

Rumson-Fair Haven Regional High School

Course: *Film and Culture*

Staff Writers: Erin Burke and Dana Maulshagen

Supervisor: Sarah Fitzgerald

Approved: September 2021

Section I: Course Description

Film and Culture is a half-year elective that provides students with a foundation in cinema history and technologies and a critical awareness of film as a textual medium of aesthetic, cultural and ideological expression, reinforcing the personal literacy skills needed for the 21st Century. Emphasis is placed on the acquisition/development of the literacy capacities and higher-order thinking skills needed for college and career readiness according to the *2016 New Jersey Learning Student Standards for English Language*.

Section II: NJSLS: New Jersey Student Learning Standards/Learning Objectives

1. 2016 English Language Arts for Grades 11-12:

<http://www.state.nj.us/education/cccs/2016/ela/g1112.pdf>

○ The standards reflect the beliefs that:

- “To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts.”
- “To build a foundation for college and career readiness, students need to learn to use writing as a way of offering and supporting opinions, demonstrating understanding of the subjects they are studying, and conveying real and imagined experiences and events. They learn to appreciate that a key purpose of writing is to communicate clearly to an external, sometimes unfamiliar audience, and they begin to adapt the form and content of their writing to accomplish a particular task and purpose. They develop the capacity to build knowledge on a subject through research projects and to respond analytically to literary and informational sources. To meet these goals, students must devote significant time and effort to writing, producing numerous pieces over short and extended time frames throughout the year.”
- “To build a foundation for college and career readiness in language, students must gain control over many conventions of standard English grammar, usage, and mechanics as well as learn other ways to use language to convey meaning effectively. They must also be able to determine or clarify the meaning of grade-appropriate words encountered through listening, reading, and media use; come to appreciate that words have nonliteral meanings, shades of meaning, and relationships to other words; and expand their vocabulary in the course of studying content. The inclusion of Language standards in their own strand should not be taken as an indication that skills related to conventions, effective language use, and vocabulary are unimportant to reading, writing, speaking, and listening; indeed, they are inseparable from such contexts.

○ *Common Core State Anchor Standards Initiative, English Language Arts, College and Career Readiness, Anchor Standards for Reading, Writing, Speaking and Listening, Language and Progressive Skills:*

<http://www.corestandards.org/ELA-Literacy/CCRA/R/>

<http://www.corestandards.org/ELA-Literacy/CCRA/W/>

<http://www.corestandards.org/ELA-Literacy/CCRA/SL/>

<http://www.corestandards.org/ELA-Literacy/CCRA/L/>

<http://www.corestandards.org/ELA-Literacy/L/language-progressive-skills/>

2. Career Ready Practices:

○ <https://www.state.nj.us/education/cccs/2014/career/CareerReadyPractices.pdf>

○ “Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.”

3. Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLS:

<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-CSDT.pdf>

- “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”
- 4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**
<https://www.nj.gov/education/cccs/2020/2020%20NJSLs-CLKS.pdf>
 - “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.”
 - ***Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”
- 5. ***Amistad Law: N.J.S.A. 18A 52:16A-88:**
<https://law.justia.com/codes/new-jersey/2018/title-52/chapter-16a/section-52-16a-88/>
 - The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”
- 6. ***Holocaust Law: N.J.S.A. 18A 35-28:**
<https://law.justia.com/codes/new-jersey/2018/title-18a/chapter-35/section-18a-35-28/>
 - The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
- 7. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
<https://www.njleg.state.nj.us/2018/Bills/PL19/6 .HTM>
 - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
- 8. **Acquisition/development/refinement of the higher-order critical thinking skills aligned with the Revised Bloom’s Taxonomy of Cognitive Objectives**

Section III: Curriculum Modifications

The *Film and Culture* Curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to:

- Small group instruction
- One on one instruction
- Independent work stations
- Use of graphic organizers
- Interest inventories and questionnaires

- Audio resources to complement written texts and concepts
- Visual resources to complement written texts and concepts
- Extra time on assessments and large scale projects
- Reduced length of written assignments
- Large projects broken into smaller tasks and timelines
- Tiered Instruction
- Individual help during practice
- Diagrams and color coding for visual learners
- Verbal and written directions for visual and auditory learners
- Provided class notes
- Preferential seating
- Spelling not penalized
- Varied supplemental activities
- Assessments delivered orally

Section IV: Preparation for Standardized Testing

Instruction in *Film and Culture* is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*. The *End of Marking Period Assessments* for *Film and Culture* also demonstrate alignment with the aforesaid standardized assessments.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>Film and Culture</i>	Grade Level: 10-12
Unit I: Film Technology and Hollywood History	Weeks 1-2
Unit II: The Eras of Classic Hollywood	Weeks 3-6
Unit III: Director Study: Classic Auteur	Weeks 7-11
Unit IV: Director Study: Modern Auteur	Weeks 12-15
Unit V: Film and World Culture: Global Conflict in Film and Final Project	Weeks 16-20

Section VI: Primary Texts and Semester Long Instructional Resources

The following texts and instructional resources are employed in *Film and Culture*:

- *Swank Streaming*
- Students in *Film and Culture* must maintain a subscription to Netflix.
- Google Classroom
- www.turnitin.com

Section VII: Grading Formula and Assessment Modes

Marking period grades in *Film and Culture* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Section VIII: Unit Templates

The following unit templates have been established for the *Film and Culture* Curriculum by the *Film and Culture* Instructional Team:

Unit I: Film Technology and Hollywood History	
Unit Summary	
<p>In <i>Film Technology and Hollywood History</i> students learn about the history of cinema, from the invention of the first camera to the blockbuster revolution in the late 1970s. The history of the film industry merits careful consideration because this analysis will enable students to appreciate the contributions of a large swath of society and notice the connections between history, politics and art. By studying the history of cinema, students will also gain an understanding of the ongoing evolution of film as an art form.</p>	
<p>Students will...</p> <ul style="list-style-type: none"> ● develop literacy capacities and higher-order critical thinking skills through research and scrutiny of the history of film production and Hollywood. ● establish a common, working vocabulary of essential terminology related to the film industry and Hollywood history. ● apply terminology to critically engage with seminal texts in the history of film production. ● engage in a multidisciplinary study of an important cultural product/industry. 	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state and national standards outlined below, and established by governing agencies and authorities, will guide instruction throughout this unit of <i>Film and Culture</i>:</p> <ul style="list-style-type: none"> ● <i>2016 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> <ul style="list-style-type: none"> ○ Writing: NJLSA.W1-2, NJLSA.W4, NJLSA.W6-7 <ul style="list-style-type: none"> ■ W.11-12.1, W.11-12.2, W.11-12.4, W.11-12.6, W.11-12.7 ○ Speaking and Listening: NJLSA.SL1-2, NJLSA.SL4-5 <ul style="list-style-type: none"> ■ SL.11-12.1-2, SL.11-12.4-5 ○ Language: NJLSA.L6 <ul style="list-style-type: none"> ■ L.11.12.6 ● <i>2020 New Jersey Student Learning Standards: Social Studies</i> <ul style="list-style-type: none"> ○ 6.1 U.S. History: America in the World by the End of Grade 12 <ul style="list-style-type: none"> ■ Era 6: 6.1.12.HistoryCC.6.b ■ Era 7: 6.1.12.HistoryCA.7.a ■ Era 8: 6.1.12.HistoryCC.8.c ■ Era 13: 6.1.12.HistoryUP.13.a ■ Era 14: 6.1.12.HistoryCA.14.c ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> ○ 9.4.12.CI.1; 9.4.12.IML.8-9 ○ CRP 1-2, 4-9, 11-12 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● Why is it important to learn the history of filmmaking and the film industry? ● *How did Hollywood become the center of the film industry and what are the most important moments of its history? 	<ul style="list-style-type: none"> ● Movies are as crucial a part of the American experience as nearly any other cultural product, and their position in a multi-billion-dollar industry means that they carry a significance that should be carefully scrutinized. Hollywood, as the center of this industry, has a social and political history that, when studied, reveals patterns of discrimination, innovation, and empowerment in line with (and often connected to) the most important American industries. ● *Geopolitical forces contributed to the development of Hollywood as the capital of filmmaking. Some of the most important moments of Hollywood connect directly to important moments in American history and politics, such as the use of <i>The Birth of a Nation</i> to promote racist agendas, the blacklisting of Hollywood filmmakers and producers as part of the Red

			Scare, the influence of television on the artistic elements of film, the shifting concerns about moral standards and the need for film censorship, and the commercialization of filmmaking with the birth of the blockbuster.
Evidence of Learning			
Formative Assessment:	Summative Assessment:	Resources Needed:	
<ul style="list-style-type: none"> Hollywood History Timeline Viewing guides Classwork 	<ul style="list-style-type: none"> The Future of Hollywood prediction response 	<ul style="list-style-type: none"> The History of Film Slides *“The Birth of a Nation: Symposium on Classic Film Discusses Inaccuracies and Virtues,” Craig D’ooge <i>A Trip to the Moon</i>, Georges Melies <i>Modern Times</i> (clips), Charlie Chaplin 	

Unit II: The Eras of Classic Hollywood	
Unit Summary	
<p>In <i>The Eras of Classic Hollywood</i>, students learn the conventions of the Classic Hollywood film and the history of Hollywood’s Studio System from the advent of sound and color, the “Golden Era” of Hollywood, the rise of the musical, Post-War critiques, “New Wave” or the Transitional Era to the end of the “Classic” era with the birth of the Blockbuster.</p>	
<p>Students will ...</p> <ul style="list-style-type: none"> develop literacy capacities and higher-order critical thinking skills through the historical study of classical film movements and eras. will enable students to recognize the growth and adaptation of film through various eras in early Hollywood history. gain an understanding of the ongoing evolution of the film as an art form in response to historical events and cultural happenings. 	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state and national standards outlined below, and established by governing agencies and authorities, will guide instruction throughout this unit of <i>Film and Culture</i>:</p> <ul style="list-style-type: none"> <i>2016 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> <ul style="list-style-type: none"> Writing: NJLSA.W1-2, NJLSA.W4, NJLSA.W6-7 <ul style="list-style-type: none"> W.11-12.1, W.11-12.2, W.11-12.4, W.11-12.6, W.11-12.7 Speaking and Listening: NJLSA.SL1-2, NJLSA.SL4-5 <ul style="list-style-type: none"> SL.11-12.1-2, SL.11-12.4-5 Language: NJLSA.L6 <ul style="list-style-type: none"> L.11.12.6 <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> 9.4.12.CI.1; 9.4.12.IML.8-9 CRP 1-2, 4-9, 11-12 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> What are the eras of Classic Hollywood filmmaking? What are the common features of each film era and what are the key differences? How do the features of each era represent the social and political climates of the respective moments in time? 	<ul style="list-style-type: none"> After the advent of sound technology, Hollywood experienced a “Golden Era” prompted by the rise of the Studio System. With the competition created by television in the 1950s, Hollywood had to respond with spectacular viewing experiences, leading to the popularity of musicals. Following World War II, a sense of disillusionment gripped the nation and found its way into Hollywood films. The counter-cultural movement of the 60s expanded the boundaries of what was considered “appropriate” for film, and finally, consumer culture relegated Hollywood to another money-making machine, calling into question the place of films as art. Every film era retains core elements of filmmaking, such as the use of analytic editing to control audience response, innovative techniques made possible by available technology, and the underlying desire to give audiences a rich emotional experience. However, each era is also a clear representation of its moment in time, and can be read as a kind of time capsule for various historical events and cultural trends.
Evidence of Assessment	

Formative Assessment(s) <ul style="list-style-type: none"> • Classwork • Viewing Guides • Seminar prep. 	Summative Assessment(s) <ul style="list-style-type: none"> • Classics Seminar 	Resources Needed <ul style="list-style-type: none"> • *<i>Casablanca</i>, Michael Curtiz • <i>Singing in the Rain</i>, Gene Kelly and Stanley Donen • <i>On the Waterfront</i>, Elia Kazan • <i>The Graduate</i>, Mike Nichols • <i>Harold and Maude</i>, Hal Ashby • <i>Bonnie and Clyde</i>, Arthur Penn • <i>Jaws</i>, Stephen Spielberg
---	---	---

Unit III: Director Study--Classic Auteur	
Unit Summary	
<p>In <i>Director Study--Classic Auteur</i>, students will be introduced to auteur theory through the study of Alfred Hitchcock. Auteur theory explains that a director's film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). Students will examine Hitchcock's unquestioned status as auteur and see how he has influenced subsequent filmmakers. This introduction to auteur theory will help students identify modern directors who, like Hitchcock, have produced works that demonstrate their own unique personal creative visions.</p>	
<p>Students will...</p> <ul style="list-style-type: none"> • develop literacy capacities and higher-order critical thinking skills through the study of a classic auteur's filmography. • establish a common, working vocabulary of essential terminology related to auteurial vision. • apply terminology to critically engage with films by a classic auteur. 	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
<p>The state and national standards outlined below, and established by governing agencies and authorities, will guide instruction throughout this unit of <i>Film and Culture</i>:</p> <ul style="list-style-type: none"> • <i>2016 New Jersey Student Learning Standards: English Language Arts for Grades 11-12</i> <ul style="list-style-type: none"> ○ Writing: NJSLSA.W1-2, NJSLSA.W4, NJSLSA.W6-7 <ul style="list-style-type: none"> ■ W.11-12.1, W.11-12.2, W.11-12.4, W.11-12.6, W.11-12.7 ○ Speaking and Listening: NJSLSA.SL1-2, NJSLSA.SL4-5 <ul style="list-style-type: none"> ■ SL.11-12.1-2, SL.11-12.4-5 ○ Language: NJSLSA.L6 <ul style="list-style-type: none"> ■ L.11.12.6 • <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> ○ 9.4.12.CI.1; 9.4.12.IML.8-9 ○ CRP 1-2, 4-9, 11-12 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> • What makes a filmmaker an auteur? • Did Hitchcock have signature techniques that helped him attain auteur status? • How has Hitchcock changed the modern movie landscape? 	<ul style="list-style-type: none"> • In spite of—and sometimes even because of—the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through all kinds of studio interference and resonate throughout the collective process. • Hitchcock used thirteen techniques in his films that heightened audience suspense and forced viewers to engage in a form of cinematic voyeurism. • Hitchcock's legacy extends well beyond the time frame in which he worked. Modern filmmakers continue to use him as an inspiration and model in their own work. On occasion, some filmmakers create modern variations of Hitchcock's originals, demonstrating the timeless qualities of the auteur's work.
Evidence of Learning	

Formative Assessment: <ul style="list-style-type: none"> ● Viewing Guides ● Classwork ● Seminar prep 	Summative Assessment: <ul style="list-style-type: none"> ● Auteur seminar ● Hitchcock Influence Project 	Resources Needed: <ul style="list-style-type: none"> ● Hitchcock Techniques PowerPoint ● <i>Rear Window</i>, Alfred Hitchcock ● <i>Psycho</i>, Alfred Hitchcock ● <i>North by Northwest</i>, Alfred Hitchcock ● <i>Rebecca</i>, Alfred Hitchcock ● <i>Notorious</i>, Alfred Hitchcock ● <i>Vertigo</i>, Alfred Hitchcock
--	--	--

Unit IV: Director Study--Modern Auteur

Unit Summary

In *Director Study--Modern Auteur*, students will heighten their understanding of auteur theory, applying associated concepts to a modern film director—Wes Anderson. Students will identify the components that comprise Anderson’s signature artistic style and determine whether he merits auteur status. This continuation of the study of auteur theory will help students identify modern directors who have produced works that demonstrate their own unique, personal, creative visions.

Students will...

- develop literacy capacities and higher-order critical thinking skills through the study of a modern auteur’s filmography.
- establish a common, working vocabulary of essential terminology related to auteurial vision.
- apply terminology to critically engage with films by a modern auteur.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state and national standards outlined below, and established by governing agencies and authorities, will guide instruction throughout this unit of *Film and Culture*:

- *2016 New Jersey Student Learning Standards: English Language Arts for Grades 11-12*
 - Writing: NJSLA.W1-2, NJSLA.W4, NJSLA.W6-7
 - W.11-12.1, W.11-12.2, W.11-12.4, W.11-12.6, W.11-12.7
 - Speaking and Listening: NJSLA.SL1-2, NJSLA.SL4-5
 - SL.11-12.1-2, SL.11-12.4-5
 - Language: NJSLA.L6
 - L.11.12.6
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1; 9.4.12.IML.8-9
 - CRP 1-2, 4-9, 11-12

Unit Essential Questions

- What are some of the common aesthetics of Wes Anderson’s films?
- What is the auteur paradox?
- Does Wes Anderson have the potential to grow as a director and attain auteur status?

Unit Enduring Understandings

- Anderson’s films reflect common aesthetics. He employs a deliberate, methodical cinematography, working with mostly primary colors. His soundtracks feature folk and early rock music, in particular classic British rock. Anderson’s films combine dry humor with poignant portrayals of dysfunctional, flawed and quirky characters—oftentimes a mix of the wealthy and the working class. He is also known for working with many of the same actors and crew on varying projects.
- The auteur paradox is a trap that some directors fall into when their unique signature characteristics do not evolve in the ways needed to attain auteur status. M. Night Shyamalan is an example of one modern director that has fallen victim to the auteur paradox.
- Students may decide whether Anderson has avoided the auteur paradox by considering whether he has evolved consistently with each film. To the extent that he is able to retain signature elements and incorporate new ones, he may attain auteur status.

Evidence of Learning

Formative Assessment: <ul style="list-style-type: none"> ● Viewing Guides ● Classwork ● Substance of Style notes 	Summative Assessment: <ul style="list-style-type: none"> ● The Anderson Effect project 	Resources Needed: <ul style="list-style-type: none"> ● <i>Bottle Rocket</i>, Wes Anderson ● <i>Rushmore</i>, Wes Anderson ● <i>Royal Tenenbaums</i>, Wes Anderson
--	--	---

		<ul style="list-style-type: none"> ● <i>Fantastic Mr. Fox</i>, Wes Anderson ● <i>Moonrise Kingdom</i>, Wes Anderson ● <i>Isle of Dogs</i>, Wes Anderson ● <i>Grand Budapest Hotel</i>, Wes Anderson ● “The Substance of Style,” Matt Zoller-Seitz
--	--	--

Unit V: Film and World Culture-Global Conflict in Film and Final Project

Unit Summary

In *Film and World Culture: Global Conflict in Film*, students will study recent examples of global film that represent a significant political or cultural conflict in that country’s history. Students will analyze these cinematic texts, noting the respective and shared qualities of the works that convey strife. By examining works that have successfully crossed cultural boundaries, students will become more conscious of global issues as well as the importance of film as a global art form.

Students will...

- develop literacy capacities and higher-order critical thinking skills through the examination of films that depict global political or cultural conflicts.
- establish a common, working vocabulary of essential terminology related to world cinema.
- apply terminology to critically engage with film.
- make connections between cultural representations of conflict and violence.
- practice research skills by studying the specific conflicts represented in the chosen films.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state and national standards outlined below, and established by governing agencies and authorities, will guide instruction throughout this unit of *Film and Culture*:

- *2016 New Jersey Student Learning Standards: English Language Arts for Grades 11-12*
 - Writing: NJLSA.W1-2, NJLSA.W4, NJLSA.W6-7
 - W.11-12.1, W.11-12.2, W.11-12.4, W.11-12.6, W.11-12.7
 - Speaking and Listening: NJLSA.SL1-2, NJLSA.SL4-5
 - SL.11-12.1-2, SL.11-12.4-5
 - Language: NJLSA.L6
 - L.11.12.6
- *2020 New Jersey Student Learning Standards: Social Studies*
 - 6.1 U.S. History: America in the World by the End of Grade 12
 - Era 11: 6.1.12.HistoryCC.11.d
 - Era 15: 6.1.12.HistorySE.15.b
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1; 9.4.12.IML.8-9
 - CRP 1-2, 4-9, 11-12

Unit Essential Questions

- How is the aesthetic medium of film reflective of the culture in which it is produced?
- *How do foreign directors mediate and convey cultural conflict?
- *What enables a foreign film to transcend cultural boundaries?

Unit Enduring Understandings

- There are an array of factors that impact how cultures produce and disseminate films. The unique characteristics of a place and its people will influence the kinds of stories that are told and the ways in which they are told. Regional and geographic differences also contribute to the resources available to filmmakers and shape the film industry in that country.
- *Filmmakers must negotiate a variety of forces and factors as they mediate and convey culture conflict in their texts. The controversial nature of the content often spills into the response to such films. In many parts of the world, political repression and censorship restrict the filmmaking process in ways not familiar to U.S. audiences.
- *A foreign film is able to transcend cultural boundaries when it is characterized by facets of the human experience that are not limited to one cultural context. Comparing cultural conflict across national boundaries reveals the shared humanity in reaction to and transcending oppression, violence, war, and other forms of strife.

Evidence of Learning

Formative Assessment: <ul style="list-style-type: none"> ● Viewing Guides ● Global Conflict research ● Seminar prep ● Classwork 	Summative Assessment: <ul style="list-style-type: none"> ● Global Cinema Seminar ● Global Conflict Response 	Resources Needed: <ul style="list-style-type: none"> ● <i>*Life is Beautiful</i>, Roberto Benigni ● <i>Paradise Now</i>, Hany Abu-Assad ● <i>*Pan's Labyrinth</i>, Guillermo del Toro ● <i>City of God</i>, Fernando Meirelles, Katia Lund
--	--	---

Section IX: Unit Reflection

The *Film and Culture* Instructional Team must confer upon the completion of each instructional unit in *Film and Culture* and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the *Unit Reflection Form*. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Film and Culture* Curriculum.

Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate global perspectives;			
Integrate 21st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners;			

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core focus of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)