1994

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Teaching Resources

The Teaching Resources section is devoted to innovative instructional activities and a list of instructional materials available through STAM. The information selected for inclusion is applicable to "Monday’s Classroom." We encourage readers to offer ideas for the development of this section and to submit their own materials for consideration in future issues.

Feature Films for Communication Courses: A Bibliography

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Over the last several years, we have taken part in numerous discussions about feature films as instructional resources. The discussions have been held in a variety of contexts, including convention panels, journal pages, and coffee shops. A question we frequently hear is, "What film(s) would you use if you wanted to teach ________?" The blank has been filled with topics such as interpersonal, group, gender, organizational, conflict, power, self-concept, ethics, or other issues related to communication education. It would seem that many of us are looking for new and meaningful ways to use feature films as illustrative case studies in our classrooms.

Once upon a time, the only way to answer the question was informally; that is, by offering an opinion or directing the inquirer to someone who had experience in the area. Recently, however, the process has been formalized and expanded through various written materials. Rather than keeping lists of films in our heads, we can now refer people to articles, textbooks, and documents. The new trick is remembering the references for these works in circulation. This article is an attempt to remedy that problem. We offer here a list of resources for those who want ideas for using feature films in their communication courses.

A few words of explanation. We have annotated some, but not all, of the references. The annotations are not statements of stronger recommendation; we simply chose to describe the contents of sources whose titles are not self-explanatory, or those with which we are particularly familiar. While the lists are intended to be comprehensive, they are not exhaustive. We welcome you to acquaint us with references we have omitted. We are encouraged by the number of people who are using feature films in their classes, and we urge you to enter the ongoing discussions of these valuable instructional resources.
Journal Articles

Describes the value of feature films (rather than "fishbowl" exercises) for
teaching small group communication.


Harrington, K.V., & Griffin, R.W. (1989). Ripley, Burke, Gorman and friends:
Using the film *Aliens* to teach leadership and power. *Organizational
Behavior Teaching Review, 14*, 79-86.

Langworthy, H. (1937). Motion pictures as a teaching device. *Quarterly Journal
of Speech, 23*, 299-303.
A chestnut. Take your classes to the theater to see "recent" films such as *Treasure Island* and *David Copperfield*.

McGowan, L. (1993). *St. Elmo’s Fire* as a tool for discussing conflict
Contains a helpful chart of characters, concepts, scenes, and examples.

Communication Teacher, 4*, 1-2.

Multiplemorals to the stories. *Speech Communication Teacher, 7*, 11-12.

the Oklahoma Speech Theatre Communication Association, 14*, 75-78.
Describes the use of *Roger and Me* for teaching a college course in
interviewing.

Lists 15 group films (see also Proctor, 1991a) and describes non-
traditional approaches for using *The Breakfast Club* and *Twelve Angry
Men* (see also Proctor 1993a, 1991b, 1990b).


**Textbooks/Instructor’s Manuals**


**ERIC Documents**

ERIC Documents are available for copying (from microfiche) in most academic libraries. Many of these documents were originally convention papers; check ERIC listings for updates.


**A Practical Postscript**

Knowing that many readers of this journal are secondary education teachers, and realizing they may not have access to (or time to consult) the listed references, the editors have wisely requested a few words about the "nuts and bolts" of using feature films as instructional resources. What follows is an adapted excerpt from an article by Proctor and Adler (1991), published in *Communication Education*.

One challenge facing instructors who use film is finding the class time to incorporate new media into the course. There are two options available: in-class and out-of-class viewing. As time permits, films can be shown during class to illustrate one or more concepts. Although this approach can be time-consuming, the value gained by having control over viewing is considerable. The film can be stopped at key moments for discussion and questions, and the instructor can highlight important points.

If time does not permit accompanying every class unit with a film, a smaller number of titles can be used to illustrate a variety of concepts. For example, works like *Ordinary People* or *Children of a Lesser God* provide a virtual survey of topics covered in most interpersonal communication classes. These movies can be shown at the beginning of a course to preview these topics, at key points during the course, or near the end of the term as a review. If time is still a problem, relevant excerpts can be used rather than showing the entire film.

Impact on instructional time can also be minimized by having students watch selected films outside of class meetings. In settings where rental facilities are plentiful and students have access to home video recorders, movie viewing can be assigned as homework. Whenever possible, however, it is wise to have a copy of the movie available at the school's media center, where students can watch the videotape by appointment. Written assignments and/or in-class discussions can then be used to process the movie’s communication concepts.

Here are two final instructional suggestions:

1. Films should be screened in advance to determine their appropriateness for the classroom. Even with the most careful editing, some students are likely to find certain scenes objectionable or offensive. It is wise to warn them of this risk at the outset of the course, thus providing a clear disclaimer and an opportunity for sensitive students to enroll in classes that do not use films. Additionally, movies with difficult content may be best suited for out-of-class viewings, where students are less likely to feel uncomfortable.
2. Because feature films are entertaining, students may at times lose sight of the educational agenda. It is the responsibility of the instructor to guard the integrity of the theoretical concept. One method for accomplishing this is to stop the film occasionally and discuss correlations between the movie and the concepts it is intended to illustrate. On the other hand, there is value in asking the students to make these connections for themselves. This can be done by having them develop discussion questions (and answers) that link the film with course concepts.