



LIT-225: FILM AND LITERATURE

Also listed as: LIT-225H

Effective Term

Fall 2026

BOT Approval Date

03/20/2025

Discipline

LIT - Literature

Course Number

225

Course Title

Film and Literature

Short Title

Film and Literature

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Does the DE also apply to the Honors section?

Yes



Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Honors / Non-honors

LIT-225H

C-ID (Admin Only)

CB 00

CCC000600770

Course Title

Honors Film and Literature

Approved Cal-GETC Area

AREA-3B

Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

Catalog Description

This course acquaints students with basic literary and film theory and terminology as tools for the analysis of both narrative literature and film and to explore the interplay between these two types of text. Attention to genre and literary and film history will inform discussions as well as emphasis on a diversity of films, filmmakers, cultural contexts, and perspectives.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

ENGL-C1000 (with a grade of C or better).

Codes

TOP Code (CB 03)

1501.00 - English

CIP Code

23.0101 - English Language and Literature, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
English (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3B

Learning Objectives

Learning Objectives

Learning Objective
1. Identify the unique aspects of “adaptation” as a film genre, recognizing both historical and contemporary approaches that reflect cultural and artistic shifts.
2. Assess the interplay between literature and film, comparing them closely and critically to recognize how visual representation, as well as cinematic technique, affects the translation of literature into film.
3. Analyze how themes present in literary works are reinterpreted or transformed in film adaptations, with attention to cultural and historical contexts.
4. Evaluate visual texts from culturally diverse sources closely and to interpret primary literary texts analytically and critically.
5. Evaluate examples of film criticism and explore the limitations of fidelity criticism within the genre of adaptation.
6. Analyze the relationship between film and its role in shaping popular perceptions of gender, race, class, sexual identity, ability, politics, etc.
7. Apply literary, film, and adaptation theories, such as fidelity criticism, postcolonial theory, feminist theory, queer theory, critical race theory, ecocriticism, etc. to analyze visual texts.
8. Produce original, thesis-driven, critical analyses that integrate textual evidence from a variety of primary and secondary texts and adhere to MLA format and citation methods.

Honors Objectives

- Craft sophisticated analytical essays with complex arguments that are supported by evidence from literary and film texts, demonstrating an understanding of how cinematic choices influence interpretation and meaning.
- Demonstrate creativity and originality in performing a close reading of literary and film texts that provide unique interpretations which incorporate historical and cultural contexts.
- Critically engage with scholarship, contributing an original analysis to broader academic discussions of film and literary criticism.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Appreciating the beauty and relevance of literary works.
2. Using evidence in support of an independent analysis.
3. Empathizing with diverse points of view in a text.

Content

Course Lecture Content

1. Film & Literature
 - a. Film and Narrative
 - b. What is Adaptation?
 - c. Fidelity Criticism
2. Terminology
 - a. Literary Terms may include
 - i. Character
 - ii. Point of View
 - iii. Setting
 - iv. Imagery
 - v. Allegory
 - vi. Metaphor
 - vii. Plot
 - b. Film Terminology may include
 - i. Shot
 - ii. Cut
 - iii. Pan
 - iv. Mise-en-scene
 - v. Set
 - vi. Montage
 - vii. Track
 - viii. 180 degree rule
 - ix. Continuity Style
 - x. Mediation
 - xi. Scopophilia
3. Film Genre such as
 - a. Action
 - b. Science Fiction
 - c. Comedy
 - d. Romance
 - e. Drama
 - f. Horror
 - g. Western
 - h. Musical
 - i. Biopic
4. Film History such as
 - a. Classical Hollywood Style
 - b. Italian Neorealism
 - c. French New Wave
 - d. Blaxploitation
 - e. Bengali Cinema
5. Film Analysis may include

- a. Formalism
 - b. Genre
 - c. Historical
 - d. National Cinema
 - e. Auteur
 - f. Ideology
6. Writing Essays about Film such as
- a. Watching the Film
 - b. Brainstorming
 - c. Semiotic Analysis
 - d. Narrative Analysis
 - e. Cultural/Historical Analysis
 - f. Mis-en-scene Analysis
7. Adaptation as Film Genre may include
- a. The Literary Classic such as
 - i. Malcolm X (The Autobiography of Malcolm X)
 - ii. Farewell My Concubine
 - iii. Apocalypse Now (Heart of Darkness)
 - iv. The Joy Luck Club
 - v. Sense and Sensibility
 - vi. Beloved
 - vii. The Color Purple
 - viii. A Room with a View
 - ix. Smoke Signals (The Lone Ranger and Tonto Fistfight in Heaven)
 - b. Adaptations of Plays to Screen such as
 - i. A Raisin in the Sun
 - ii. Romeo and Juliet
 - iii. Throne of Blood (Macbeth)
 - iv. For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf
 - v. Small Island
 - c. Contemporary and Popular Texts such as
 - i. Drive My Car
 - ii. Just Mercy
 - iii. Precious
 - iv. Never Let Me Go
 - v. Black Klansman
 - vi. Trainspotting
 - vii. Blade Runner (Do Androids Dream of Electric Sheep)
 - viii. The Shawshank Redemption
 - ix. Goodfellas (Wise Guy)
 - x. Rashomon
 - xi. Daughters of the Dust
8. Film Criticism may include
- a. Sergei Eisenstein, "Beyond the Shot"
 - b. Andre Bazin, "The Evolution of the Language of Cinema"
 - c. Christian Metz, "Some Points in the Semiotics of Cinema"
 - d. Kaja Silverman, "On Suture."
9. Film and Reality may include
- a. Siegfried Kracauer, "Basic Concepts"
 - b. Maya Deren, "Cinematography: The Creative Use of Reality"
 - c. Robert Stam and Louise Spence, "Colonialism, Racism, and Representation: An Introduction"
 - d. Christine Gledhill, "Recent Developments in Feminist Criticism."
10. Film Narrative may include
- a. Hugo Munsterberg, "The Means of the Photoplay"
 - b. Andre Bazin, "Theater and Cinema"

- c. Tom Gunning, "Narrative Discourse and the Narrator System"
 - d. Seymour Chatman, "The Cinematic Narrator"
11. Film Adaptation may include
- a. Seymour Chatman, "What Novels Can Do that Films Can't (and Vice Versa)"
 - b. Dudley Andrew, "Adaptation"
 - c. Imelda Whelehan, "Adaptations: The Contemporary Dilemmas."

Honors Content

Honors students will critically think about and analyze the various texts of the course (both written and visual), explore more sophisticated theoretical understanding of the film genre and the effects of the texts' role in shaping perceptions of gender, race, ethnicity, class, sexuality, ability, politics, national identity, and other identities, conduct research of both primary and secondary sources, and write papers that demonstrate interpretive skills as well as a command of the principles of English writing. The topics included in the honors component of the course, Film and Literature, will be a logical outgrowth of the topics presented in the regular section.

In addition to those assignments for the course, honors students will select topics and/or primary texts and film adaptations (in collaboration with the instructor) and will be expected to examine the topics and texts in greater depth, with more originality, and with greater written fluency and correctness. Sample topics may include analyzing:

- adaptation of a story, novel, or play by multiple filmmakers in order to more closely examine variations in adaptation during different film eras: *Pride and Prejudice*, *Frankenstein*, *The Great Gatsby*, *A Raisin in the Sun*, *Hamlet*, etc.
- work of one filmmaker who has adapted multiple novels by viewing several films and researching director's comments, interviews, and film criticism: Ava Duvernay, Martin Scorsese, Jane Campion, James Ivory, etc.
- adaptation in a particular film era or decade to determine the cultural influences or preoccupations of the time: Film Noir and the 1940s, Blaxploitation and the 1970s, Merchant Ivory and the 1980s, Marvel and DC Comics and the 2000s, etc.
- a thematic element in adaptations across a genre, time period, director, or author in order to study how perceptions of gender, race, class, sexuality, ability, politics, national identity, or other identities are affected by literature and film adaptation: Marginalization, Criminality, Native Stoicism, The Model Minority Myth, Family, Joy, etc.

Methods of Instruction

Method

Discussion

Integration

Discussion will be used to build on material presented in lecture and viewed in film adaptations. Instructor-initiated discussions will allow students to engage in various reading practices and theories in literature and film adaptations. Students will use discussion as a space to analyze diverse literature and film adaptations to explore ideas including liberation, decolonization, gender, sexuality, religion, and culture that could be presented in papers and projects/presentations. For example, students are asked, after viewing a scene from *A Raisin in the Sun*, to discuss how Hansberry portrays Beneatha in the first scene of the play and the film in order to analyze the contrasting views of education in the family based on gender roles.

DE Adaptations for MOI

Student-to-student interaction will be facilitated using CMS collaborative tools including Discussions, Announcements, and Collaborations. In addition, students will be provided with accessible documents and can be tasked with asynchronous activities using accessible presentation software to engage in whole class and small group discussions. These instructor-initiated and monitored discussions will allow students to engage in various reading practices and theories in literature and film adaptations. Students will use discussion as a space to analyze diverse literature and film adaptations to explore ideas including liberation, decolonization, gender, sexuality, religion, and culture that could be presented in papers and projects/presentations.

Method

In-class Exercises

Integration

In-class written activities and written responses will be used to allow students to interpret the literature they have read from their own perspective and to further discussion on the social and cultural impact of literature and film adaptations. For example, students are asked to write, after viewing a key scene from Martin Scorsese's adaptation of *Killers of the Flower Moon* (2023), to examine the long term impacts of colonialism, even in the United States because of resource exploitation and legal power. Consider especially how the film attempts to center the Osage community rather than the book's preoccupation with the founding of the FBI.

DE Adaptations for MOI

Using the CMS, in-class exercises and written responses will be delivered and referenced to supplement the course content. This can include reading responses, discussion posts of research, online library visits using closed-captioned videos, and viewing of accessible films, and other appropriate and open source accessible online activities that will enhance the course content. In-class exercises will allow students to interpret and examine the social and cultural impact of literature and film adaptations.

Method

Lecture

Integration

Lecture will be used to highlight the historical, cultural, and social context of the writing/filming and the perspective of the writer/director in the context of his or her identity, gender, geographic and socio-economic status.

DE Adaptations for MOI

Instructor-student contact will take place using the CMS in a variety of ADA compliant platforms using accessible presentation software and captioned video lectures. Lectures may occur live with recordings available for students to view later or as pre-recorded videos supported by multimodal (slides, video clips, images) texts to engage students. All lectures must be closed-captioned to meet accessibility requirements. To ensure learning and application skills, checks for understanding or short asynchronous activities may accompany lectures all linked through the CMS. The lectures will emphasize the historical, social, and political significance of the literature and film adaptations. Lectures may include guest speakers/authors via video-conferencing software or prerecorded video in interdisciplinary fields related to literature and film. Accessible presentation software and captioned video and audio lectures will invite students to engage in literary theory and analysis and challenge assumptions of identity, gender, geographic and socio-economic status.

Method

Reading

Integration

Reading apprenticeship practices, assignments, and low-stakes reading response quizzes will be used to encourage students to explore their own reading and thinking processes, build on their interests in peer interaction and larger social issues in class discussion related to literature and film adaptation. Reading assignments will be delivered in a variety of accessible digital open resource formats to support students' application of literary theory and film adaptations

DE Adaptations for MOI

Using the CMS, Reading apprenticeship practices, assignments, and low-stakes reading response quizzes will be used to encourage students to explore their own reading and thinking processes, build on their interests in peer interaction and larger social issues in class discussion related to literature and film adaptation. Reading assignments will be delivered in a variety of accessible digital open resource formats to support students' application of literary theory and film adaptations. Feedback should be provided within two weeks or before the next summative quiz before the next major task.

Method

Film/video Viewing and Discussion

Integration

Videos/films/slides/audiotapes followed by instructor-guided interpretation, analysis, and comparison and student discussion will be used to analyze a variety of film genres for their form, content, historical context, and influence on literary adaptations and to examine film texts closely.

DE Adaptations for MOI

Films/videos/streaming will be provided using library resources or other approved open-access platforms that are ADA compliant closed captioned.

Additional Methods of Instruction for Honors

Mandatory Meetings: Students will meet with instructor outside of class time a minimum of three times. Students will discuss potential research interests, additional theoretical approaches, and additional examples of adaptation. Students will also discuss and brainstorm possible research projects and discussion topics with each other and the instructor, set shared benchmarks and deadlines, and review research.

Oral Presentations: Students will present research to their peers during or outside of class.

Methods of Evaluation

Method

Papers

Integration

Critical analysis papers will be used to further measure students' synthesis and understanding of the concepts of "adaptation" as a film genre, recognizing both historical and contemporary approaches and the interplay between literature and film. A successful analysis will depend on a strong thesis as a focal point, a convincing argument, and evidence from primary texts, film adaptations and perhaps secondary sources for support through examples, quotations, summaries, paraphrases of passages. Paper(s) will be evaluated on their ability to accurately and critically synthesize information about literature and film theories. Students will also be evaluated on their ability to demonstrate an understanding of the ideas presented in the course as well as the ability to compare the various texts and film adaptations studied. Feedback will be provided in time for reasonable revision opportunities or in time to support the next summative assignment.

DE Adaptations for MOE

Students will write critical papers and upload them to the CMS. Critical papers will be used to further measure students' synthesis and understanding of the concepts of "adaptation" as a film genre, recognizing both historical and contemporary approaches and the interplay between literature and film. A successful analysis will depend on a strong thesis as a focal point, a convincing argument, and evidence from primary texts, film adaptations and perhaps secondary sources for support through examples, quotations, summaries, paraphrases of passages. Paper(s) will be evaluated on their ability to accurately and critically synthesize information about literature and film theories. Students will also be evaluated on their ability to demonstrate an understanding of the ideas presented in the course as well as the ability to compare the various texts and film adaptations studied. Students will be able to access instructor feedback as well as their grade by reviewing the rubric and instructor comments. In some cases, essays may be revised to apply peer, online or in-person tutor, and instructor feedback to deepen learning. Student should receive feedback within two weeks or before the next summative assignment so feedback can be applied to the next assignment.

Method

Exams/Tests

Integration

Exams and Tests will be used to assess students' synthesis and understanding of the interplay between literature and film, comparing them closely and critically to recognize how visual representation, as well as cinematic technique, affects the translation of literature into film. Exams may include multiple-choice, short answer responses, or individual presentation of learning. As a best practice, exams should be evaluated using the rubric tool and/or submission comments where clear instructions align with assessment. Exams may also take the form of student-created or collaborative exams leveraging student knowledge of the unit and in support of deep learning. Feedback will be provided in time for revision opportunities or in time to support the next summative assignment.

DE Adaptations for MOE

Exams and Tests will be used to assess students' synthesis and understanding of the interplay between literature and film, comparing them closely and critically to recognize how visual representation, as well as cinematic technique, affects the translation of literature into film. Exams may include multiple-choice, short answer responses, or individual presentation of learning. As a best practice, exams should be evaluated using the rubric tool and/or submission comments where clear instructions align with assessment. Exams may also take the form of student-created or collaborative exams leveraging student knowledge of the unit and in support of deep learning. Exams will be evaluated using the CMS where students can access feedback using the rubric tool or instructor feedback. Feedback should be provided within two weeks or before the next summative assignment as to be helpful before the next major task.

Method

Quizzes

Integration

In-class writings and quizzes will be used to ascertain students' comprehension of the texts assigned and film/narrative theory concepts as well as their relation to the historical context and other texts studied. The in-class writings provide an opportunity to generate ideas for class discussions and essay assignments; technical, knowledge based quizzes usually consist of multiple choice, fill-in, and/or true and false questions designed to test each student's knowledge of major details from the reading assigned for the day.

DE Adaptations for MOE

In-class writing and quizzes will be evaluated using the Discussion, Quiz, Collaborate, or Student Annotation Tools in the CMS. Classwork may also be evaluated using links to individual or collaborative work using accessible presentation software or platforms. Student should receive feedback within two weeks or before the next summative assignment so feedback can be applied to the next assignment.

Method

Presentations

Integration

Student presentations will be used to assess students' ability to understand adaptation as well as critically analyze the assigned literature or film in relation to critical, historical and/or biographical information; students' ability to research and document sources properly will affect their presentation and thus will also be evaluated. Presentations will be assessed based on students' ability to critically review, analyze, apply, examples of film criticism and explore the limitations of fidelity criticism, analyze how themes present in literary works are reinterpreted or transformed in film adaptations, and demonstrate how themes present in literary works are reinterpreted or transformed in film adaptations. Presentations could be evaluated using the CMS rubric tool for depth, delivery, accuracy, synthesis, and creativity of the subject matter.

DE Adaptations for MOE

Student presentations will be managed using the CMS and produced using approved and ADA compliant open access available third party platforms such as accessible presentation software or platforms. Projects will be evaluated using the CMS rubric to assess students' ability to understand adaptation as well as critically analyze the assigned literature or film in relation to critical, historical and/or biographical information; students' ability to research and document sources properly will affect their presentation and thus will also be evaluated. Presentations will be assessed based on students' ability to critically review, analyze, apply, examples of film criticism and explore the limitations of fidelity criticism, analyze how themes present in literary works are reinterpreted or transformed in film adaptations, and demonstrate how themes present in literary works are reinterpreted or transformed in film adaptations.

Evaluation of Honors assignments

To receive honors credit, students must successfully complete regular course and honors assignments (including but not limited to participation in out-of-class discussions, essays and research).

Research Essays: The instructor will initially assess the assignments for Honors LIT 225 in keeping with the grading standards established for LIT 225 students in general. Secondly, the instructor will evaluate the honors students' work based on the evident depth of analysis, the appropriate use of outside sources, and the effectiveness of communication, displayed through diction and syntax.

Presentation: In assignment option B, presentations will be assessed and evaluated on completeness, depth of research, synthesis of literary and film theory, and quality of argument and analysis.

Assignments

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Sample Quiz Questions: 1) Define Scopophilia. 2) Define Mise-en-scene. 3) Define Cinematographer.

How assignment will be adapted in online format

Question can be posted as an online quiz using the CMS quiz tool. Feedback should be return prior to next time student will be assessed on similar skill. Methods used to facilitate this assignment will meet accessibility standards.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read the first two chapters of Toni Morrison's *Beloved* and watch the first 20 minutes of Jonathan Demme's *Beloved* (1998). Answer the following questions: How does the portrayal of Sethe differ in these texts? How is the supernatural represented in these texts? Does the critical consensus of the film adaptation being "failed" affect your viewing of the film?

How assignment will be adapted in online format

Using the discussion board feature, students can analyze aspects of the novel and film adaptation of *Beloved*. All students will be able to see their classmate's responses. Feedback should be return prior to next time student will be assessed on similar skill. Methods used to facilitate this assignment will meet accessibility standards. Students will be able to access the film through an MSJC library database.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Sample Paper topic: Write an essay in which you write about how and why the film version of the text manipulates the audience. You should include some discussion of how an adaptation film differs from other films. Remember, as Peter Reynolds notes, that "animated images of literature in performance are seldom produced by accident or chance, . . . They have been designed and built . . . in order to project a specific agenda and to encourage a particular set of responses" (qtd in Cartmell and Whelehan 12). Include quotations from at least three scholarly articles about the film or the novel, and at least five quotations from the novel and film.

How assignment will be adapted in online format

The essay assignment can be deployed using the CMS quiz tool. Feedback should be returned prior to next time student will be assessed on similar skill. Methods used to facilitate this assignment will meet accessibility standards.

Honors Assignments**Assignment**

Honors students will complete the regular course requirements and be graded first in accordance with the criteria used for the rest of the class. In addition, to receive honors credit, students will complete the following:

Assignment

A. Write an additional original and well-developed research paper (at least 8 pages, excluding Works Cited page), developing an original, analytical, persuasive argument based on a specific adaptation or topic of interest that is not assigned to the class as a whole. For instance, a student may write an argument essay that analyzes how a particular scene in a novel has been adapted by different directors in different films, analyzing how different perspectives manifest in the scene. The research paper must include at least 5 secondary sources that the student will collect through library, database and/or internet sources. These secondary sources should be used to enhance the student's original argument, supplying historical or theoretical concepts in support of the student's view and/or to provide oppositional viewpoints.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Positive Transgressive Behavior (as evidenced by creativity, innovation, risk taking, challenging norms and standard narratives)

Justify how the assignment reflects the Academic Rigor and Research Core Value

Honors students will research, in partnership with the professor and other honors students, film adaptation and produce original analyses.

Justify how the assignment reflects the Positive Transgressive Behavior Core Value

An aspect of the paper will be to challenge standard readings of the texts with an original and transgressive lens.

Assignment

B. Students will present their research paper to the class and/or other honors students as an oral presentation (either live or recorded). The presentation should be at least 10 minutes per student and include slides with quotations from the literary work and images from the films, secondary source quotes, discussion questions, and interactive prompts.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Engagement

Justify how the assignment reflects the Academic Rigor and Research Core Value

Honors students will research, in partnership with the professor and other honors students, film adaptation and produce original analyses.

Justify how the assignment reflects the Engagement Core Value

Students will be asked to engage the class with discussion questions and other interactive prompts.

Course Materials**Textbooks**

Gillian Roberts. (2023). Race, nation and cultural power in film adaptation. Edinburgh University Press. ISBN: 978-1474483568

Thomas Leitch (2023). The Scandal of Adaptation. Palgrave Macmillan Cham. ISBN: 978-3-031-14155-3

Larry A. Brown (2018). How Films Tell Stories: the Narratology of Cinema (2nd Ed) Creative Art Press. ISBN: 978-1945527142

Class Size Information**Class Size**

30

Class Size Category

D - Individualized instruction/group learning/student presentations 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The course focuses on the diversity of cultural and theoretical perspectives in literature and film. In addition, the course emphasizes literary and cinematic contributions and responses to social justice movements in resistance to colonialism and white supremacy towards liberation, agency, and group affirmation. The course was revised to include additional texts and films addressing a more representative community of writers and film makers including: non-binary/LGBTQ+, Black/African American, LatinX/Latine, and other marginalized groups.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Formative and summative assignments are included to support non-majors who may be unfamiliar with literary and cinematic elements and theories. In addition, assessment has been expanded to include exams, presentations, and projects in addition to traditional literary/film analysis essays. Student-to-student interaction is also embedded to support collaborative learning that begins with students' prior knowledge as a scaffold for unfamiliar concepts in literary and film theory. Finally, additional examples of contributions in literature and film from a variety of representative groups have been added to support students from all backgrounds in developing an appreciation and empathy for diverse identities, experiences, and perspectives.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will engage in a variety of collaborative activities such as break-out rooms or small groups so that students will have frequent opportunities to engage in peer-to-peer discussions designed to foster community and encourage students to experience variant interpretations of the literature under analysis. In addition, students may be asked to engage in peer writing workshops and/or metacognitive assessments of their writing processes to foster student collaboration and engagement. Students might also work in small groups online or in-class to create presentations on diverse authors, critical literary approaches, and/or socio-historical contexts of literature to draw connections between literature and larger societal concerns; engage in role-play activities such as performing scenes from a play through video-conferencing software or in-class to critically analyze texts and film adaptations through close-reading/viewing, and to investigate uncertainty, ambiguity, and variant interpretations. Using the course CMS discussion forums, breakout rooms in video-conferencing software, and/or in-class, students will collaborate on group quizzes covering literary terms, critical approaches, and/or the application of literary concepts as formative activities to build understanding and fluency and to form community.

Explain how the course will incorporate instructor-to-student interaction.

Using the course CMS discussion forums, breakout rooms in video-conferencing software, and/or in-class, the instructor will participate in class discussions asking students to apply literary and film analysis and/or theoretical lenses, clarify concepts, pose questions, and/or encourage students to make connections between course concepts and larger societal concerns, and examine texts through an intersectional lens; will design activities, such as peer review workshops, gallery walks/showcases, or experiential learning activities to help students compose thesis driven literary analysis essays, compare literary themes, explore socio-historical contexts, encourage students to make connections between course concepts and larger societal concerns, and examine texts

through an intersectional lens; will offer lectures on course concepts, critical approaches, variant interpretations, socio-historical contexts, and composition strategies.

Explain how the course will incorporate student-to-content interaction.

To learn literary terms and concepts, theoretical approaches, and writing strategies, students will reference accessible and ADA compliant materials such as assigned readings (textbooks, articles, primary sources, etc), written lecture materials or transcripts of lectures, illustrative images, charts and graphs, video or audio lectures, narrated PowerPoint presentations, embedded or linked multimedia content (such as films, YouTube videos, podcasts, etc), and student created or curated content. In addition, students will be asked to annotate and perform close readings of primary and secondary sources to develop foundational skills in literary analysis.

Explain how the course will incorporate student-to-self interaction (metacognitive).

The course emphasizes thinking flexibly, considering variant interpretations, and learning how to navigate ambiguity by engaging in discussions, activities, assessments, and writing activities that stem from diverse and multi-cultural perspectives of literature. Through discussions and assignments, we ask students to pose questions about literature as well as how they approach their assignments and analysis. We ask them to reflect on where they're struggling and succeeding with analysis and interpretation, and we ask students to assess what kind of peer and instructor feedback to apply in the essay writing and revision process. Through readings, lectures, activities, and discussions, we encourage students to explore connections between literature and film and societal concerns to demonstrate how literature and film can be a vehicle for analyzing the contemporary socio-historical context. We also emphasize that the analytical and critical thinking skills they hone by analyzing literature in context have broad applications beyond the classroom.

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