

Rumson-Fair Haven Regional High School

Course: *Cinema Studies*

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Section I: Course Description

Cinema Studies is a half-year elective that provides students with a foundation in cinema genre fundamentals 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: NJSL: 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 *Cinema Studies* 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 *Cinema Studies* 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 *Cinema Studies* also demonstrate alignment with the aforesaid standardized assessments.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>Cinema Studies</i>	Grade Level: 10-12
Unit I: Films as Texts	Weeks 1-2
Unit II: Film Craft: The Documentary	Weeks 3-6
Unit III: The Hollywood Formula and Opposition	Weeks 7-11
Unit IV: Film and American Culture: Film Noir	Weeks 12-15
Unit V: Genre Comparison and Final Project	Weeks 16-20

Section VI: Primary Texts and Semester Long Instructional Resources

The following texts and instructional resources are employed in *Cinema Studies*:

- *Swank Streaming*
- Students in *Cinema Studies* must maintain a subscription to Netflix.
- Google Classroom
- www.turnitin.com

Section VIII: Grading Formula and Assessment Modes

Marking period grades in *Cinema Studies* 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 *Cinema Studies* Curriculum by the *Cinema Studies* Instructional Team:

Unit I: Films as Texts		
Unit Summary		
In <i>Films as Texts</i> , students will learn the distinction between passive and active engagement with film, build a working vocabulary of terms for film analysis, and develop a critical awareness of film as a textual medium of aesthetic, cultural and ideological expression.		
Students will...		
<ul style="list-style-type: none"> ● develop literacy capacities and higher-order critical thinking skills by examining techniques specific to filmmaking in the formal study of film. ● establish a common, working vocabulary of essential terminology. ● apply terminology to critically engage with film. 		
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 <i>Cinema Studies</i> :		
<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: NJSLA.W1-2, NJSLA.W4, NJSLA.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: NJSLA.SL1-2, NJSLA.SL4-5 <ul style="list-style-type: none"> ■ SL.11-12.1-2, SL.11-12.4-5 ○ Language: NJSLA.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 is the difference between active viewing and passive watching? ● Why are terms needed for the formal study of film? ● Is there a common set of techniques used in film? 	<ul style="list-style-type: none"> ● There is a significant difference in engagement. Active viewing requires increased focus and the use of higher-order thinking skills. Passive watching is devoid of critical engagement. ● A common film lexicon facilitates the critical examination of film and enables viewers to engage in informed discourse on the merits of a common film text. ● While the film production process is multifaceted and ever-changing due to technological innovations, a common set of techniques are utilized by directors when they create films. 	
Evidence of Learning		
Formative Assessment:	Summative Assessment:	Resources Needed:
<ul style="list-style-type: none"> ● Classwork ● Scene Analysis ● Do Nows 	<ul style="list-style-type: none"> ● Terms assessment ● Terms Project 	<ul style="list-style-type: none"> ● Film terminology slides ● Various short films/clips from films exemplifying terminology

Unit II: Film Craft--The Documentary
Unit Summary
In <i>The Documentary</i> , students will study the form and function of the contemporary documentary film. Students will analyze how truth is manipulated by the director in the text, examining the roles that ideology plays in shaping the viewer's perception of the subject positioned in the documentary film. The documentary film is a unique cinematic construct—one that is different from the traditional narrative film. The analysis of the processes and techniques used to manipulate and represent truth and

convey ideology in the documentary film will help students understand how these related concepts are mediated in other communicative contexts.

Students will...

- develop literacy capacities and higher-order critical thinking skills by examining the six modes of documentary filmmaking in the formal study of film.
- establish a common, working vocabulary of essential terminology related to documentaries.
- apply terminology to critically engage with documentary.
- analyze the rhetorical nature of film and then model those tactics in the study of documentary 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 *Cinema Studies*:

- *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 13: 6.1.12.CivicsDP.13.a; 6.1.12.HistoryCC.13.c
 - Era 14: 6.1.12.HistorySE.14.a
- *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 truth manipulated and represented in documentary film and how does this process convey ideology?
- *How does the documentary filmmaker select an appropriate subject for her work?
- How are documentaries useful texts to analyze and consider contemporary social issues?

Unit Enduring Understandings

- Visual and rhetorical strategies are purposely employed and specific techniques, editing decisions, and distribution practices that are unique to the documentary film support the conveyance of an ideological perspective, but also attempt to cover up the presence of that perspective. Students gain deeper critical perspectives when they consider how these messages are disguised to appear as unproblematic “truth.”
- *The documentary filmmaker looks at the world around her, identifying subjects that impact the human condition. Oftentimes, paramount political issues drive the selection of focus for documentary films. For example, the history of racism and the representation of marginalized identities are topics that filmmakers can readily explore using the rhetorical tools of the documentary craft.
- Documentaries are both edifying and entertaining, making them useful tools for teaching students about important social issues. Their rhetorical structure also prompts viewers to participate with their content in more discursive ways, creating greater opportunities for critical thinking.

Evidence of Learning

Formative Assessment:

- Viewing Guides
- Documentary Craft PowerPoint notes
- Seminar prep
- Classwork

Summative Assessment:

- Documentary Rhetorical Analysis
- Documentary Seminar

Resources Needed:

- **13th*, Ava DuVernay
- **Crip Camp*, James Lebrecht & Nicole Newnham
- **Murderball*, Dana Adam Shapiro
- *Waltz with Bashir*, Ari Folman
- Student-selected documentary
- Documentary Craft PowerPoint

Unit III: Hollywood Formula and Opposition

Unit Summary

In *Hollywood Formula and Opposition*, students will study the structure, character types, and filmmaking conventions of the typical Hollywood film in order to better understand how daring and innovative directors can subvert this dominant artistic model and the industry that supports it. The typical Hollywood film is aligned with a dominant artistic model—one that has been endorsed by the industry. The hegemonic influence of this framework is pronounced. By identifying the components of this endorsed structure, students will be able to see how Hollywood regulates the industry and impacts our understanding of film. Through the analysis of works by directors that resist the dominant artistic model, students will also be able to see the aesthetic possibilities that come through subversive, creative action.

Students will...

- develop literacy capacities and higher-order critical thinking skills through identifying dominant storytelling format and tropes and considering methods for subverting more traditional movie “beats.”
- establish a common, working vocabulary of essential terminology related to Hollywood film conventions.
- apply terminology to critically engage with films that both ascribe to and challenge the Hollywood formula.
- utilize debate and argument skills.

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 *Cinema Studies*:

- *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: 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 is the formula of a typical Hollywood film?
- Why does Hollywood produce conventional films that adhere to a common framework?
- Why would a director choose to challenge Hollywood by creating a film that does not adhere to the industry-endorsed framework?
- How does Hollywood respond to films that challenge the accepted cinematic paradigm?

Unit Enduring Understandings

- A typical Hollywood film has a linear plot structure, characters with clear motives and unambiguous morals, conflict and resolution. The production involves popular actors and directors and reflects studio control.
- Conventional films that adhere to a conventional framework appeal to mass audiences—especially those that enjoy passive watching. Essentially, conventional films sustain the industry.
- Directors choose the subversive path for a variety of reasons—the primary one being the fact that they feel creatively restricted by the industry-endorsed framework.
- If the film is well-received, Hollywood attempts to appropriate what it can from the subversive text, incorporating these elements into the industry-endorsed framework.

Evidence of Learning

Formative Assessment:

- Viewing Guides
- Debate prep.
- Classwork

Summative Assessment:

- Disrupting a Conventional Scene Project
- Informal Debate: What are the merits of the formula and how far can it be pushed?

Resources Needed:

- *Eternal Sunshine of the Spotless Mind*, Michel Gondry
- *Fargo*, The Cohen Brothers
- *Star Wars: A New Hope*, George Lucas
- www.savethecat.com
- Hero’s Journey notes

Unit IV: Film and American Culture--Film Noir

Unit Summary

In *Film and American Culture: Film Noir*, students will learn how a genre of film has evolved over the course of history, analyzing the cultural forces and factors that have allowed this “dark” genre to remain a staple of American Cinema. Students will identify the signature characteristics of *classic film noir* and see how these representative facets continue to resonate in modern films, including *revisionist noir* and *neo-noir* productions. Students will identify and analyze the cultural forces that

have sustained *film noir* since the 1940's and understand how common human emotions and experiences support the ongoing production of dark, complex cinematic experiences.

Students will...

- develop literacy capacities and higher-order critical thinking skills through considering how the social and cultural landscape of America post-WWII influenced the diegetic worlds created in film noir.
- establish a common, working vocabulary of essential film noir and neo-noir terminology.
- apply terminology to critically engage with noir and neo-noir 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 *Cinema Studies*:

- *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 13: 6.1.12.HistorySE.13.a
 - 6.2 World History: Global Studies by the End of Grade 12
 - Era 4: 6.2.12.HistoryCC.4.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

- What is *classic film noir*?
- How has *classic film noir* as a genre evolved over the years?
- Why do American audiences continue to embrace *classic film noir* and its cinematic offspring?

Unit Enduring Understandings

- *Classic film noir* is a genre that developed after World War II, capitalizing on the post-war ambience of anxiety, pessimism, and suspicion. These films reflected the tensions, insecurities, and uncertainties of this era and counterbalanced the optimism that characterized popular Hollywood comedies and musicals. Fear, mistrust, bleakness, loss of innocence, despair and paranoia are readily evident in *classic film noir*.
- *Classic film noir* has evolved considerably over the past seventy years. *Revisionist noir* and *neo-noir* productions reflect the ongoing evolution of the genre. While the latter variations retain some of the characteristics of the foundation mode, they also manifest differences that reflect the overall social, cultural, political and technological changes.
- America is constantly subject to highs and lows that mirror the cultural mindsets and societal conditions that led to the establishment of the genre almost seventy years ago. As a result, directors are drawn to *noir* genre elements and subjects, seeking to construct films that respond to existing cultural and societal issues.

Evidence of Learning

Formative Assessment:

- Viewing Guides
- Seminar prep
- American Cinema notes
- Classwork

Summative Assessment:

- Film Noir seminar

Resources Needed:

- *The Hitch-Hiker*, Ida Lupino
- *Double Indemnity*, Billy Wilder
- *The Killing*, Stanley Kubrik
- *Chinatown*, Roman Polanski
- *In a Lonely Place*, Nicholas Ray
- *Detour*, Edgar G. Ulmer
- *The Big Sleep*, Howard Hawks
- *Touch of Evil*, Orson Welles
- “American Cinema: Film Noir”
<https://learner.org/series/american-cinema/film-noir/>

Unit VI: Genre Comparison and Final Project		
Unit Summary		
<p>In <i>Genre Comparisons and Final Project</i>, students will compare the structure, character types and filmmaking conventions of two popular Hollywood genres (the Western and Gangster films) in order to better understand how classic archetypes and tropes are manipulated for varying effects and to analyze how each genre comes to represent a distinct set of American values.</p> <p>Students will...</p> <ul style="list-style-type: none"> ● develop literacy capacities and higher-order critical thinking skills through the examination of Westerns and Gangster films in the formal study of film. ● establish a common, working vocabulary of essential genre-specific terminology ● apply terminology to critically engage with Western and “gangster” films. ● make connections between cultural representations of conflict and violence. ● practice research skills by studying the specific conflicts represented in the chosen films. ● apply knowledge and terminology of course genres to the study and analysis of additional film genres. 		
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>Cinema Studies</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 are the conventions that make up the Western and the Gangster films? ● Why are Westerns and Gangster films appropriate for such a comparison? ● How do these genres represent and reproduce American values? 	<ul style="list-style-type: none"> ● Western films rely on an anti-authoritarian hero who is a loner and outsider and saves the day by his own unconventional means. Westerns are set in big-sky landscapes where nature rules and has little sympathy for the fragile human condition. Gangster films focus on networks and relationships, particularly familial, and require the hero to test his devotion to the group at the expense of the self. These films utilize urban environments that accentuate the hero’s emotional and moral conflicts by signifying entrapment and ambiguity. ● Westerns and Gangster films draw on similar storytelling tropes--the both modify Joseph Campbell’s Hero’s Journey--resulting in many opportunities for stylistic comparison. They also both gained popularity in Hollywood in similar ways, and both genres enjoy a kind of prestige in American film that makes them the perfect partners for analysis. ● Both Westerns and Gangster films are enduring Hollywood genres that reflect particularly American ideals, but the differences between them offer very different understandings of what and how Americans value. 	
Evidence of Learning		
Formative Assessment: <ul style="list-style-type: none"> ● Viewing Guides ● Seminar prep ● Classwork 	Summative Assessment: <ul style="list-style-type: none"> ● Seminar ● Genre Project 	Resources Needed: <ul style="list-style-type: none"> ● <i>Shane</i>, George Stevens ● <i>Unforgiven</i>, Clint Eastwood ● <i>High Noon</i>, Fred Zinneman ● <i>Infernal Affairs</i>, Andrew Lau and Alan Mak ● <i>The Untouchables</i>, Brain de Palma ● <i>The Road to Perdition</i>, Sam Mendes

Section IX: Unit Reflection

The *Cinema Studies* Instructional Team must confer upon the completion of each instructional unit in *Cinema Studies* 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 *Cinema Studies* 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;			

Appendix ***Writing Instruction and the RFH Community***

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)