

**Bergen Community College**  
Division of Humanities  
Department of Communication  
Cinema Studies

**Syllabus**

**CIN-250 Special Topics in Cinema II**

Date of Most Recent Syllabus Revision: 2005

Course Typically Offered: Fall \_\_\_\_\_ Spring X Summer \_\_\_\_\_ Every Semester \_\_\_\_\_ Other \_\_\_\_\_

Syllabus last reviewed by: BCC General Education Committee \_\_\_\_\_ Date: \_\_\_\_\_

(Most courses need review Ad Hoc Committee on Learning Assessment \_\_\_\_\_ Date: \_\_\_\_\_

by only one of the following) Curriculum Committee: \_\_\_\_\_ X \_\_\_\_\_ Date: 2005 \_\_\_\_\_

Semester and Year:

Course and Section Number: CIN-250-001

Meeting Times and Locations: TBD

Instructor:

Office Location: West Hall 313

Phone: 201-493-3533

Departmental/Division Secretary: Shailly Majahan

Office Hours:

Email Address:

**Course Description**

CIN-250 permits specialized topics in cinema to be studied in depth. The course allows for more advanced topics and builds upon material from 100 level cinema studies courses. Topics offered have included, but are not limited to: *film noir*, documentary, and film as art.

Credits: 3

Contact Hours: 4 (2 Lecture/2 Lab)

Prerequisites: Any 100 level cinema studies course: (CIN-140, CIN-150, CIN-160, CIN-170 or ART-105)

Co-requisites: None

General Education Course: No

Diversity Course: No

### Student Learning Objectives & Means of Assessment

<b>Objectives:</b> Upon successful completion, the student will be able to:	<b>Means of Assessment:</b> This outcome will be measured by one or more of the following:
1) Engage in the process of understanding and analyzing cinematic works with greater depth and breadth than an introductory level cinema studies course affords.	Tests/quizzes, written responses to essay prompts, class discussions
2) Demonstrate knowledge of the major figures, trends, and theories associated with the subject matter of the specific course topic.	Tests/quizzes, written responses to essay prompts, class discussions
3) Apply critical viewing, thinking, and writing skills to specific films demonstrating greater facility with cinema studies terminology and film history than would be expected from students in an introductory course.	Written responses to essay prompts, class discussions

### Course Texts and/or Other Study Materials

<p><b>Textbook:</b></p> <p>Texts related to each special topic will be chosen by the instructor of the course</p> <p>Examples from the Special Topic: <i>Film Noir</i></p> <p>Telotte, J.P. (1989) <u>Voices In The Dark: Narrative Patterns of Film Noir</u>, University of Illinois Press</p> <p>Hirsch, Foster (1983) <u>The Dark Side of the Screen: Film Noir</u>, Da Capo Press</p> <p><i>Supplemental materials including but not limited to readings, films, print or online sources to be determined at the discretion of the instructor.</i></p>
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## Course Content

The following is an example of course content of a special topic:

\*Taken from “Prof. Gregg Biermann's *Film Noir* Course Guide”

Film pre-cursors and Literary Background

Visual Style of *film noir*

Narrative Structure of *film noir*

Existential themes and pop-Freudianism in *film noir*

The *noir* lens on Tinseltown

The end of the classic *noir* cycle in the 1950's: the “Red Scare” and nuclear paranoia.

neo-*noir*

## Research, Thinking, Writing, and/or Examination Requirement(s)

### Writing Activity:

Students in this course will be assigned a variety of writing assignments that include but are not limited to reading and learning reflections, short- and long-format essays and analyses, essay examinations, and oral histories. Writing assignments will draw from assigned course material, lecture, and, where applicable, outside research.

### Student Evaluation:

Student grades will be based on a variety of different assessment measures such as writing assignments, tests and quizzes, and larger projects or research papers.

## Attendance Policy

### BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

### Attendance Policy in this Course:

Attendance policies are to be determined by the instructor.

## Student and Faculty Support Services

Students: Portal Access & Moodle		<a href="https://bergen.edu/portalhelp/access-moodle/">https://bergen.edu/portalhelp/access-moodle/</a> or email <a href="mailto:citl@bergen.edu">citl@bergen.edu</a> or <a href="mailto:helpdesk@bergen.edu">helpdesk@bergen.edu</a>
IT Help Desk		201-879-7109
Cerullo Learning Assistance Center Writing Center Tutoring Center	Room L-125	201-447-7489 <a href="https://bergen.edu/tutoring/tutoring-center/">https://bergen.edu/tutoring/tutoring-center/</a> <a href="https://bergen.edu/tutoring/writing-center/">https://bergen.edu/tutoring/writing-center/</a>
The Sidney Silverman Library	Room L-226	201-447-7436 (Reference Desk) 201-879-7970 (Service Desk) <a href="https://bergen.edu/library/">https://bergen.edu/library/</a>

## Other College, Divisional, and/or Departmental Policy Statements

### Accommodations for Disabilities:

Bergen Community College aims to create inclusive learning environments where all students have maximum opportunities for success. Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Specialized Services at 201-612-5269 or via email at [ossinfo@bergen.edu](mailto:ossinfo@bergen.edu) for assistance.

### Statement on Mental Health and Wellbeing:

Mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. Bergen Community College has licensed Personal Counselors available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the confidential mental health services available on campus via the Health and Wellness Center at [www.bergen.edu/personalcounseling](http://www.bergen.edu/personalcounseling)

## Sample Course Outline and Calendar (example taken from the topic *Film Noir*)

Week	Topics & Readings	Assignments
1	<b>Course Introduction</b> <i>The Maltese Falcon</i> , John Huston (1941)	Read Chapters 1 & 2 in Hirsch
2	<i>Double Indemnity</i> , Billy Wilder (1944)	Chapter 1 & 2 in Telotte
3	<i>Murder, My Sweet</i> , Edward Dmytryk (1944)	Read Chapter 3 in Hirsch
4	<i>The Killers</i> , Robert Siodmak (1946)	Read <i>The Killers</i> by Hemingway and Ch 4 in Hirsch

5	<i>Out of the Past</i> , Jacques Tourneur (1947)	Read Chapter 5 & 6 in in Hirsch <b>Quiz 1</b> on weeks 1-4
6	<i>Dark Passage</i> , Delmer Daves (1947)	Read Chapter 7 in Telotte) <b>Essay 1 due</b>
7	<i>The Lady From Shanghai</i> , Orson Welles (1948)	Read Chapter 3 in Telotte
8	<i>Sorry, Wrong Number</i> , Anatole Litvak (1948)	Read Chapter 4 in Telotte

<b>Week</b>	<b>Topics &amp; Readings</b>	<b>Assignments</b>
9	<i>Sunset Boulevard</i> , Billy Wilder (1950)	Read Chapter 7 in in Hirsch
10	<i>In a Lonely Place</i> , Nicholas Ray (1950)	Read chapter 10 in Telotte <b>QUIZ 2</b>
11	<i>The Asphalt Jungle</i> , John Huston (1950)	Read Chapter 8 in in Hirsch <b>Essay 2 Due</b>
12	<i>The Big Heat</i> , Fritz Lang (1953)	Ch 6 Berliner
13	<i>Pickup on South Street</i> , Samuel Fuller (1953)	
14	<i>Kiss Me Deadly</i> , Robert Aldrich (1955)	<b>QUIZ 3</b>
15	<i>Touch of Evil</i> , Orson Welles (1958)	<b>Final Essay Due</b>

## **Sample Course Requirements & Assignment Descriptions:**

### **3 Quizzes on lectures, discussions and readings: 30% (10% each)**

The quizzes will include questions on major topics and themes in the reading and in class lectures/discussion.

### **Film analysis essay assignments: 50% (10% each for 1-3 and 20% for Final)**

One (2 page) film responses and one (4 page) final essay will be required. Essays will only be accepted on **turnitin.com**.

### **Post film screening discussions 20%**

Participation and citizenship will be graded on the basis of my subjective evaluation of the enthusiasm and sensitivity of your comments as well as your respect for the films, readings, other students and instructor.