



HIST-136: CULTURAL HISTORY OF AMERICAN MOTION PICTURES

Also listed as: THA-136

Effective Term

Fall 2026

BOT Approval Date

12/11/2025

Discipline

HIST - History

Course Number

136

Course Title

Cultural History of American Motion Pictures

Short Title

Cultural Hist of American Pix

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

2.00

Lab Units

1.00

Total Units

3.00

Hours

Lecture Contact Hours

32-36

Out of Class Hours Lecture

64-72

Lab Contact Hours

48-54

Out of Class Hours Lab

0.00

Total Contact Hours

80 - 90

Total Out of Class Hours

64 - 72

Total Student Learning Hours

144 - 162



Is this an existing Extensive Lab?

No

Do you want to propose this for Extensive Lab?

No

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

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.

Additional Regular Substantive Interaction

In addition to regular substantive interaction, faculty can work to foster a sense of an online community through posting welcome and introduction videos. These personal touches help to connect students to their instructor.

In addition to content-based discussion boards, faculty can also create discussion forum designed to facilitate student interaction outside of course content, creating a sense of community. Faculty can then participate in these forums, providing guidance and contributing to the sense of community.

Faculty can also host virtual (via accessible videoconferencing software) and in-person office hours, so students can meet the instructor and other students in an environment outside of the course learning management system (CMS).

Faculty can also structure group projects to encourage students to engage with one another and the material. Finally, faculty can invite guest speakers to join the class virtually to share their expertise and insight on course topics.

Cross Listed Course(s)

THA-136

C-ID (Admin Only)

CB 00



CCC000230448

Course Title

Cultural History of American Motion Pictures

Catalog Description

This course will consider the history of American commercial motion picture culture from its origins to the present. Students will study film language, the social composition of audiences, the economics of the film industry, major themes and genres that have appeared in American films, and the relationship between politics and American motion pictures.

Requisites**Recommended Preparation****Recommended Preparation (note that students can enroll in the class even if they haven't take the recommended course)**

ENGL-C1000 or concurrent enrollment in ENGL-C1000.

Codes**TOP Code (CB 03)**

0612.10 - Film History and Criticism

CIP Code

50.0601 - Film/Cinema/Video Studies.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
History (Masters Required)	Or
Film Studies (Masters Required)	Or
Theater Arts (Masters Required)	End

GE Information**Check GE Types Requested**

AA/AS B2 - Social & Behavioral Sciences

AA/AS C - Humanities

Cal-GETC Areas**Approved Cal-GETC Area**

AREA-3B

Approved Second Cal-GETC Area

AREA-4

Learning Objectives**Learning Objectives****Learning Objective**

1. Analyze the art and science of film structure and language.
2. Examine the reasons for economic successes and failures in the American motion picture industry.

3. Investigate the changing composition of film audiences, from early nickelodeons to modern multiplex theaters.
4. Evaluate the impact of censorship, politics, and government intervention on motion picture content.
5. Assess the impact of the filmmaker on film content.
6. Distinguish major film genres (such as romantic comedies, westerns, war movies, epics, horror films, film noir etc.) and how these cultural forms originated and have changed over time.
7. Examine major changes in motion picture technologies (such as editing, photography, special effects, etc.).
8. Analyze American motion pictures for themes and content.
9. Examine changing cinematic depictions of different social and cultural groups, including African Americans, women, Asians, LatinX, the LGBTQ community, and other groups.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will demonstrate clear and precise communication on culturally relevant material through written analysis, use of evidence, and discussion of American film history.
2. Students will analyze the impact of gender, ethnicity, culture, economics, and politics as they relate to American film history to demonstrate historical understanding and cultivate social awareness.
3. Students will demonstrate the ability to make connections and relations between the film styles, trends, and influences of different historical eras.

Content

Course Lecture Content

1. Introduction:
 - a. Film language, structure and analysis
 - b. How to watch and analyze a film
 - c. Mise-en-scene
2. Early Motion Pictures:
 - a. Experiments and technologies before 1896 and the birth of projection (including experiments in Europe).
 - b. Edison and control of technology and the industry.
 - c. Urban audiences and working-class film audiences--the nickelodeon.
 - d. Edwin S. Porter and early Edison film production.
 - e. Georges Melies, the Lumiere Brothers, and early French Cinema
3. The Silent Era:
 - a. World War I and the prominence of American Cinema.
 - b. The heyday of the movie palace.
 - c. D.W. Griffith and the birth of modern film language and the feature-length film.
 - i. The film and the rise of the Ku Klux Klan
 - ii. Implications for the African American community
 - iii. William Monroe Trotter and the fight against the film
 - iv. Oscar Micheaux and counter film narratives
 - d. West coast production, the industry and the economy of southern California.
 - e. Silent Stars.
 - f. Silent film genres.
4. Sound and the industry in the 1930s:
 - a. Warner Brothers and sound.
 - b. The Hays Office and censors adjust to dialogue (Production Code Administration).
 - c. The birth of screenwriters and the Screenwriter's Guild.
 - d. Actors Guild and the unions.
 - e. Academy of Motion Picture Arts and Sciences.
 - f. The depression and financial crises of the studios.
 - g. The studio system (the big 5 and the little 3).
 - h. Technicolor.

5. Motion Pictures in the 1930s:
 - a. Irving Thalberg and the new generation of producers.
 - b. An Explosion of genres: crime films, musicals, horror films, comedies, animation and Walt Disney, the B-film, two-reel comedies.
6. World War II:
 - a. The government and the film industry.
 - b. Changing depictions of ideal womanhood during the war.
 - c. Audiences at home and abroad (record film attendance).
 - d. War and propaganda Films.
 - e. Changing depictions of African Americans during the war.
 - f. Hattie McDaniel breaks the color barrier at the Academy Awards.
 - g. Depictions of Chinese people vs. Japanese people and the political implications.
 - h. Depictions of Russians.
7. The Post-War Period:
 - a. Paramount court case (1948)–the collapse of the studio system and the rise of independent agents.
 - b. Fall in movie attendance.
 - c. Birth of television.
 - d. HUAC and anti-Communism in films.
8. Films in the 1950s:
 - a. Film noir and the changing themes of the post-war period.
 - b. New technologies: 3-D, Cinerama, and Cinemascope.
 - c. The youth market: horror films, drive-ins, and teenpics.
 - d. Foreign location films.
 - e. The studios and television production.
 - f. Desi Arnaz, "I Love Lucy," and the birth of syndicated television.
9. The 1960s:
 - a. Films of protest: civil rights and anti-nuclear themes.
 - b. Youth and rebellion.
 - c. Jack Valenti and the death of the old Motion Picture Production Code and the birth of the new ratings system.
 - d. 1967-8 and the renewal of audience interest.
10. The 1970s:
 - a. Vietnam and the industry.
 - b. 1972-76 and the "golden era" of new directors: Robert Altman, Sam Peckinpah, Francis Ford Coppola, Stanley Kubrick, and Arthur Penn.
 - c. Blaxploitation films.
 - d. New marketing strategies–the shift from platform to saturation marketing: Jaws and the birth of the blockbuster.
11. The 1980s:
 - a. Hardbody films: Rambo and the rebirth of the war movie and changing messages of masculinity during the 1980s Cold War.
 - b. Gender messages in slasher films and the reappearance of horror.
 - c. B-movie and 1930s and 1940s nostalgia–Indiana Jones and the comic book superheroes.
 - d. John Hughes and the new generation of teen films.
 - e. New Technologies: the VCR, Cable Television, George Lucas and Industrial Light and Magic, the suburban multi-plex theater.
 - f. Independent film makers: Spike Lee, Carl Franklin, Yvonne Rainer, Robert Rodriguez, John Singleton, Robert Townsend, Robert Epstein and Woody Allen.
 - g. The increasing mass-market presence of Chicano, African-American, feminist, and gay and lesbian films.
 - h. Block-busters and budgets.
 - i. "Synergistic" (multi-media) mergers and the changing shape of finance, distribution, and control: Time-Warner, MGM, Turner, and the Disney revival.
12. The 1990s:
 - a. The rise of the "indie" film
 - i. Existentialism, Gen X, and the zeitgeist of the 1990s
 - b. The rise of a new generation of filmmakers and themes
 - i. Quentin Tarantino, Kevin Smith, Spike Lee, and the new feminist consciousness (Penny Marshall, Kathryn Bigelow, Jane Campion, Nora Ephron)
 - c. The role of the internet
 - i. The Blair Witch Project and mass marketing campaigns
 - d. The end of the "celluloid closet"

- i. Historical presentation of Queer people in film
 - ii. Major stars coming out of the closet
 - iii. The popularity of drag films
- 13. Modern filmmaking:
 - a. Franchises and the death of originality
 - b. The increasing role of international audiences
 - c. The "golden age of television"
 - d. The death of the mid-budget film
 - e. The COVID-19 pandemic and theatrical release
 - f. The "male gaze"
 - g. The Bechdel Test

Course Lab Content

1. Students will watch full-length films from the decade being studied once a week during second class meeting.
 - a. The instructor will provide historical context, situating the film within its cultural framework.
 - b. The selected films will emphasize important course themes, including:
 - i. The expression of race and ethnicity in film, the implications of studio-produced films on different racial and ethnic communities, and how they fought back against stereotyping and negative messaging.
 - ii. Changing dynamics and presentation of gender, sex, and sexuality and how studio-produced film affected actors and audiences in the LGBTQ community.
 - iii. How film was influenced by the changing political landscape as well as censorship, protest, and changing values in society.
 - c. Students will also evaluate the films for artistic style and cultural content in discussions and reviews of the films.
2. Examples of possible films to be shown:
 - a. Casablanca
 - i. Analyze changing depictions of women and African Americans in the context of World War II.
 - ii. Analyze attitudes toward international relations and immigrants.
 - iii. Analyze how film addresses issues of American neutrality in World War II.
 - b. On the Waterfront
 - i. Analyze how HUAC and the Cold War affected the film.
 - ii. Analyze how European neorealist cinema affected the look of the film.
 - c. Brokeback Mountain
 - i. Analyze how gay men are depicted in the film within the historical context of the "celluloid closet"
 - d. American Beauty
 - i. Analyze attitudes toward American capitalism and personal fulfillment.
 - ii. Analyze how color selection and cinematography are used to convey value and emotion.
 - iii. Analyze gender roles and society's attitudes toward them.
 - iv. Analyze the question of beauty. What is it? How is beauty depicted in the film?

Methods of Instruction

Method

Critique

Integration

Students will critique films, analyzing them for the impact of the filmmakers on film content, distinguishing major film genres, and changing themes and content.

The instructor will create film specific response questions to prompt students to critique individual films. Students will be graded on their analysis and the connections drawn between the films and their historical contexts, provided in the lecture and the textbook reading.

DE Adaptations for MOI

Students will also engage in film critique in their final research papers, where they analyze, research, and critique topics of their choice within film history and practice. Students will be provided rubrics in the course learning management system (CMS) and research papers will be scaffolded into multiple assignments so faculty can provide feedback all throughout the research process. Films will be presented with accessibility in mind, including captions.

Method

Film/video Viewing and Discussion

Integration

Full-length films (during the lab portion of the course) and film clips during the lecture portion will introduce students to important concepts, enable students to analyze themes, distinguish genres, and assess the impact of the film-maker on film content.

DE Adaptations for MOI

Accessible captioned film clips and videos are embedded directly into the course management system (CMS) and integrated within the captioned lecture videos. Films will be presented with accessibility in mind, including captions, large screens and assistive listening devices for students who request them.

Method

Lecture

Integration

Lectures will expand upon the assigned readings, and help students analyze the impact of politics on film, investigate changing compositions of audiences, and distinguish film genres. For example, the instructor could go into greater depth or do a specific lecture highlighting the changing representation of specific identity groups over time in American film, such as how African American representation changed over the course of the 20th century.

DE Adaptations for MOI

Instructor records accessible video lectures to introduce students to important concepts and material. In addition, instructor records accessible video lecture introductions for each of the films to provide important historical context. Text, captioned film clips, accessible still images, and captioned sound clips further enhance the lecture.

Method

Papers and Reports

Integration

Students will write research papers on film history using primary and secondary sources. These will involve analyzing films for theme and content, examining changing depictions of different groups, and assess the impact of filmmakers on film content. Potential topics include specific filmmakers, themes, technologies, or genres, but can also include analysis of how representation of a specific identity group (such as African Americans) in film changed over time.

DE Adaptations for MOI

The instructor will create weekly response questions via the CMS to prompt students to analyze the individual films. Responses will be graded based on their analysis of the films and the connections drawn to the historical context presented in the lecture and textbook.

In addition, the instructor will provide written instructions via the CMS explaining the methods, sources, and goals for a research paper due at the end of the semester on a topic of their choice within the scope of film history. Papers are scaffolded into several assignments so faculty can provide feedback along the research journey—topic and source investigation, thesis and outline, and finally the completed research paper at the end of the semester. All components of the research paper are submitted and graded within the course learning management system. Rubrics, examples, and detailed accessible video and written instructions are provided directly within the assignments in the CMS.

Method

Reading

Integration

Readings on film history, individual directors, and individual films will help students examine changing depictions of cultural groups, examine technologies, and evaluate the impact of censorship and politics. Students may be assigned specific articles about specific filmmakers, actors, or changing technologies to heighten their understanding of a specific era. For example, students might be asked to read *Camera Man* by Dan Stevens, about the life of silent star Buster Keaton to better understand the craft of silent filmmaking, and the changes that took place within the industry with the arrival of sound.

DE Adaptations for MOI

Supplemental readings are provided within the course management system and there is an OER available.

Method

Discussion

Integration

Guided group discussions will enable students to analyze and interpret primary source films to better understand how film is a reflection of its historical context.

DE Adaptations for MOI

The instructor will use the CMS to create weekly threaded discussions that will require students to analyze, interpret, and discuss the specific film of the week and how it relates to larger historical trends and issues.

Methods of Evaluation**Method**

Class Participation

Integration

During lab sessions especially students be able to see history in action through watching a primary source film from the period discussed that week during lecture. Students will be asked a response question that reflects their knowledge of the material covered that week and its relationship to the primary source film. Students will be graded on the frequency and quality of participation.

DE Adaptations for MOE

The Instructor will ask students a response question for each full-length film that prompts students to build connections between the material covered that week and its relationship to the primary source film. Students will be graded on the frequency and quality of their film analysis and their discussion with their peers. Basic grammar, punctuation, and composition will be evaluated, and their analysis of the film and its historical context will be the majority of the grade. Rubrics and feedback will be provided.

Method

Exams/Tests

Integration

Essay examinations will cover material introduced in lecture-discussions, assigned readings, and other class activities. In essay examinations students will demonstrate an ability to synthesize information from the lecture-discussions, films, and readings; organize evidence and specific information into a coherent response to a major question in film history, and produce clear and logically argued analyses in a conclusion.

Essay questions will require students to demonstrate analytical thinking rather than rote memory alone, answering "why" and "compare and contrast" questions. For this course, writing should involve critical analysis of film. For example, essays could ask students to examine reasons for economic successes and failures in the American motion picture industry; alternative essay questions could ask them to examine censorship, politics, and government intervention on motion picture content.

Students will be graded on their knowledge of course material, their ability to formulate and execute a thesis, and their use of evidence in making their argument. Example essay question: Making the transition from silent to sound film was difficult for the film industry. What challenges did the industry face (hint: think of the stars, the studios, and the technology)?

DE Adaptations for MOE

Using the CMS testing or assignment features, the instructor will create exams including matching, true/false, multiple choice, short answer, and a full-length essay on key figures, events, issues, and trends in motion picture history. Rubrics and feedback will be provided.

Method

Research Projects

Integration

Research projects or assigned term papers will be completed outside of class and will require students to use multiple outside sources, analyze motion pictures, or work on a question or problem outside of class and turn in an organized written response. Students will be evaluated on the quality of their research and evidence, the quality of the organization of the paper, and the quality of the analysis of subjects in film history. This assignment will ask students to analyze American motion pictures for themes and contents and to examine changing cinematic depictions of different social and cultural groups.

DE Adaptations for MOE

Through the comments for students in the CMS as well as accessible video conferencing software meetings with students, the instructor will provide guidance on selecting topics, finding and analyzing sources, and constructing the final essay. Feedback and rubrics will be provided through the CMS. Web links to the college's library and scheduled library research video tutorials will be provided.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

For homework, you will compose multiple choice questions based on the information from the American Film: A History text. Questions should be multiple choice and draw from the material in the chapters, with the correct answer and the section where you found the information noted (see the example question below). You want to be sure to write good questions, as your questions may appear on the midterm and final exam.

Example Question:

Which of the following subjects were NOT identified by Will Hays in 1922 as subjects to avoided by filmmakers?

- A. Crimes that made vice attractive or glorified the criminal underworld.
- B. Vulgarity or prostitution.
- C. Politics. (Correct. See pages 44–46)
- D. Profanity or salacious subtitles.

How assignment will be adapted in online format

Students will read the text chapter or supplemental readings for the week, some of which will be embedded directly into the CMS. Then, synthesizing the information, they will write questions that could potentially be used on the midterm or final exams. They will submit these as an assignment directly into the CMS. Examples, rubrics, and feedback will be provided through the CMS.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Summative



Assignment

After compiling a booklist of academic sources on a topic in film history, read and synthesize the material. Use these sources to generate a thesis on a topic in film history and build an outline that will become the foundation for the original research paper.

How assignment will be adapted in online format

Through the comments for students in the CMS as well as online or in-person meetings with students, the instructor will provide guidance on selecting topics and finding and analyzing sources. Feedback will be provided through the CMS. Web links to the college's library and scheduled library research video tutorials will be provided.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

After watching the film clips and videos, discuss with your peers, using the discussion prompts provided by the instructor as a guide. Discussion prompts include things like comparing and contrasting the presentation of women in different film genres, the changing representation of African Americans in film over time, and how changes in film styles impacted different racial and ethnic groups.

Discussion topics include questions like:

The films *Wings*, *The Gold Rush*, and *She Done Him Wrong* represent distinctly different depictions of women in film. Explain the differences between these depictions. Why are these depictions so different?

Explain the depiction of the African American character Pearl in *She Done Him Wrong*. Why is she depicted this way and what does it reveal about African Americans in film in the 1930s?

We talked in class about how depictions of different racial and ethnic groups changed dramatically as a result of World War II. What kind of changes occurred and how do you see this represented in the film *Casablanca*?

How assignment will be adapted in online format

Weekly discussion boards will be posted in the CMS and students will be required to respond to a discussion prompt and then respond to two fellow students. Feedback and rubrics will be provided in the CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

In preparation for writing the final research paper, you will write a brief proposal explaining your topic, as well as find three academic sources on the topic (at least two of which must be books). Topics must fall within the scope of the course (meaning US film history). You will then research their sources and summarize their findings in a source investigation. For your source investigation, please include:

What topic/event/individual do you propose to study?
Why are you interested in this topic?

Sources listed in proper MLA citation
An investigation and evaluation of the source
Please answer the following questions:
Who is the author?

How do you know they are definitely an expert whose work can be trusted? (Hint: sources are only good sources if they are written by EXPERTS. A good way to know is if they are professors, have worked in the field for decades (such as a director or producer), or if the book is published by a university press.)

How assignment will be adapted in online format

Through the comments for students in the CMS as well as online or in-person meetings with students, the instructor will provide guidance on selecting topics, finding and analyzing sources, and constructing the final essay. Feedback and rubrics will be provided through the CMS. Web links to the college's library and scheduled library research video tutorials will be provided.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

In preparation for writing the research paper, you will generate an outline of their argument.

Step 1: After reading all of your research material and sources, compose a thesis (an argument).

Step 2: Pull out quotes from their sources that are relevant to and demonstrate the thesis.

Step 3: Write an outline of their argument--this will guide you when you write your final research paper. You will need:

Topic sentences

Several specific pieces of evidence for each topic sentence, drawn from your sources that demonstrate your thesis, preferably direct quotes.

How assignment will be adapted in online format

Through the comments for students in the CMS as well as online or in-person meetings with students, the instructor will provide guidance on selecting topics, finding and analyzing sources, and constructing the final essay. Feedback and rubrics will be provided through the CMS. Web links to the college's library and scheduled library research video tutorials will be provided.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write an original research paper on a topic of your choice in American film history. You may select a topic from the list of sample topics provided or may select a different topic with consultation of the instructor. You must use at least three academic sources to prepare your project, and you must include references in your narrative and a works cited at the end of the paper.

How assignment will be adapted in online format

Through the comments for students in the CMS as well as online or in-person meetings with students, the instructor will provide guidance on selecting topics, finding and analyzing sources, and constructing the final essay. Feedback and rubrics will be provided through the CMS. Web links to the college's library and scheduled library research video tutorials will be provided.



Course Materials

Textbooks

Lewis, Jon, ed (2025). The Oxford Handbook of American Film History.

Thompson, Bordwell, and Smith (2022). Film History: An Introduction, fifth edition. McGraw Hill.
ISBN: 1264177763

Lewis, Jon (2019). American Film: a History, second edition W.W. Norton Company. ISBN: 0393664899

Other Resources

Minimum Qualification

Open Educational Resources

Sharman, Russell (2020). Moving Pictures: An Introduction. Creative Commons.
<https://uark.pressbooks.pub/movingpictures/>

Class Size Information

Class Size

40

Class Size Category

A - Lecture/discussion 40

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.

Diversity and inclusion is infused into the course by examining changing representation of race and racial groups over time, including African Americans, Asian peoples, and Latinos. In addition to studio-approved representations of these groups, in the course we study the ways in which individuals pushed back against these presentations and created their own films as a response.

In addition, gender and sexuality are also examined—how ideal womanhood as presented in film varied decade by decade depending on social and political conditions; similarly the course examines how the gay identity was represented (briefly) in early twentieth century films, then made forbidden as a result of censorship, and demonized in coded language in films of the mid twentieth century.

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

This course is designed for diverse learners as it incorporates different ways of engaging with the material. The course incorporates lecture, but also film and music clips to demonstrate important points. In addition, the course also includes the screening of a full-length feature film from the era being studied each week. Closed captions are provided to enhance student understanding of the dialogue.

Each film screening concludes with student discussion and analysis of the film through discussion questions designed to encourage students to reflect on the film. These discussions are guided by the instructor. While not all students necessarily feel comfortable expressing themselves publicly in front of the class, students are also given the opportunity to write their analysis for submission.

The culminating project for the semester is the completion of a research paper on a topic (within the scope of American film history) of the student's choosing. This paper can focus more on historical research or, if the student is more interested in modern film analysis, on a contemporary film studies topic of their choosing.

course is mindful of students' different learning styles and that methods of instruction and evaluation, content, and assignments are equitable for all types of students

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

This course will incorporate student-to-student interaction through the weekly film analysis. The instructor will provide thought provoking questions that encourage students to reflect on the film and make connections to issues they've learned about in class. The instructor will guide and encourage students to discuss the film in small groups before opening up the conversation to the whole class. For example, a possible discussion topic for the Mae West film *She Done Him Wrong* invites students to evaluate how West's presentation of idealized womanhood compares to the presentations of womanhood in films students had watched previously in the semester, such as Clara Bow in *Wings*. Students are then invited to discuss how these presentations differ and what they think of each.

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

This course will incorporate instructor-to-student interaction through the lecture material and as the instructor guides group and class film discussion. In addition, the instructor will provide regular guidance and feedback on students's research papers, from initial proposal, to outline, to final research. For example, the instructor could offer personalized feedback on all components of a student's research over the course of the semester, from offering suggestions for original research based on the students' interests, as well as feedback on their thesis and argument as presented in their outlines, and then final personalized feedback on the completed research paper.

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

This course will incorporate student-to-content interaction as they have multiple types of media to interact with. The students will be introduced to content through the lecture, but also through film and sound clips embedded into the lecture. As well, students engage with the themes of film history through watching full-length feature films from throughout the 20th and 21st centuries. Finally, they also will read about the history of filmmaking in their textbooks. Students are invited to think critically about the material through their selection of original research topics and their exploration of the sources.

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

This course will incorporate student-to-self interaction through their reflections on the material, the film discussion questions, and their journey of selecting their own unique research topics within US film history. For example, for the film *Smoke Signals*, students are encouraged to reflect on their interpretation of the indie films of the 1990s and their reflections on the themes of loss in this deeply personal film.

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