historical, economic, artistic, technological circumstances behind these changes. You will also learn some basic concept from the history of art which are useful in the study of film. By the end of the semester you will know all the key terms and all key periods you need to know to continue in the study of film at a more advanced level in both a theoretical as well as historical sense. Enjoy.

**Learning Outcomes:**

* Students will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.
* Students will learn to read, analyze, and interpret not only cultural projects such as film, literature, art, and new media, but also scientific and technical documents.
* Students will become familiar with a variety of social, political, and philosophical theories and be able to apply those theories to creative and scientific texts, as well as to their own cultural observations
* Students will be aware of the traditions and conventions of literature, film, and other forms of narrative art, and they will be able to analyze those traditions and conventions in specific cultural contexts.
* Students will study literary and cultural texts within an historical framework to become familiar with the various forces that shape artistic and commercial production. They will learn to interpret history actively, rather than passively accepting archival information.

**Textbooks**: Engineers Bookstore: Bordwell-Thompson, Film Art: An Introduction, 10th edition.

**Assignments:**

* Three pop quizzes on the technical language of film. 50% of total grade.
* One oral report of 10 minutes with original research based on one of the films screened for the class. The oral report must come with a write-up of 3 double-spaced pages plus a bibliography of two pages. 25% of total grade.
* After receiving a grade and my feedback on the report, you must transform it into a final research paper of 7 pages with 3 page bibliography. All double-spaced. 25% of total grade.

**Attendance:**

I expect absolute punctuality and regular attendance. If you miss more than two classes of any kind (lecture or screening), I will take off 1 full point from your course-grade.

**Students with Disabilities** should self-report to the Access Disabled Assistance Program for Tech Students (ADAPTS) at:

Smithgall Student Services Building, Suite 210  
404-894-2563 (V)  
404-894-1664 (TDD)  
[adaptsinfo@gatech.edu](mailto:adaptsinfo@gatech.edu)

If you are already registered with ADAPTS and expect to use any of your special accommodations in this class, please let me know as soon as possible so I can work with you and ADAPTS to ensure a good experience for us all.

**Scholastic Dishonesty and Academic Misconduct**: All of the work you submit for this course must be your own. If I suspect academic misconduct, I will submit your name to the Dean of Students, who will then take the appropriate disciplinary action. The Georgia Tech honor code (at [www.honor.gatech.edu/plugins/content/index.php?id=9](http://www.honor.gatech.edu/plugins/content/index.php?id=9)) defines academic misconduct as:

* Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any assignment included in an academic course;
* Unauthorized collaboration with a student in the commission of academic requirements;
* False claims of performance or work that has been submitted by the claimant;
* Alteration or insertion of any academic grade so as to obtain unearned academic credit;
* Deliberate falsification of a written or verbal statement of fact to a member of the faculty so as to obtain unearned academic credit;
* Forgery, alteration, or misuse of any document relating to the academic status of a student.

**Calendar of Lectures, Screenings, Readings:**

**January: 8-10**: **Voyeurism**. Hitchcock, Rear Window (1954). Chapter One.

**January: 15-17: Narrative as a Formal System and German Expressionism.** Hitchcock, Vertigo (1958). Chapter Two.

**January: 22-24** : **Charlie Chaplin: From Silent to Sound**. Chaplin, The Kid (1921). Chapter Three.

**January: 29-31: The Classical Hollywood Style and Citizen Kane.** Welles, CitizenKane (1941). Chapter Four.

**February: 5-7: Soviet School: Editing, Decoupage, Montage.** Eisenstein, Battleship Potemkin (1925). Chapter Five.

**February: 12-14 Stardom in Hollywood and National Cinemas in Europe. Murnau,** Nosferatu **(1922).** Chapter Six.

**February 19-21: Genre in Hollywood and The European Art Film.** Minnelli, AnAmerican in Paris (1951). Chapter Seven.

**February 26-28: Italian Neorealism: Hollywood Realism versus the European Art Film (2).** Fellini, La Strada (1954).Chapter Eight.

**March 5-7: Hollywood Film Genres and French New Wave.** Truffaut’s Shoot ThePiano Player (1960). Chapter Nine.

**March 12-14: French Poetic Realism and French New Wave.** Carne`, Port ofShadows (1938). Chapter Ten.

**March 19-21: No Class Spring Break**

**March 26-28: French New Wave and New Technologies.** Agnes Varda, Vagabond (1985). Chapter Eleven.

**April 2-4: New German Cinema.** Fassbinder, Ali: Fear Eats the Soul (1972). Chapter Twelve.

**April 9-11**: What is World Cinema? Catch Up with Readings. African Film Series.

**April 16-18**: Avant-Garde. Catch Up with Readings. African Film Series.

**April 23-25**: Documentary. Catch Up with Readings. African Film Series.

**April 30-May 2** Animation**. Films by Norman McLaren from the web.**

**Classroom Rules**:

1. Must bring print-outs of electronic reserves/books to class in order to follow discussion. Must have notebook to take notes during lectures. You must de-plug, if I catch you, browsing the web during class-time or texting or engaging in any other unnecessary activity, I will take off 1 full point from your course-grade.
2. Office Hours are mandatory at least twice, for each student to inform me about your choice of film and strategy for the oral report. All films screened for the class will be on two-hour reserve. The second time you come will be about your grade in the oral report and how you can improve it or expand it for paper three.
3. If you miss your oral report, you fail the class, unless a very detailed and serious medical excuse is presented. If you are an athlete, I will comply with your athletic obligations, but you have to make sure that my deadlines and requirements fit your athletic schedule. If not, maybe you need to change class.
4. You are expected to refer to relevant assigned readings during your oral report in a pertinent way, to express agreement or disagreement with lectures and readings, or to develop compare/contrast approaches between your chosen sequences and any insight from the readings or the lectures.
5. If two students are using the same film the same day for their individual reports, you need to arrange things, between the two of you, to avoid problems.
6. Attendance to screenings is absolutely mandatory.
7. If you cannot comply with these requirements, please consider dropping the class. This will not be an easy course, and attendance and note-taking can make it or break it in terms of your course grade.