

HIST*3260: Cinema and the Moving Image Fall 2026

Department of History
Credit Weight: 0.50



Course Details

Calendar Description:

This course provides a historical survey of cinema and the moving image, as well as the material, cultural, political and technological contexts of their production. Students will come to understand the broad development of the medium over the past one hundred and thirty years, beginning with early, pre-cinematic moving image technologies and ending with an analysis of the influence of other media and merchandizing on cinema. Students will also become familiar with crucial terminology for analyzing and writing about how films have been constructed and how they communicated to audiences over time. Geographic or thematic focus may vary according to the expertise of the instructor.

Content / Learning Outcomes:

This course provides a historical survey of Hollywood cinema, as well as the material, cultural, political, and technological contexts of film production. The course combines lectures, film viewing, online presentations on primary sources, writing assignments, and online discussion groups. Students in the course will learn how to write persuasively and accurately about the history of cinema, the material production of films, and their cultural influence through online discussion groups, a mid-term essay, a written component to the primary source presentation assignment, and a final examination. In this course, students will also be strongly encouraged to seek out their own interests in the history of film, and find their own voice with which to discuss cinema.

Course Site:

Always look on our CourseLink newsfeed for up-to-the-minute news and instructional advice on course assignments. Our CourseLink site also includes class lecture assigned readings, PowerPoint presentations, writing guidelines, the film list, and other important documents and links that you will need in order to complete the course assignments.

Course Requirements

<u>Evaluation</u>	<u>Weight</u>	<u>Due Date</u>
Mid-Term Exam 1 (in person)	25%	Oct. 1
Mid-Term Exam 2 (in person)	25%	Oct. 29
Mid-Term Exam 3 (in person)	25%	Nov. 26
Take-Home Final Exam	25%	Dec. 9

Take-Home Final Exam sheet will be released on CourseLink 7 days before due date.
See pages 5-6 of this syllabus for specific details on course assignments.

Required Texts / Reading

textbook

Jon Lewis, *American Film: A History*, 2nd ed. (W. W. Norton, 2018).

Paper – ISBN: 9780393664898 (\$160.00)

eBook – ISBN: 9780393674781 (\$70.00)

<https://www.norton.com/books/9780393664898>

***note:** prices listed above are estimates from publisher's website; please visit the University of Guelph Bookstore or Co-op Bookstore to double check prices.

journal articles / book chapters

All remaining course readings (and other required resources) are available on the HIST*3200 CourseLink site via UofG library course reserves (see course schedule below for specifics weekly reading assignments).

regarding films / video in the course outline

Beyond the representative film(s) listed with each topic in the Course Schedule below in this syllabus, please consult the course film list at CourseLink > Content > Film List. As the semester progresses, films viewed and discussed in class, as well as recommended viewing, will appear there week by week.

Course Schedule

Please come to class prepared to think about the historical and analytical questions indicated below as our goal for each meeting, taking note of specific historical examples that you could use to demonstrate your conclusions in, say, a mid-term exam. You may find it more productive to read the indicated reading *after* attending the related class.

Week 1: September 10

In Class: Introduction,

Cinematic Technology and Storytelling before Sound (lecture + discussion)

Independent:

Read: Lewis, *American Film*, chapters 1, 2.

Watch: experimental film shorts (see film list); *The Great Train Robbery*, 1903;
Birth of a Nation, 1915; *The Gold Rush*, 1925; *You're Darn Tootin'*,

1928.

Week 2: September 17

In Class: Early Feature Film: Sound and Animation (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 3, p. 91-101.

Sammond, "Dumbo, Disney and Difference: Walt Disney Productions and Film as Literature," 147-166.

Watch: *Steamboat Willie*, 1928; *Snow White and the Seven Dwarfs*, 1937; *The Jazz Singer*, 1927 (clip only); [recommended: *King Kong*, 1933; *Dumbo*, 1941].

Week 3: September 24

In Class: Celebrity and the Modern Audience, 1910s-1930s (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 3, p. 102-145.

Barbas, *Movie Crazy* (2002), ch. 1-2.

Watch: *The Public Enemy*, 1931; [recommended: *Scarface*, 1932; *Lady Killer*, 1933; *Angels with Dirty Faces*, 1938].

Week 4: October 1

In Class: **Mid-Term Exam 1** (during first class hour, re: weeks 1-3)

Genre, Stars, and Pre-War Hollywood as Collaborative Industrial System
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 4; ch. 6, p. 247-260.

Liza Black, *Picturing Indians: Native Americans in Film, 1941-1960*,
Ch. 2 p. 69-92.

Watch: *Stagecoach*, 1939; [recommended: *Cimarron*, 1931; *Red River*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; *High Noon*, 1952; *Shane*, 1953; *The Searchers*, 1956].

Week 5: October 8

In Class: Film Noir, Horror, and Social Critique at Mid-Century (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 5.

Keating, *Hollywood Lighting from the Silent Era to Film Noir*,
"Introduction," "Part III: Shifting Patterns of Shadow" Ch. 8, Ch. 10,
p. 1-12, 201-21, 243-64.

Watch: *Double Indemnity*, 1944; [recommended: *The Maltese Falcon*, 1941; *The Postman Always Rings Twice*, 1946; *A Touch of Evil*, 1958; *North by Northwest*, 1959; *Psycho*, 1960; *Night of the Living Dead*, 1968].

Week 6: October 15

In Class: Classical Hollywood Cinema, Studios, and the Musical (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 5.

Earl J. Hess and Pratibha A. Dabholkar, *Singin' in the Rain: The Making of an American Masterpiece* (University Press of Kansas, 2009), ch. 4; ch. 7, p. 85-106, 155-169.

Watch: *Singin' in the Rain*, 1952; [recommended: *Top Hat*, 1935; *Swing Time*, 1936; *The Wizard of Oz*, 1939; *A Star is Born*, 1954].

Week 7: October 22

In Class: Labor, Diversity, and the Studio System Collapse, 1960s-1970s
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 6, 7, p. 281-288.

Watch: *Casting By*, 2012; [recommended: *Look Who's Coming to Dinner*, 1967; *The Graduate*, 1967; *Valley of the Dolls*, 1967].

Week 8: October 29

In Class: **Mid-Term Exam 2** (during first class hour, re: weeks 4-7)
Science Fiction and Dystopia in the Age of Space Travel (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 7, p. 289-349.

Watch: *2001: A Space Odyssey*, 1968; *Stanley Kubrick: A Life in Pictures*, 2001; [recommended: *Planet of the Apes*, 1968; *Andromeda Strain*, 1971; *THX 1138*, 1971; *Soylent Green*, 1973; *Logan's Run*, 1976].

Week 9: November 5

In Class: Film Preproduction and the Late 20th Century Science Fiction "Family Tree"
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 8, p. 372-398.

Watch: *Jodorowsky's Dune*, 2013.

Week 10: November 12

In Class: Youth-Oriented Cinema and New Consumer Technologies
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 6, 8, p. 254-266, 351-371.

Friedman, ed., *American Cinema of the 1970s*, "1973: Movies and the Legacies of War and Corruption – Coming of Age," p. 101-04.

"Molly Ringwald, 'What about 'The Breakfast Club'?" *The New Yorker*, April 6, 2018.

Watch: *Fight Club*, 1999; [recommended: *Beach Blanket Bingo*, 1965; *American Graffiti*, 1973; *The Breakfast Club*, 1985; *Poetic Justice*, 1993; *Cloverfield*, 2008; any *Paranormal Activity* movie].

Week 11: November 19

In Class: Hollywood and Racialization (lecture + discussion)

Independent:

Read: Erigha, *Hollywood Jim Crow*, ch. 2, 4, p. 52-81, 115-140.

Friedman, ed., *American Cinema of the 1970s*, “1971: Movies and the Exploitation of Excess,” p. 48-70.

Grant, ed., *American Cinema of the 1960s*, “1965: Movies and the Color Line,” p. 130-49.

Masood, *Black City Cinema*, ch. 4 “Welcome to Crooklyn: Spike Lee and the Rearticulation of the Black Urbanscape”, p. 117-44.

Watch: *Do the Right Thing*, 1989;

Rita Moreno: Just a Girl Who Decided to Go for It (2021) - Netflix

[recommended: *In the Heat of the Night*, 1967; *Sweet Sweetback's Baadasssss Song*, 1971; *Shaft*, 1971; *Foxy Brown*, 1974; *She's Gotta Have It*, 1986; *Boyz in the Hood*, 1991; *Malcolm X*, 1992; *Dead Presidents*, 1995].

Week 12: November 26

In Class: **Mid-Term Exam 3** (during first class hour, re: weeks 8-11)

Hollywood Globalized: Animated Blockbusters and Troubled Workplaces
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 9.

“How Hollywood’s Biggest Stars are Losing their Clout: Streaming has changed the economics of talent,” *The Economist*, Nov. 25, 2021.

Watch: “How Pixar's Animation Has Evolved Over 24 Years, From ‘Toy Story’ To ‘Toy Story 4’ | Movies Insider,” Youtube.com,
<https://www.youtube.com/watch?v=qTPKGVrFtQU>.

Terminator 2: Judgment Day, 1991; [recommended: *Aladdin*, 1992; *Toy Story*, 1995; *Finding Nemo*, 2003; *Wall-E*, 2008; *Avatar*, 2009; any *Ice Age* or *Kung Fu Panda* movie].

**Take-Home FINAL EXAMINATION: due by
Wednesday, December 9 by 11:59pm
in our CourseLink Dropbox**

Course Requirements in Detail

Mid-Term Exams 1, 2, 3 – 25% of course grade each:

There are three in-person, in-class mid-term exams in this course. The exams will require you to write about a combination of some of the following: a film you have already watched, a short film clip shown at the beginning of the exam, some other historical primary source documenting the history of Hollywood as a business, art, and/or technology, assigned course readings you have already read, and/or a short textual passage you have not seen before that serves as a writing prompt. The mid-term

exams give you an opportunity to demonstrate and synthesize your knowledge of the history and themes in a given segment of the course. Each one is designed to build upon the skills you learned and demonstrated in the previous exam, so it is essential not to miss any one of them.

For specific dates of the exams, please see the schedule above.

Take-Home Final Examination – 25% of course grade:

There will be a take-home final examination for the course during the examination period at the end of the semester. Its purpose is to give you an opportunity to demonstrate and synthesize your knowledge of the American cinematic past with reference to the course themes and historical examples. It is also an opportunity to demonstrate your hard work attending class lectures and completing assigned readings and viewings, as well as the fourth opportunity in the course to practice writing concisely and accurately.

Take-Home Final Exam will be released on CourseLink 7 days before due date.

For the due date of the final examination, please see the schedule above.

Handing in Assignments (for Dr. [REDACTED])

With respect to assignments handed in through a CourseLink Dropbox, in this course just the Take-Home Final Exam: If you hand in your file late, you will lose from your final exam grade 3% per day after the due to a limit of four days (96 hours), at which time the Dropbox will close. If in doubt, hand things in early. **No, you may not hand in your final examination by email in this course.** If you find yourself in serious difficulty with coursework, contact the undergraduate advisor in your program, [REDACTED] or the [BA Counselling Office](http://www.uoguelph.ca/baco/contact.shtml): <http://www.uoguelph.ca/baco/contact.shtml> .

Turnitin

In this course, as part of the ongoing efforts to maintain academic integrity at the University of Guelph, we will be using Turnitin, which is integrated with the CourseLink Dropbox tool and designed to detect possible plagiarism, unauthorized collaboration, or copying. All assignments submitted to our CourseLink dropboxes will be analyzed and included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com website. By using Turnitin you will be able to educate yourself about preventing academic misconduct. Instructors in this course will only grade your final submission to any given dropbox. So, you may screen your own assignments using Turnitin as many times as you wish before the due date. You will be able to see and print reports that show you exactly where you have properly or improperly referenced the outside sources and materials in your assignment.¹

Use of AI (eg. ChatGPT) and Other Writing Tools in this Course

¹ This statement adapted from:
http://www.uoguelph.ca/ada-cbs/instructors/instructors_policystatements.shtml .

To revise your writing, in this course you may use writing aids like Grammarly or the spelling and grammar features in Word. You may also use AI services like ChatGPT to correct spelling and grammar, or to ask factual or research questions. You must cite information you copy and paste from ChatGPT into your own file as AI text by using quotation marks to indicate the relevant text and a footnote. See note #2 here for a link to correct citation style for AI text.²

Beyond that, please see the [University of Guelph Statement on Artificial Intelligence Systems, ChatGPT, and Academic Integrity](#) as well as the statement on Academic Misconduct below.

University of Guelph Standard Policies

Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

The [Academic Misconduct Policy](#) is outlined in the Undergraduate Calendar.

Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

² "You **do need** to credit ChatGPT,"
<https://www.chicagomanualofstyle.org/qanda/data/faq/topics/Documentation/faq0422.html>.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability. Use of the SAS Exam Centre requires students to make a booking at least 10 days in advance, and no later than the first business day in November, March or July as appropriate for the semester. Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time. For students at the Guelph campus, information can be found on the [SAS website](#).

Accommodation of Religious Obligations

If you are unable to meet an in-course requirement due to religious obligations, please email the course instructor within two weeks of the start of the semester to make alternate arrangements.

See the Academic calendar for information on regulations and procedures for [Academic Accommodations of Religious Obligations](#).

Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all undergraduate students except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in the [Undergraduate Calendar - Dropping Courses](#).

Email Communication

As per university regulations, all students are required to check their <uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

Health and Wellbeing

The University of Guelph provides a wide range of health and wellbeing services at the [Vaccarino Centre for Student Wellness](#). If you are concerned about your mental

health and not sure where to start, connect with a [Student Wellness Navigator](#) who can help develop a plan to manage and support your mental health or check out our [mental wellbeing resources](#). The Student Wellness team are here to help and welcome the opportunity to connect with you.

Illness

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g., final exam or major assignment).

Recording of Materials

Presentations that are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Resources

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.

When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. See the Undergraduate Calendar for information on regulations and procedures for [Academic Consideration](#).