

The Teacher in Film
 05:300:317:90
 FALL, 2021
 3 Credits

Instructor Name: Helane Rosenberg	Email address: helane.rosenberg@gmail.com
Phone Number: 732-221-3899	Location: zoom.rutgers.edu (online) Class Meeting Times: This course is ASYNCHRONOUS (meaning that we are not meeting as a whole class at the same time.)
Office Hours: BY ARRANGEMENT using facetime to 732-221-3899. If you don't have facetime, please email me and we will find a different venue.	Prerequisites or other limitations: NONE
Mode of Instruction: ¹ <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Hybrid <input checked="" type="checkbox"/> Online <input type="checkbox"/> Other	Permission required: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes This course is suggested for EdSS minors and for persons wishing to fulfill SAS Core Requirements is either of the following areas: <ul style="list-style-type: none"> • Contemporary Challenges • Areas of Inquiry

Faculty Syllabus Statement for Disability Services:

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the registration form (<https://webapps.rutgers.edu/student-ods/forms/registration>).

¹ Check 1:

LEARNING GOALS²:

- Understanding the genre of the Teacher Film--its unique characteristics as well as the characteristics it shares with genre films focusing on other careers.
- Classifying the essential elements that make up the genre of the teacher film: malcontent teacher, first day of school, and teacher versus administration for example.
- Developing a template by which to view these teacher films and others in the future.
- Conducting interviews as a way to begin discussing others' views of these films.
- Writing a Motif Paper on one motif that appears in at least five of the core films for the course as a way to discover the myths and truths in this body of work.
- Completing rating questionnaires for seven core films you will view in this course as a way to see how you as an individual fall within a larger group of viewers.
- Selecting an 8th film to add to the corpus of core teacher films for this course.

COURSE CATALOG DESCRIPTION:

Focuses on films in which a teacher is the central character. Students will study these films as a cinematic art form, as positive inspirational role models for students considering a teaching career, and as unrealistic examples that shape the public's view concerning teaching.

OTHER DESCRIPTION OF COURSE PURPOSES, CONTEXT, METHODS, ETC:

Everything you need to read or view is on our SAKAI Site except for the seven core films for the course.

Students must rent the seven core films for the course. Because of copyright issues, your professor cannot provide entire films. In addition, each student must rent again the film that he/she will be showing to the interview subjects.

The seven core films for this class are *Blackboard Jungle* (1955), *To Sir with Love* (1967), *Up the Down Staircase* (1967), *Stand and Deliver* (1988), *Dead Poets Society* (1989), *Dangerous Minds* (1995), and *Freedom Writers* (2007). In addition to these films, I include in the Resource section of the course, short segments of other films including *The Prime of Miss Jean Brodie* (1969), *Conrack* (1974), *School of Rock* (2003), and *Bad Teacher* (2011).

Below are links to sites that allow you to rent (for a small fee) the movies as downloads that can be opened and viewed on your computer. I only include these links to provide you with one pretty reliable way to view each of the seven films. One caveat: you will need to have a

² The Learning Goals should include (based on alignment tables each licensure program made for CAEP): NJ Professional Standards for Teachers (per CAEP for initial licensure programs); Specialty Area Standards (per CAEP for initial and Advanced Licensure); and the six CAEP competencies for Advanced Programs; as well as objectives from other sources.

copy of one of the films for a period longer than the rental time. Later in the semester, you will be showing one of the seven teacher films to three different people and then conduct an interview about the film with each person. These interviews will provide you with the material needed for the assignment: Interview Paper.

Blackboard Jungle: <http://www.imdb.com/title/tt0047885/>

To Sir with Love: <http://www.imdb.com/title/tt0062376/>

Stand and Deliver: <http://www.imdb.com/title/tt0094027/>

Dead Poet's Society: <http://www.imdb.com/title/tt0097165/>

Dangerous Minds: <http://www.imdb.com/title/tt0112792/>

Up the Down Staircase: <http://www.imdb.com/title/tt0062425/>

Freedom Writers: <http://www.imdb.com/title/tt0463998/>

ASSIGNMENTS³:

Quizzes:

Each quiz opens on the date indicated. There are six quizzes total; each quiz is worth 3 points each. You are permitted to retake the quiz as many times as you wish. SAKAI will use your highest score as your score in the Grade Book.

Journal Entries:

Journal entries are due on the dates stated on SAKAI. You are expected to submit each of all four journals in a timely way. If, after you receive my response to your work, you choose to modify your response, you may make a second submission. Under no circumstances, can you submit all the journal entries at the end of the semester!!!!!! Journals 1 and 2 are five points each.

The Third Journal entry (in which you overview a narrative you would like to see be made into a feature film) is worth 10 points. Journal 4 focuses on the idea of shot-by-shot and requires a longer response from you. It is also worth 10 points.

Motif Paper/ Project:

The first project/paper focuses on one of the motifs that remain consistent from teacher film to teacher film. In this paper, each student will trace one of the motifs (such as first day or school,

³ Including exams, papers etc. and ALL Key assignments submitted via Live Text for CAEP accreditation.

teacher versus administration, or deciding to stay in the job despite its problems) across at least three of the films assigned to the course.

The Interview Paper:

The Interview Project focuses on each student's interviewing three subjects to find out their responses to a teacher film you will show them. Each student will select the movie to be shown (choosing from one of movies viewed for this course), select three interview subjects from different generations and with different careers, schedule a time to show each subject the film and to interview him or her, transcribe the interview, categorize the information, and write the paper. You will use the interview guide (found in the resources section of SAKAI) to help shape the actual interview, read papers from previous semesters, and watch videos of students people interviewing their subjects.

The Teacher Film Rating Scale:

During the last week of the course, you will be asked to complete a teacher film rating questionnaire.

GRADING POLICY:

<i>Journal entries</i> --2 journals 5 points each	10 points
<i>Two Expanded Journals</i>	20 points
<i>Quizzes</i> --6 total, each worth 3 points:.....	18 points
<i>Motifs Paper/Project</i>	25 points
<i>Interview Paper</i>	20 points
<i>Rating Films Questionnaire</i>	5 points
<i>Eighth Teacher Film</i>	2 points
TOTAL:	100 points

ACADEMIC INTEGRITY POLICY:

Academic integrity: Make sure that you provide proper citations for all materials that you use in all written work. Any violation of academic honesty is a serious offense and is therefore subject to an appropriate penalty. Refer to <http://academicintegrity.rutgers.edu/> for a full explanation of policies.

WEB SITE:

Below is a link that students enrolled in the course can use to access the website. This link will not work if you are not enrolled in the course.

<https://sakai.rutgers.edu/portal/site/7aac0ff7-3ad1-4031-997f-656fca747417/page/9c6c99a2-81bd-4926-abb7-ee0547cd5d38>

COURSE SCHEDULE

PLEASE NOTE: Information in the table below represents the categories of information found on the course Sakai site. **FOR COMPLETE INFORMATION** you must look at the entry in the Sakai Site tab bar showing detailed information for each course session. Please note: The instructor may need to make modifications to enhance the learning of students based on the work they are submitting. Good teachers are aware that no syllabus is carved in stone.

Session # & Date	Topic, Assignments & Readings
Session 01: Thursday September 2	Topic: Course startup information Assignment: Watch 7 films Readings: Read 3 Articles
SESSION 02. Thursday September 9	Topic: Digging deeper into teacher films Assignments: View 8 lectures; Read course guidelines Readings: Corrigan & White The Film Experience (CW) Preface & CH 1
SESSION 03. Thursday September 16	Topic: Why these 7 films Assignments: View 2 lectures; Take CH 1 Quiz; Read Examples of Journal 1, Submitted by Students in Prior Semesters; Submit Journal 1 Readings: Lists of popular teacher movies; Representations of teachers in 60 years of films; Articles about the genre of teacher movies; CW CH 10
SESSION 04. Thursday September 23	Topic: The Evolution of the Teacher Film Assignments: Watch recorded lectures 12 and 13; Take Teacher Movie Quiz Readings: CW CH 3; Accomando: The Best Movies About Inspirational Teachers; UMR: Teachers' Favorite Teaching Movies; Swaity: Top 10 Inspirational Teacher Movies;
SESSION 05. Thursday September 30	Topic: How Teacher Movies Look and Sound Assignments: Submit Journal 2; Take Quiz CH 3 Readings:
SESSION 06. Thursday October 7	Topic: Motifs in Teacher Films Assignments: View Motif Clips; Begin work on Motif Assignment Readings: None this week
SESSION 07. Thursday October 14	Topic: Films Tell Stories Assignments: Watch recorded lectures 14 and 15; Take Quiz CH 10; Readings: CW CH 7 Submit Journal 3
SESSION 08. Thursday October 21	Topic: Exploring Occupation/Profession Film genres Assignments: Take Quiz CH 7; Submit Motif Assignment Readings: CW CH 8; Campbell 10 Documentaries to Get You Ready for the First Day Back to School; Glick: 5 Must-Watch Documentaries On Education;
SESSION 09. Thursday October 28	Topic: The Documentary Teacher Film Assignments: Complete the 8 th Film Assignment Readings: CW CH 8; Stenhouse: A Teacher Reviews "Waiting for Superman"; Ranker: Best Documentaries About Education
SESSION 10: Thursday November 4	Topic: Why Having Conversations with Others About A Film Can Help You Gain A Deeper Understanding of That Film Assignments: Submit Journal 4; Familiarize yourself with the Interview Assignment Readings: Sample Interview Papers Submitted by Students in Previous Semesters
SESSION 11. Thursday November 11	Topic: How Career Films and Television Series Shape Your View of Professions Assignments: Familiarizing yourself with Career Films focusing on Journalists, Writers, Doctors, and Lawyers Readings: 20 of the most memorable teachers in TV history
SESSION 12. Thursday November 18	Topic: Challenging the Status Quo Assignments: Dubmit Interview Paper; Familiarizing yourself with articles that critique the image of the teacher as portrayed in film Readings: TeachHub. Mattis, 5 Reasons to Secretly Loathe Inspirational Teacher Films; Academic Questions – A Review of 3 Teacher Films. Lane, New Yorker, Hollywood's

	Teacher Narratives are Reductive, Atlantic, Beatty;
SESSION 13. Thursday December 1	Topic: Understanding How these Films Have Influenced You Assignments: Complete the Teacher Rating Behavior Scale. Readings: None
Session 14: Thursday December 8	Topic: How you can influence future teacher films Assignment: Find whatever you deem the best teacher film. This film can be from any time period and in any language. The film can be animated or live action. The film can be full length or a short.