

ENGL 956 Teaching and Research
Tom Slater
Spring 2018

Required Text: Richards, Rashna Wadia and David T. Johnson, ed. *For the Love of Cinema: Teaching Our Passion In and Out of the Classroom* (Bloomington: Indiana U. Pr., 2017).

Course Goals: To develop techniques for teaching film and practicing research in relation to various theoretical perspectives on film.

Grades: Discussion of film(s) you select to work with, ways of teaching it, and research findings in each class session, 20%. After our second class session, you will select a film to work with in order to complete weekly assignments. Make sure you select a film to which you will have constant access. If at some point you decide to work with a different film, you may. The nature of this course will require you to be here as much as possible. For each class session, prepare as well as you can. But these assignments will never be meant to put anyone on the spot. If you are really struggling with one and can't come up with much, don't worry. Bring your questions and what you have. We'll work from there.

Teaching Presentation, 30%. Each of you will have 45 mins. to offer a lesson on the film of your choice, using whatever techniques you wish such as handouts, film clips, class discussion, or others to help us get involved in learning about the film.

Research Paper, 50%. This essay can focus either on how you would teach the film of your choice or your exploration of theory to deepen your understanding of the relevance of film. You should use at least four sources other than the film you are studying (if you are focused on a specific film) and aim for a minimum of 8 double-spaced pages. Going beyond that length is no problem.

Office Hours: My office is HSS 506X. Scheduled hours: MTR: 1:45-3:15. These are times I plan to be in my office, but if they don't work for you please let me know. We can easily arrange a mutually convenient time. Office ph.: 724-357-4879. Email: tslater@iup.edu. Feel free to email any time any day that you have a question, need to let me know about an absence, or wish to schedule a conference.

Assignments

1/23 Intro to Course. Film: *Decalogue*, episode 1 (Krzysztof Kieslowski, 2003).

1/30 Reading: 1-49. Discuss responses to *Decalogue*. Read: "Introduction," *The ABC's of Classic Hollywood* (eBook accessible through our library's online catalog). Use this technique to the best of your ability in viewing *Charade* (1963) (available online at Open Culture).

2/6 Reading: Ch. 2, "Passionate Attachments," 50-65. Be ready to discuss a scene from the film of your choice.

2/13 Reading: Ch. 3, “Cinephilia and Cineliteracy in the Classroom,” 66-78. Explore your film of choice according to the larger structures Leitch suggests (cf. p. 73), and try to answer the question Keathley asks on p. 77 through your work.

2/20 Reading: Ch. 4, “Nearing the Heart of a Film: Towards a Cinephilic Pedagogy,” 79-93. Film: *Henri Langlois: Phantom of the Cinematheque* (2005) (available for \$3 rent through amazon.com). Consider how you might motivate students to develop an understanding of “cinema as discover.” Focus on the questions on p. 84 and challenge to expand the viewer’s pov on p. 86. What suggestions for doing this does the chapter provide?

2/27 Reading: Ch. 5, “Movies in the Middle: Cinephilia as Lines of Becoming,” 94-112. Make connections between your film and other films or any other texts that come to mind for you. Try to develop this exercise into a new way of looking at your film. The goal is to construct new possibilities of meaning, to disrupt, rather than to reach a concrete interpretation.

3/6 Reading: Ch. 7, “Teaching Film Nonfictionally: The Reciprocity of Pedagogy, Cinephilia, and Maternity,” 125-42. Is there a text that you can teach in relation to your life? How would you do so? How would you make sure you are not insisting that students find the same meanings or emotions in the film?

3/20 Reading: Ch. 8, “Loving Performance: Cinephilia, Teaching, and the Stars,” 143-60. Prepare for teaching performances from film of your choice.

3/27 Reading: Ch. 10, “Cinephilia and Paratexts: DVD Pedagogy in the Era of Instant Streaming,” 179-94. Study paratextual materials in relation to your film of choice and build an argument from them.

4/3 Reading: Ch. 11, “Lessons of Birth and Death: The Past, Present, and Future of Cinephilia in Martin Scorsese’s *Hugo* (2011),” and “Cinephilia and Philosophia: Or, Why I Don’t Show *The Matrix* in Philosophy 101,” 195-233. Consider ways to push students to a greater understanding of film history and relevant historical contexts through your film. How would you have them develop their own questions and define their values and ideas? What do you imagine some of those questions might be?

4/10, 4/17, 4/24, 5/3 Teaching Presentations

5/11 Essays due.