**Professor Vinicius Navarro**

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Office Hours: T 3:00-5:00 and H 10:00-11:00

**Course Title:** LMC 3254 - Film History

**Course Prerequisites:**

ENGL 1102 and (LMC 2800 or LMC 2500 or LCC 2500 or LMC 2400 or LCC 2400)

**Core Area/Attributes:** Humanities

**Course Description:**

This course offers a historical survey of international cinema from its inception to the present. It examines the medium’s aesthetic, industrial, and technological breakthroughs, and it explores their social and cultural significance. The course also discusses the ways various cinematic traditions developed in different national contexts. And it looks at the emergence of specific film movements and how they have impacted the history of filmmaking.

**Learning Outcomes:**

- Students will be aware of the traditions and conventions of filmmaking, and they will be able to analyze those traditions and conventions in specific cultural contexts.

- Students will understand the evolution of cinema as a technology, an industry, and an art form.

- Students will be able to describe relationships among films vis-à-vis cultural, artistic, and/or political movements.

**Required Text:**

- Kristin Thompson and David Bordwell, *Film History: An Introduction*, third edition. New York: McGraw-Hill, 2010.

**List of Graded Assignments:**

Quiz 1 15%

Quiz 2 15%

Midterm 30%

## Research paper 40%

**Attendance Policy:**

There will be tolerance for 5 (five) absences only. Beyond this limit, each absence will result in the deduction of a full letter from your final grade. Students with more than 8 (eight) absences will fail the course. It is your responsibility to research and learn the materials covered in the classes you have missed.

**ADAPTS Contact Information:**

Georgia Tech offers accommodations to students with disabilities. If you have special needs, please contact the ADAPTS (Access Disabled Assistance Program for Tech Students) Office at the beginning of the semester. Their Web site is: <http://www.adapts.gatech.edu>.

**Honor Code Statement:**

Plagiarism will not be tolerated. Plagiarizing is defined by Webster’s as “to steal and pass off (the ideas or words of another) as one's own; use (another's production) without crediting the source.” If caught plagiarizing, you will be dealt with according to the GT Academic Honor Code. All quotes must be properly and clearly indicated and should not constitute more than 10% of your work. Unless specifically identified as group work, quizzes, tests, papers, etc. are to be completed alone. Cheating off of anyone else’s work is a direct violation of the GT Academic Honor Code and will be dealt with accordingly. For any questions involving these or any other Academic Honor Code issues, please consult me or www.honor.gatech.edu.

**Week by Week Schedule:**

Week 1: Early Silent Cinema; Thompson and Bordwell, chapter 1, pp. 3-21.

Week 2: Classical Hollywood Cinema; Thompson and Bordwell, chapters 2 and 3, pp. 26-42, 55-65.

Week 3: German Cinema in the 1920s; Thompson and Bordwell, chapter 5, 87-104.

Week 4: Soviet Silent Film; Thompson and Bordwell, chapter 6, 105-127.

Week 5: Avant-garde Cinema; Thompson and Bordwell, chapter 8, pp. 158-170.

Week 6: The Coming of Sound and the 1930s; Thompson and Bordwell, chapters 9 and 10, pp. 177-194, 195-218.

Week 7, Japanese Cinema, 1930s-50s; Thompson and Bordwell, chapters 11 and 18, pp. 226-235, 358-363.

Week 8: American Cinema in the Postwar Era;Thompson and Bordwell, chapter 15, pp. 298-323.

Week 9: Italian Neorealism:Thompson and Bordwell, chapter 16, pp. 324-341.

Week 10: The European New Waves;Thompson and Bordwell, chapter 20, pp. 403-434.

Week 11: Third World Cinema and the 1960s; Thompson and Bordwell, chapters 20 and 23, pp. 434-438, 494-512.

Week 12: Experimental and Documentary Cinemas in the 1960s; Thompson and Bordwell, chapter 21, pp. 439-469.

Week 13: American Cinema in the 1970s; Thompson and Bordwell, chapter 22, pp. 472-493.

Week 14: Popular Cinemas in Asia; Thompson and Bordwell, chapter 26, pp. 621-626; chapter 27, pp. 647-652.

Week 15: Contemporary Cinemas from Taiwan and the PRC; Thompson and Bordwell, chapter 27, pp. 637-643, 652-654.

Week 16: Cinema in the Digital Age; Thompson and Bordwell, chapter 30, pp. 713-730.