

University of Rhode Island

**Film Media Department/Harrington School of Communication and Media
FLM 205, History of Film II, Online Summer #2, 2026.**

SYLLABUS

Instructor: Michelle Le Brun, M.A.

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Class Days/Time: Online/Asynchronous

Credits: 4

Prerequisites: None

June 22nd – July 25th 2026

Course Description:

A survey of world cinema from the 1950s to the present time, examining the production, distribution, and exhibition of narrative, documentary, and experimental among other forms of film.

COURSE GOALS:

- To understand the development of film art as an historical, social and cultural process.
- Analyze how these elements can contribute to a film's overarching aesthetic and thematic concerns.
- Identify the narrative, visual, and aural characteristics of Classical Hollywood and international cinema.
- Explore the cultural and historical contexts out of which films arise.
- Examine the ways in which films raise social questions and reflect the culture(s) that produced them.

PROGRAM OUTCOMES AND COURSE OBJECTIVES:

Successful completion of this course provides General Education credit in the outcomes of A4. Arts & Design and C2. Global Responsibility.

In addition, students will:

- Compare and contrast close readings of particular films.
- Describe and analyze films in various critical contexts and formulate arguments.
- Examine multiple interpretations of particular films, examining how various interpretations have changed over time.
- Become an informed and critical viewer of film.
- Evaluate the strengths and weaknesses of varying points of view.
- Acquire the technical language needed to analyze and formulate arguments about cinematic productions.
- Demonstrate command over the technical language of film.

REQUIRED TEXTS:

There will be a variety of articles and links posted in Resources that are required reading each week.

THEY ARE IN YOUR SYLLABUS. In your weekly discussion posts, I will look to see that you have used your reading and additional research in your analysis and responses to the posted questions. **IN YOUR POSTS, PLEASE DEMONSTRATE THAT YOU HAVE DONE THE READING THROUGH CITATIONS.** While your opinions and perspectives are important, you must also link your ideas to the reading.

Required Materials:

A reliable internet connection and computer are **ESSENTIAL** and thus **REQUIRED** for this course. Registering

for an online course implies that you understand and agree to this requirement. Please note that, should something happen to interrupt your internet access at home, you are responsible for finding acceptable access to the course.

Brightspace Help: <https://web.uri.edu/brightspace/>

You can also call the Help Desk at 401-874-4357.

Remember to use Google Chrome, Safari, or Mozilla Firefox as your browser. There have been compatibility issues with Internet Explorer. Firefox and Chrome work on both PC and Mac platforms.

Technology Requirements

Computer access to the internet is required in order to successfully navigate this course. The course is delivered through the Brightspace platform. Recommended browsers are Google Chrome, Safari, and Mozilla Firefox. The mobile versions of these browsers also work well with the majority of operations in Sakai. Internet Explorer is not recommended.

CLASSROOM PROTOCOL:

For this online course, Brightspace is our “classroom.” Please refer to the **(OVERVIEW)** section for an overview of this course. Please refer to **(START HERE)** for a detail of how to move through this course.

In the online learning environment, “attendance” is measured by your PRESENCE in the site as well as your CONTRIBUTIONS to the site. The importance of regular log-ins and active participation cannot be overstated. I WILL GAUGE YOUR PARTICIPATION BY YOUR REGULAR, ON-TIME FORUM POSTINGS AND RESPONSES, AND TIMELY ASSIGNMENT SUBMISSIONS.

FILM VIEWING:

The films in this course are available on a variety of streaming platforms. For some, you will need to pay a few dollars for the film. I will also have some of the films in a shared drive in Google that will become live for you once you are confirmed in this course. There is a link to my film *Death: A Love Story*, in our Brightspace site, if you would like to view my first film.

As a URI student, you also have access to Kanopy at <https://www.kanopy.com/>. If you are close to Kingston campus, the URI library will have most of these titles. Your local library may have them as well. Some are also available on YouTube.

ASSIGNMENTS:

In order to pass this class, you must complete all of the assignments.

All coursework will be completed through Brightspace. If work is not time stamped by the due date and time specified, it will be considered late and points will be deducted.

Weekly Reading Quizzes

The weekly reading quizzes are a way to make sure you are keeping up with the reading. These questions will be pulled from the chapters in your text as well as Professor’s Notes, films viewed, and any additional articles posted. **The quiz needs to be completed by 5PM on Fridays of each week.** Please complete the quiz in “Quizzes” on our Brightspace site. **QUIZZES CANNOT BE REOPENED AFTER THE DUE DATE AS IT IS UNFAIR TO STUDENTS WHO HAVE GOTTEN THEIR WORK DONE ON TIME.**

Weekly Discussions

The weekly discussions will be about the films that we are watching as well as the readings assigned. **Your discussion posts are due by Friday each week at 5pm.** You will be given a list of questions to answer and then asked to comment on **TWO** other classmates’ answers to the same questions. You can make your post by clicking on “Start a New Thread”. **Responses to other students represents 50% of that grade for the week.** One-sentence responses will not be counted. Please use **Discussions** to engage with each other’s thinking and observations. **You will need to reference the reading in your responses. PLEASE CITE**

The instructor reserves the right to make changes to this syllabus; changes will be announced via URI GMAIL.

YOUR SOURCES FOR ADDITIONAL RESEARCH CONDUCTED AND USE TIMECODE WHEN REFERENCING THE FILM VIEWED THAT WEEK. Points will be deducted for not referencing scenes in the film as examples with timecode.

Timecode example: 00:01:30 = one minute and 30 seconds into the film. 01:45:01 = one hour, 45 minutes and one second into the film. 00:00:30 = 30 seconds into the film.

THIS COURSE WILL FLY BY IN A HEARTBEAT!
TO SUCCEED YOU MUST STAY ON TOP OF ASSIGNMENTS!

EVALUATION

Your final grade for the course will be determined as follows:

Weekly Reading Quizzes	40%
Weekly Discussions	60%

COURSE SCHEDULE

WEEK #1, JUNE 23 – JUNE 27:

Post WWII Italy: Italian Neorealism

Screen: BICYCLES THIEVES (VITTORIO DE SICA, ITALY, 1948) (Available through Amazon, the library, Kanopy, Youtube, HBOMAX, The Criterion Collection)

Reading in Resources: (Film Articles folder in Resources) 1) *The Art Cinema as a Mode of Film Practice: David Bordwell.* (Film History Folder) 1) *NY Times: Neo-Neorealists.*

VIDEOS: 1) How Italian Neorealism Brought the Grit of the Streets to the Big Screen, 2) How Neo-realism Shows You the World. 3) Neorealist Style: : What is Neorealism?

Post WWII France: Auteurs and Modernism: The French New Wave

Screen: BREATHLESS (JEAN LUC GODARD, 1950) (Available through Amazon, the library, Youtube, HBOMAX, The Criterion Collection)

Reading in Resources: (Film Articles Folder): 1) *American Scholar: Breathless,* 2) *Roger Ebert: Breathless,* 3) *The Art Cinema as a Mode of Film Practice (David Bordwell),* 4) *lahaine2012notes.* (Film History folder) 1) *Cahiers du Cinéma and Evaluative Criticism,* 2) *Cineaste: Breathless.*

VIDEOS: 1) What is the French New Wave. 2) Existentialism: Crash Course Philosophy, 3) What is Existentialism: BBC Ideas 4) How the French New Wave Changed Cinema, 5) The meaning of life according to Simone de Beauvoir, 6) Auteur Theory Explained with Wes Anderson Movies.

Work: Participate in Discussion on Brightspace and take quiz.

WEEK #2, JUNE 30 – JULY 4: THE WAR FILM

The Cold War: DR. STRANGELOVE (STANLEY KUBRICK, 1964) (Available through Amazon, the library, Youtube) (Also in our shared Google drive)

Reading in Resources: (Film History folder) 1) *Almost Everything in “Dr. Strangelove” Was True.*

VIDEOS: 1) The Cold War on TV, 2) U.S. – Russia Relations: The Quest for Stability.

The War on Terrorism: Screen: THE HURT LOCKER (KATHERINE BIGELOW, 2008) (Available through Amazon, the library, Youtube) (Also in our shared Google drive)

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Reading in Resources: (Film Articles folder) 1) **Film Comment: The Hurt Locker**, 2) **Jump Cut: The Hurt Locker**, 3) **Prod. Notes.** (These are the Production Notes for The Hurt Locker). (Film Craft folder) 1) **Filmmaker Magazine: The Hurt Locker**. 2) **Visual Effects in Kite Runner**.

Work: Participate in Discussion on Brightspace and take quiz.

FOR EXTRA CREDIT: You can watch THE KITE RUNNER (MARC FORSTER, 2007)– extra credit learning will be Demonstrated by using examples with timecode from this film as well in your discussion. (Also in our shared Google drive)

WEEK #3, JULY 7 – 11: AMERICA & RACE

Race in the 90s: DO THE RIGHT THING (SPIKE LEE, 1989) (Available through Amazon, the library, Youtube) (Also in our shared Google drive)

Reading in Resources: (Film Articles folder): 1) **Ebert on Do The Right Thing**, (Film History Folder): 1) **Anatomy of a Scene link: Do the Right Thing**.

VIDEOS: 1) Behind the Scene: Ernest Dickerson 2) Spike Lee Explains How Do The Right Thing has remained relevant.

Institutionalized Racism: Documentary Screening: 13th (AVA DUVERNAY, 2016) (Available through Amazon, the library, Netflix)

Reading in Resources: (Film Craft folder) 6 **Types of Documentary**, (Film Articles folder) 1) **Ava DuVernay's 13th Reframes American History**, 2) **The Conversation: Systemic Racism**

Work: Participate in Discussion on Brightspace and take quiz.

WEEK #4, JULY 14 – 18: ENVIRONMENTAL FILM

Fiction: BEASTS OF THE SOUTHERN WILD (BENH ZEITLIN, 2012) (Available through Amazon, the library, Youtube)

Reading in Resources: (Film Articles folder) 1) **Something So Broken**, 2) **Southern Spaces**

VIDEOS: 1) The Sound of Beasts of the Southern Wild | 2013 Director's Close-Up, 2) Scoring Beasts of the Southern Wild, 3) BEASTS OF THE SOUTHERN WILD: "Once There Was A Hush Puppy".

Documentary: ICE ON FIRE (CONNERS, 2019) (Available through HBOMAX, HULU, Amazon, the library, Youtube)

Reading in Resources: (Film Articles folder) 1) **How Can Environmental Films Have Impact?** 2) **How companies blame you for climate change**.

Work: Participate in Discussion on Brightspace and take quiz.

WEEK #5: JULY 21 – 25: GENDER STEREOTYPES

TOUGH GUISE 2 (2013): Watch this first. TWO OPTIONS FOR VIEWING:

1) <https://www.toughguise2.org/streaming.html> (\$5 to rent)

2) Kanopy <https://www.kanopy.com/en/product/tough-guise-2?vp=uri> (Link also in Week #5 of Brightspace.)

3) A Reframing of Masculinity, Rooted in Empathy

https://www.ted.com/talks/gary_barker_a_reframing_of_masculinity_rooted_in_empathy?user_email_addr=976c09b57b17a6848a55863dcbcd7a4

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MOONLIGHT (BARRY JENKINS, 2016) (Available through kanopy, Hulu, YouTube, Amazon)

Reading in Resources: (Film Articles Folder) 1) [The Guardian: Moonlight](#), 2) [It's a Man's \(Celluloid\) World](#)
3) ["Real Men Don't"](#)

Work: Participate in Discussion on Brightspace and take quiz.

RESEARCH WEBSITES

<http://www.davidbordwell.net/> David Bordwell is one of our most important film scholars. This is his blog.

<http://reverseshot.org/> Museum of the Moving Image

<http://www.bfi.org.uk/news-opinion/sight-sound-magazine> - Sight and Sound Magazine

<https://mubi.com/notebook/> - Notebook: A journal of international cinema and film culture.

<http://www.thecine-files.com/> A scholarly journal of film studies

<http://www.criterion.com/> -for films and analysis of films and filmmaking

<http://filmlinc.com/film-comment> - Film Comment

<http://cleojournal.com/> - Cleo – a journal of film and feminism

<http://www.afi.com/> The American Film Institute

www.bbc.co.uk/films - Good resource for film reviews.

Mediarights.org – Excellent resource for all things social issue and documentary.

www.mwp.com - Michael Weise Productions – publishes lots of very good and helpful books on film production.

www.mrqe.com - movie review query engine

<https://cinfiles.bampfa.berkeley.edu/cinfiles/> - Cinefiles – Pacific Film Archive's database.

IMDB.com – internet movie database

www.loc.gov/film/orgs.html - Film, Preservation and Cultural Organizations

www.filmstudies.ca/ - Film Studies Association of Canada

<http://people.virginia.edu/~pm9k/libsci/womFilm.html> – Women in cinema: A reference guide.

www.filmstew.com - Film Stew Review

www.cineaste.com - Cineaste

<http://mediacommons.futureofthebook.org/> - Media Commons/ scholarly media studies

<http://www.slantmagazine.com/> - Slant Magazine

<http://www.fandor.com/keyframe/> - Keyframe

<https://www.nytimes.com/section/movies> - The New York Times Movies

THE ACADEMIC ENHANCEMENT CENTER

This is a challenging course. Success requires that you keep pace with the work, understand course concepts, and study effectively. The Academic Enhancement Center (<http://www.uri.edu/aec/>) is a great place to do this. At the AEC you can work alone or in groups, and tutors and professional learning specialists are available to help you to learn, manage your time and work, and study well. On the Kingston campus, it's open Monday through Thursday from 10 a.m. to 9 p.m. and Fridays until 1 p.m. All services are free (the coffee is free as well!), and no appointment is needed. You can call for complete information at 874-2367, or just stop by the center on the fourth floor of Roosevelt Hall. In Providence, the Academic Skills Center (ASC) is at 239 Shepard Building, (401) 277-5221. Hours are posted each semester at <http://www.uri.edu/prov/studentresources/help/academicskills.html>. In addition, the Saturday Skills for Success program offers workshops and tutoring from 10 am -1pmduring fall and spring semesters.

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GRADING STANDARDS

An “A” paper demonstrates that the writer has not only mastered the concepts and terms of the course, but has applied them in an imaginative and incisive manner. The paper shows a command of the language that allows the writer to express ideas and observations clearly, effectively in detail and with virtually no mechanical errors. The paper includes good documentation. “A”s are reserved for exceptional essays.

A “B” essay demonstrates that the writer has understood the concepts and terms of the course and has applied them with some originality. The paper shows the writer can organize a coherent essay with few errors. The paper includes adequate documentation.

A “C” essay demonstrates that the writer has understood most of the concepts of the course but needs to pay more attention to reading or writing. Documentation is erratic.

A “D” essay demonstrates that the writer has only minimal understanding of the concepts of the course. Significant gaps in the writer’s comprehension indicate the need for more study. The paper shows the writer’s basic compositional skills are below satisfactory. Documentation is unsatisfactory.

An “F” essay demonstrates that the writer has little, if any, understanding of the concepts of the course. Because of the writer’s lack of skill or concern, the work includes gross errors as well as a lack of content. Documentation is negligible or nonexistent. The paper may also fail to address part of the assignment.

A paper may combine characteristics of different levels of work. In that case, the grade will depend on the paper’s overall demonstration of knowledge of the material and of college writing skills and may place the writer between whole grades.

GRADING SCALE

A= 95-100
A- = 92-94
B+ = 88-91
B = 85-87
B- = 82-84
C+ = 78-81
C = 75-77
C- = 72-76
D+ = 68-71
D = 65-67
D- = 62-64
F = 61 and below

WRITING CENTER

“All writers, all disciplines, all levels, all stages of writing.” Located in Roosevelt Hall, 4th Floor, the Writing Center provides free tutorials for anyone in the University community wanting feedback on any kind of college or extra-curricular writing. The Writing Center staff works with writers on brainstorming ideas, paragraphing, sharpening thesis statements, documenting sources, organizing material, enhancing clarity, using appropriate evidence, or practicing and internalizing certain grammatical concepts. Bring your assignment and any work you have done on it, and expect to spend the session working. Tutors will not proofread or polish your work for you, but they will work with you to develop strategies you can use in all writing situations. If possible, call ahead for an appointment (874-4690), although drop-in tutorials are often available.

ACADEMIC SUPPORT SERVICES**Office of Disability Services**

1. Any student with a documented disability is welcome to contact me early in the semester so that we may work out reasonable accommodations to support your success in this course. Students should also contact Disability Services for Students, Office of Student Life, 330 Memorial Union, 401-874-2098.

2. From the University Manual: **6.40.10 and 6.40.11 Accommodations for Qualified Students With Disabilities.**

Students are expected to notify faculty at the onset of the semester if any special considerations are required in the classroom. If any special considerations are required for examinations, it is expected the student will notify the faculty a week before the examination with the appropriate paperwork.

PROFESSIONAL CONDUCT

Cheating and plagiarism are serious academic offenses, which are dealt with firmly by the College and University. Scholastic integrity presumes that students are honest in all academic work. **Cheating** is the failure to give credit for work not done independently (i.e., submitting a paper written by someone other than yourself), unauthorized communication during an examination, or the claiming of credit for work not done (i.e., falsifying information). **Plagiarism** is the failure to give credit for another person's written or oral statement, thereby falsely presuming that such work is originally and solely your own.

If you have any doubt about what constitutes plagiarism, visit the following website:

<https://honorcouncil.georgetown.edu/whatisplagiarism>, the URI Student Handbook, and University Manual sections on plagiarism and cheating at <http://web.uri.edu/studentconduct/student-handbook/>.

Students are expected to be honest in all academic work. A student's name on any written work, quiz or exam shall be regarded as assurance that the work is the result of the student's own independent thought and study. Work should be stated in the student's own words, properly attributed to its source. Students have an obligation to know how to quote, paraphrase, summarize, cite and reference the work of others with integrity. The following are examples of academic dishonesty.

- Using material, directly or paraphrasing, from published sources (print or electronic) without appropriate citation;
- Claiming disproportionate credit for work not done independently;
- Unauthorized possession or access to exams;
- Unauthorized communication during exams;
- Unauthorized use of another's work or preparing work for another student;
- Taking an exam for another student;
- Altering or attempting to alter grades;
- The use of notes or electronic devices to gain an unauthorized advantage during exams;
- Fabricating or falsifying facts, data or references;
- Facilitating or aiding another's academic dishonesty;
- Submitting the same paper for more than one course without prior approval from the Instructor.

Please note the following section from the **University Manual:**

8.27.17. Instructors shall have the explicit duty to take action in known cases of cheating or plagiarism. The instructor shall have the right to fail a student on the assignment on which the instructor has determined that a student has cheated or plagiarized. The circumstances of this failure shall be reported to the student's academic dean, the instructor's dean, and the Office of Student Life. The student may appeal the matter to the instructor's dean, and the decision by the dean shall be expeditious and final.

Such action will be initiated by the instructor if it is determined that any written assignment is copied or falsified or inappropriately referenced.

The instructor reserves the right to make changes to this syllabus; changes will be announced via URI GMAIL.

Any good writer's handbook as well as reputable online resources will offer help on matters of plagiarism and instruct you on how to acknowledge source material. If you need more help understanding when to cite something or how to indicate your references, PLEASE ASK.

Please note: Students are responsible for being familiar with and adhering to the published “**Community Standards of Behavior: University Policies and Regulations**” which can be accessed in the **University Student Handbook**.