

LMC 3254 Syllabus

European Film History, 3 credits
Summer 2026, Georgia Tech-Europe

Instructor Information

Instructor

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Description

While broad histories of film cover global cinema from its beginnings to the present, this iteration of Film History appreciates the uniqueness of its location in Metz, France. Focusing on films within the French and surrounding European region, this course—organized by chronology and national cinema—introduces students to the ways that a history of film also becomes a history of place, people, and travel. Students will have the opportunity to integrate local film experience into the history of their own filmgoing and discovery. Built uniquely for Georgia Tech-Europe students, this course aspires to pique curiosity about not only film history but also its depiction of regional landscapes and culture. Assignments will encourage students to connect—whether through embodied travel or virtual research—cinematic places with geographic locale.

Course Learning Outcomes

By the end of this course, students will be able to:

- Grasp the foundations by which films are organized, constructed, and produced
 - Demonstrate the basic language of filmic expression
 - Explain the relationship between major film movements and surrounding historical events
 - Appreciate the historical trajectory by which films have developed and advanced through the 20th and 21st centuries
 - Convey (at an introductory level) how cinema shapes and reflects culture, nation, identity, and geography of the region including and surrounding Metz, France
 - Register the narrative, ideological, political, social, and aesthetic implications of cinema
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Course Materials

The following films will be included as features and excerpts (I will make every effort to secure as many of our feature screenings for streaming via GT-Kanopy or GT-Swank; students will otherwise incur the cost of rentals, roughly \$5/screening, otherwise [the total number of feature films will be 15 or less]):

- *La Sortie de l'usine Lumière à Lyon* [Workers Leaving the Lumière Factory] (Louis Lumière, 1895, France)
- *L'Arrivée d'un train en gare de La Ciotat* [Arrival of a Train at La Ciotat] (Louis Lumière, 1895, France)
- *Le Repas de bébé* [Baby's Breakfast] (Louis Lumière, 1895, France)
- *Le Voyage dans la Lune* [A Trip to the Moon] (Georges Méliès, 1902, France)
- *Das Cabinet des Dr. Caligari* [The Cabinet of Dr. Caligari] (Robert Wiene, 1920, Germany)
- *Nosferatu, eine Symphonie des Grauens* [Nosferatu: A Symphony of Horror] (F.W. Murnau, 1922, Germany)
- *Metropolis* [Metropolis] (Fritz Lang, 1927, Germany)
- *La Passion de Jeanne d'Arc* [The Passion of Joan of Arc] (Carl Theodor Dreyer, 1928, France)
- *Un Chien Andalou* (Luis Bunuel and Salvador Dali, 1929, France/Spain)

- *Boudu sauvé des eaux* [Boudu Saved from Drowning] (Jean Renoir, 1932, France)
- *La Règle du jeu* [The Rules of the Game] (Jean Renoir, 1939, France)
- *I Know Where I'm Going!* [I Know Where I'm Going!] (Michael Powell and Emeric Pressburger, 1945, UK)
- *Ladri di biciclette* [Bicycle Thieves] (Vittorio De Sica, 1948, Italy)
- *The Red Shoes* [The Red Shoes] (Michael Powell and Emeric Pressburger, 1948, UK)
- *La Pointe Courte* [La Pointe Courte] (Agnès Varda, 1955, France)
- *Bob le flambeur* [Bob the Gambler] (Jean-Pierre Melville, 1956, France)
- *Det sjunde inseglet* [The Seventh Seal] (Ingmar Bergman, 1957, Sweden)
- *Smultronstället* [Wild Strawberries] (Ingmar Berman, 1957, Sweden)
- *Ascenseur pour l'échafaud* [Elevator to the Gallows] (Louis Malle, 1958, France)
- *L'Opéra-Mouffe* [Diary of a Pregnant Woman] (Agnès Varda, 1958, France)
- *Hiroshima mon amour* [Hiroshima My Love] (Alain Resnais, 1959, France/Japan)
- *Les Quatre Cents Coups* [The 400 Blows] (François Truffaut, 1959, France)
- *À bout de souffle* [Breathless] (Jean-Luc Godard, 1960, France)
- *L'Avventura* [The Adventure] (Michelangelo Antonioni, 1960, Italy)
- *Rocco e i suoi fratelli* [Rocco and His Brothers] (Luchino Visconti, 1960, Italy)
- *Jules et Jim* [Jules and Jim] (François Truffaut, 1962, France)
- *Cléo de 5 à 7* [Cléo from 5 to 7] (Agnès Varda, 1962, France)
- *La Jetée* [The Pier] (Chris Marker, 1962, France)
- *8½* [8½] (Federico Fellini, 1963, Italy)
- *Les Parapluies de Cherbourg* [The Umbrellas of Cherbourg] (Jacques Demy, 1964, France)
- *La battaglia di Algeri* [The Battle of Algiers] (Gillo Pontecorvo, 1966, Italy/Algeria)
- *Uncle Yanco* [Uncle Yanco] (Agnès Varda, 1967, USA/France)
- *Le Genou de Claire* [Claire's Knee] (Eric Rohmer, 1970, France)
- *El espíritu de la colmena* [The Spirit of the Beehive] (Victor Erice, 1973, Spain)
- *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* [Jeanne Dielman, 23 Commerce Quay, 1080 Brussels] (Chantal Akerman, 1975, Belgium/France)
- *Die Ehe der Maria Braun* [The Marriage of Maria Braun] (Rainer Werner Fassbinder, 1979, West Germany)
- *Sans Soleil* [Sunless] (Chris Marker, 1983, France)
- *Der Himmel über Berlin* [Wings of Desire] (Wim Wenders, 1987, West Germany/France)
- *Babette's Feast* (Gabriel Axel, 1987, Denmark)
- *La Haine* [Hate] (Mathieu Kassovitz, 1995, France)
- *Antonia's Line* (Marleen Gorris, 1995, Netherlands)
- *Lola rennt* [Run Lola Run] (Tom Tykwer, 1998, Germany)
- *Rosetta* [Rosetta] (Jean-Pierre and Luc Dardenne, 1999, Belgium/France)
- *Beau Travail* [Good Work] (Claire Denis, 1999, France)
- *Todo sobre me madre* [All About My Mother] (Pedro Almodóvar, 1999, Spain)
- *Les glaneurs et la glaneuse* [The Gleaners and I] (Agnès Varda, 2000, France)
- *Le Fabuleux Destin d'Amélie Poulain* [Amélie] (Jean-Pierre Jeunet, 2001, France)
- *Être et avoir* [To Be and to Have] (Nicolas Philibert, 2002, France)
- *Caché* [Hidden] (Michael Haneke, 2005, France/Austria)
- *Das Leben der Anderen* [The Lives of Others] (Florian Henckel von Donnersmarck, 2006, Germany)
- *El laberinto del fauno* [Pan's Labyrinth] (Guillermo del Toro, 2006)
- *In Bruges* [In Bruges] (Martin McDonagh, 2008, UK/USA)
- *L'Heure d'été* [Summer Hours] (Olivier Assayas, 2008, France)
- *Summer 1993* (Carla Simón, 2017, Spain)

- *Portrait de la jeune fille en feu* [Portrait of a Lady on Fire] (Céline Sciamma, 2019, France)
- *Petite Maman* [Little Mother] (Céline Sciamma, 2021, France)
- *Anatomie d'une chute* [Anatomy of a Fall] (Justine Triet, 2023, France)

Readings will include excerpts from the following texts (readings will be provided to students through Canvas):

- *Film History: An Introduction* (Kristin Thompson and David Bordwell, McGraw-Hill, 2003)
- *Film Analysis: A Norton Reader* (Jeffrey Geiger, R.L. Rutsky, eds.)
- *A History of Narrative Film* (David Cook)
- *From Caligari to Hitler: A Psychological History of the German Film* (Siegfried Kracauer)
- *What is Cinema?* (André Bazin)
- “A Certain Tendency of the French Cinema” (Francois Truffaut)
- “The Birth of a New Avant-Garde: La Caméra-Style” (Alexandre Astruc)
- *Cinema 2: The Time-Image* (Gilles Deleuze)
- *The Essay Film: From Montaigne, After Marker* (Timothy Corrigan)
- *French Cinema: A Very Short Introduction* (Dudley Andrew)
- *A History of the French New Wave* (Richard Neupert)
- “On Some Motifs of Baudelaire” (Walter Benjamin)
- “The Work of Art in the Age of Mechanical Reproduction” (Walter Benjamin)
- “The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde” (Tom Gunning)
- *Cartographic Cinema* (Tom Conley)
- *L'Avventura* (Geoffrey Nowell-Smith, BFI Film Classic)
- *Beau Travail* (Corinne Columpar, BFI Film Classic)
- *The Lives of Others* (Annie Ring, BFI Film Classic)

Assignments

- Discussion Posts (30%)
- Presentation (10%)
- Quizzes (40%): three will be given, and the top two scores will be recorded
- Final Project (10%)
- Classroom Engagement (10%): This class expects your prepared, thoughtful, and respectful participation. Your discussion contributions need to reflect your careful reading, screening, and thinking about class materials. Engagement doesn't mean simply TALKING but also LISTENING, responding to, and asking questions of your colleagues and professor. Substantive participation involves respect for each other's ideas alongside careful attention to the assigned texts/films. Your classroom engagement should demonstrate:
 - Careful reading of texts and screening of films before coming to class (unless otherwise indicated in the syllabus);
 - Preparedness to be an involved discussant and engaged listener (not a spectator);
 - Active thinking about questions and issues raised during class;
 - Courage in trying out your own ideas, exercising vulnerability, and asking for help;
 - Respect for the ideas and worth of others in the discussion; and
 - Effort and thoughtfulness on any written exercises assigned to prepare you for discussion.

To earn engagement points, you should be involved in every class. An “A” is reserved for the student who—even if not always speaking—contributes substantive ideas and asks earnest and thoughtful questions (an “A” student expresses an alertness and engagement that is contagious; an “A” student is a leader, whether by speaking or by modeling a thoughtful listening; an “A” student's contributions reveal

their thoughtful engagement with the course outside of class, i.e. familiarity with readings and film). A “B” looks like well-meaning but inconsistent engagement, with comments offered sporadically (maybe every other class) but also sometimes with distraction or inattention. A “C” goes to students who are present and who might go through the motions but who seem not wholly intellectually engaged (“C” students are comfortable letting other students carry the responsibility for discussion). A “D” or “F” goes to students who show up but who work against the focus of the class, through a negative contagion of disengagement. I appreciate how we all have good days and bad days (the same applies to me!), and this engagement grade looks for trends over time and not isolated incidents.

Attendance Policy: This class expects that you will be present for our meetings. Absences for religious holidays and observances, Georgia Tech athletic competitions (for athletes), illness, and sanctioned school functions will be excused (with notice). You can achieve the objectives of this course only through regular, responsible attendance and active engagement during our meetings. Students who miss more than three classes without documentation of illness or family emergency will see a lowered final grade, and students who miss more than six classes for any reason may fail the course. Students who are absent do not have the option of accessing a recorded class or participating remotely.

Core IMPACTS statement and Learning Outcomes

This is a Core IMPACTS course that is part of the Humanities area. Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help students master course content, and support students’ broad academic and career goals.

This course should direct students toward a broad Orienting Question:

How do I interpret the human experience through creative, linguistic, and philosophical works?

Completion of this course should enable students to meet the following Learning Outcome:

- Students will effectively analyze and interpret the meaning, cultural significance, and ethical implications of literary/philosophical texts or of works in the visual/performing arts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Ethical Reasoning
- Information Literacy
- Intercultural Competence

Grading Scale

Your final grade will be assigned as a letter grade according to the following scale:

A	90-100%	C	70-79%	F	0-59%
B	80-89%	D	60-69%		

Course Policies and Expectations

Canvas

Outside of our physical class meetings, you will be expected to consult Canvas to read announcements, post your discussion ideas, submit your assignments, and access readings. You are responsible for keeping up with the course via Canvas.

Office Hours

Please feel welcome to make an appointment for my [office hours](#), where you're welcome to bring questions, ideas, and concerns. You don't have to be struggling—or flourishing, for that matter—in the class to visit.

Late Work

Your discussion posts must be submitted on time because the point of the assignment is regular engagement, and your final project must be submitted on time because I must turn in final grades. A discussion post submitted within 24 hours after the deadline loses one full grade; two days late, loses two grades, and so forth. Given that the course takes your two of three highest quiz grades towards your final grade, if you miss taking a quiz, that will be the quiz grade that you drop.

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. [Review Georgia Tech's Honor Code](#) and the [student Code of Conduct](#). This class upholds Georgia Tech's commitment “to cultivate a community based on trust, academic integrity, and honor.” Towards that end, I will strictly enforce the honor code, and all violations will be reported to the Dean of Students' Office, who will investigate the incident and identify the appropriate penalty for violations. While group project assignments expect that students collaborate (on an original presentation), and while I encourage shared film screenings, your submitted writing and media projects must be your own original work, and you are responsible for whatever work you submit as yours. For more details, see <http://policylibrary.gatech.edu/student-affairs/academic-honor-code>

On Generative Artificial Intelligence (GAI)

I appreciate that GAI grows more “intelligent” by the day, and our future involves learning to work with this technology; yet the uniqueness of your own perception is worth learning to express within compelling prose. Toward this end, I've tried to build assignments that foreground human creativity and that hope for—more than grammatically-smooth but outsourced prose—a messiness and boldness that's wholly *yours*. Come to the writing process from a place of honesty, as a chance to take what's circling in you as an inchoate idea and press it into phrases and sentences that are true to your thinking. Approach writing as a process of thinking and refining your thoughts. I want to be neither your police nor your fool, and I trust you to make good choices. You'll have the rest of your life to explore what's possible with GAI, so let's take this semester to strengthen the writing that you can make of your own accord. *In other words, write without the assistance of GAI.* You are responsible for every assignment that you submit that bears your name, and you will be expected to understand and stand by—and be able to talk freely and easily about—all ideas within your prose. Writing that suggests a student's sophisticated understanding of cinematography, in contrast with that same student's confusion about basic cinematographic principles during class or in office hours, indicates a possible breach of academic integrity. I am *all for learning and progress*, but please make sure that it's *yours*.

Inclement Weather and Digital Learning Days

In the case of inclement weather or an event that impacts campus operations, we will either pivot to digital instruction (provided we have internet and health) or cancel class. Unless you hear from me otherwise (via Canvas announcements), assume that we will be meeting in-person for our class.

Student-Faculty Expectations Agreement

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. [The Student-Faculty Expectations](#) articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

Mobile Devices in Classroom

I appreciate that laptops and tablets can streamline students' access to reading materials, and these devices can also help you engage in the class through taking notes. These devices can also become sites of distraction: you will find it hard to participate in discussion, when tempted by the allure of YouTube highlights; and, by extension, I will lose my focus when I sense your losing yours. In short, use your laptops and tablets with discretion. If you have your screen open, I expect that you are engaging with class material (i.e. you shouldn't be completing homework for another class, writing your friends/family, scrolling social media, or watching videos unrelated to class). Please know that attention is contagious, and your distraction also diminishes the quality of your peers' focus. Use good judgment, and be respectful of the lived experience of the classroom.

Resources

Undergraduate Student Academic Success Resources

A list of resources for undergraduate students' academic success and information about advising can be found at [Success at Tech](#).

Communication Center

I encourage your visiting the Communication Center, where they can help your ideas take written and visual form. Their website reads: "The CommLab is similar to a writing center, but in addition to helping students with essays, research papers, and other written work, we also provide feedback and guidance on individual and group presentations, poster design, slide decks, and anything else writing and communication oriented. Our trained consultants can help you with any project, assignment, or other task that relates to writing and communication." See <http://www.communicationcenter.gatech.edu/>

Learning Support and Accommodations

In keeping with Georgia Tech's policies and my own values, I welcome students with disabilities to this class. Though I am imperfect and always learning, I aim to provide equal access and a culture of inclusion without altering the essential elements of coursework. Please feel welcome to talk with me about any barriers this class creates for your learning. Students experiencing academic barriers due to disability or chronic medical conditions should contact the Office of Disability Services at disabilityservices.gatech.edu or call the office at 404.894.2563 or in person at Smithgall Student Services Building, 353 Ferst Drive, Suite 221. If you have already registered with the Office of Disability Services and have obtained an accommodation letter, please meet with me during office hours as early in the semester as possible to discuss implementing your accommodations.

Student Well-Being

As your professor and fellow human, I am concerned about your overall physical, social, and mental well-being. A [comprehensive list](#) of wellness-related resources has been compiled and maintained by the Office of the Vice President for Student Engagement and Well-being. <https://students.gatech.edu/student-resource-guide>