

映画における性差別についての授業：テーマに基づいた EAP 指導

ペレーズ・マリオ・アレクザンダー

神戸松蔭女子学院大学文学部

A Course on Gender Discrimination in Film: an Exercise in Theme-based EAP Instruction

PEREZ Mario Alexander

Faculty of Letters, Kobe Shoin Women's University

Abstract

本稿では、2021 年度春学期、神戸松蔭女子学院大学にて開講されたテーマに基づいた学術目的の英語 (EAP: English Academic Purposes) 授業について、次の 4 つのセクションで説明する。最初に、学生の学習意欲向上のために、筆者がいかに内容を基盤とした教授法 (CBI: content-based instruction) を重視しているかを述べ、次に、筆者が映画における性差別・疎外というテーマを採用する根拠を説明する。3 つ目のセクションでは、その授業の概要と成果を授業を実施した筆者が提示し、最後に、同様のテーマを用いた複数の教育機関での研究計画を概説する。本稿は、類似したコンテンツや意図をもって授業を計画するためのアイデアを提示するという点において、中級から上級レベルの学生を受け持つ大学の EFL 教員にとって非常に有益なものである。

This paper describes a theme-based English for Academic Purposes (EAP) course taught at Kobe Shoin Women's University in the spring semester of the 2021 academic school year. It is delivered in four sections: first, the writer's preference for a content-based instruction (CBI) teaching approach, on account of its facilitation of student motivation, is described; second, a reason for the particular theme utilized (gender discrimination and marginalization in film) is provided; next, a description of the course and the outcomes of its implementation as perceived by the instructor are presented; finally, future plans for multi-institutional research utilizing the same theme are outlined. This paper is constructive in that it provides EFL university instructors of intermediate to advanced level students with ideas for designing courses with similar content and intent.

キーワード：モチベーション、内容を基盤とした教授法 (CBI)、シラバス、映画メディア、疎外

Key Words: Motivation, content-based instruction (CBI), syllabus, film media, marginalization

1.1 Introduction

As any university-level EFL instructor in Japan might attest, one of the most difficult things to maintain in the second language classroom, regardless of the topic matter, is student motivation. Even for teachers instructing English majors who generally already possess a degree of intrinsic motivation going into the classroom, keeping students engaged for a 90-minute class for one, and in many cases two, 15-week semesters, is no simple task. This truism becomes all the more complex for teachers when juxtaposed with the necessity of presenting L2 learners with materials that are both appropriately challenging and meaningful for their present and future selves.

As a language instructor in Japan for nearly 20-years, the writer of this paper has come to firmly believe the best approach to maintain and even increase student motivation in any type of intermediate to advanced-level classroom, whether the focal point be speaking, listening, reading, or writing, is through the use of theme-based English for Academic Purposes (EAP) instruction—a branch of content-based instruction (CBI). Richards and Rogers (2001) describe CBI as “an approach to second language teaching in which teaching is organized around the content or information that students will acquire, rather than around a linguistic or other type of syllabus” (p. 204). And, more specifically, Stoller and Grabe (1997) present theme-based EAP instruction as a branch of CBI that utilizes various topics threaded together by a particular academic theme. They share that these themes are generally selected with regard to, among other things, institutional expectations, student needs, and teacher abilities and interests.

Throughout his career, the author of this paper has utilized various themes to match this approach to language teaching (see, e.g., Perez, 2010; 2011; 2014; 2018; Perez & Jolley, 2020; Jolley & Perez, 2020). While this method may not readily lend itself to deliberate language-focused learning, such as that where a focus-on-form is key, it provides exciting avenues through which students may utilize language they already know to produce and practice language on topics that are meaningful and interesting to themselves—not to mention to the instructor, as well. In effect, it drives students to make greater efforts than usual to express their thoughts, both on paper and vocally, about topics presented and learned because the content of the material is worth doing so. Simultaneously, due to the instructor’s presumed interest in or perhaps even passion for the theme itself, a healthy symbiosis between teacher and student may readily surface.

This short paper, then, will endeavor to describe a course taught in the spring semester of 2021 at Kobe Shoin Women’s University in which theme-based EAP instruction was utilized and in turn produced successful results both in terms of student output and motivation. To begin, the writer’s reason for selecting the theme will be briefly expressed. Next, a description of the students taking the class, the course syllabus, and an explanation of activities conducted will be described, along with a brief report

of outcomes of materials and activities administered and student receptivity as perceived by the instructor. Finally, it will conclude with a discussion of plans for future multi-institutional research utilizing the same theme.

2.1 Theme-selection

Over the years the writer has used various themes to achieve optimum motivation and language output in the language classroom. Stage-drama and the use of one act plays for theater production (Perez, 2010; 2011), the employment of television series as authentic input to drive language production (Perez, 2014), and the use of audio-visual media depicting the struggles of marginalized communities in Japan (Perez, 2018; Perez & Jolley, 2020; and Jolley & Perez, 2020) have all been cooperative CBI and EPA tools the author has utilized in promoting motivation and L2 achievements. In recent years, the author has focused primarily on gender marginalization in film (Serebriakoff & Perez, under review) as the subject matter for a research seminar course taught at Kobe Shoin Women's University. While reasons for teaching on this theme are partly circumstantial – i.e., being at a women's university—it is also due to a wealth of media available online and an unmistakable need to address gender inequality in Japan (Topor, 2014).

While the status of women worldwide implores the implementation of sweeping measures to close the prevailing gender gaps standing in the way of human progress, among the world's advanced economies nowhere is this reality more apparent than in Japan. Of 156 surveyed nations, The *Global Gender Gap Report 2021* (Crotti et al., 2021) placed Japan 110th in educational attainment, 117th in economic participation and opportunity, and 147th in political empowerment, with an overall ranking of 120th. Furthermore, in a recent article in *The Mainichi* daily newspaper, Shiota (March 31, 2021) tells us Japan is the lowest ranked of all G-7 nations (Canada, France, Germany, Italy, Japan, the UK and the USA) in terms of gender parity. And, as far as Japanese universities are concerned, Inuzuka (2014) exposes issues of gender disparity in terms of the female to male ratio of researchers, reporting that as recently as 2013, there existed only 127,800 female researchers to 759,200 male ones. Further still, Schipper (2021) exposes “grim” issues of gender disparity as it relates to the student population: for example, women comprise only 34% of the country's 86 national universities' total student body (pg. 29). These are major issues if Japan wants to raise the status of women. And, clearly stated, these issues constitute the reason the writer of this paper selected this particular theme to instruct the course to be described in the proceeding section.

3.1 The course

With a sense of social justice in mind and the notion that a problem can only be transformed if people are aware that a problem does indeed exist, the writer of this paper conducted a research seminar course in which the overarching themes of gender discrimination, inequality, and marginalization were utilized in the creation of materials. The title of the seminar course was “Female Narratives Presented in

Popular Media and Film.” The class met twice a week over the course of a 15-week semester, with each class lasting 90-minutes per session.

3.1.1 The course origins

Before moving on, brief mention should be made about the origins of this course and some of its materials. In 2020, the writer of this paper co-authored another paper, currently under review, with Alexandra Serebriakoff of Baika Women’s University. The paper addresses a course conducted at both Kobe Shoin Women’s University and Baika Women’s University during the 2020 academic school year on the same theme as the one discussed here. Some of the activities that will be discussed in this paper were borrowed and adapted from the 2020 course which the co-authored paper describes. As the writer of this paper and said co-author, then, have authored a paper on this topic in the past and will do so again on the same topic in the future (see **4.1 Conclusion**), it should be stated here that all the materials presented here, though some designed under collaborative circumstances, have been approved by both authors to be discussed in this single-author paper. Finally, it is important to note that the majority of activities described herein were designed solely for the course to which this paper will refer. Finally, this paper refers to a course taught during the spring semester of 2021—one taught solely by the author of this paper.

3.1.2 The research seminar and students taking the course

The Research Seminar course at Kobe Shoin Women’s University is a semi-elective course designed for third-year English majors. This means all third-year English majors must take the course, but they can choose from a number of courses focused on different themes and taught by various full-time instructors. Students taking this course generally continue into their fourth-year with the same instructor of the Research Seminar to complete their graduation thesis. This particular seminar was one of very few courses being conducted face-to-face at the university itself on account of measures to reduce the number of students on campus during the COVID-19 pandemic. In total, 12 students took the course.

3.1.3 The syllabus

As previously mentioned, the course spanned thirty 90-minute sessions, and a great deal of material was taught and presented to students during that time. Because some of the items on the syllabus took longer to impart than others, the list that follows should be understood as the chronological order in which items were issued to students, but not as a day-by-day calendar. The instructor made sure not to rush any particular activity, allowing students the amount of time they required to digest the material. In other words, two activities listed below may have been conducted during one class session, while others may have required an entire session, or perhaps even two or three.

3.1.3.1 The syllabus content with relevant explanations

<u>Syllabus Items</u>	<u>Details / Rationale / Explanations</u>
Course introduction	Students were provided a syllabus and detailed instructions about the course.
Film 1: Disney's 1989 animated film <i>The Little Mermaid</i>	Before watching the film, students brainstormed what they knew about the movie, and why they like it. Answers varied, but revolved around the cute, musical, and romantic aspects of the animated classic.
Film 1: Unpacking the film <i>The Little Mermaid</i>	After watching the film, the instructor helped students to analyze the movie from a different perspective by providing a short lecture on various elements of the film which uphold a traditional patriarchal schema: namely, a living female being alters her body (race/specie), throws away her voice, abandons her family, and is forced to use body language to get the man of her dreams. In this way, students could get a feeling for the road down which the instructor would be guiding them during this course.
Film 2, part 1: Jon M. Chu's (director) 2018 film <i>Crazy Rich Asians</i>	Students watched the first third of the film in English with Japanese subtitles. This film was chosen for several reasons. First, the instructor wanted to keep parts of the course lighthearted during the COVID-19 pandemic. Selecting a romantic comedy, then, seemed appropriate. Second, the film has a majority-Asian cast. The instructor believed it might be interesting for students to see a film with a majority-Asian cast produced by a Hollywood studio—the first of its kind. Third, in terms of the course theme, the film depicts a young woman being tossed about by the whims of her fiancé's family. In this way, students were able to watch a young American independent academic woman navigate the particulars of a matriarchal family guided by a patriarchal culture. In the end, the heroine stands her ground to overcome being treated as the weaker sex in the relationship.
Film 2, part 1: Discussion preparation	Students were broken into groups of four, creating three groups in total. All students received a list of questions regarding the film (see Appendix A). Students were instructed to prepare their discussion using the questions provided as a springboard for conversation. They were told that they could choose to focus on any of the questions provided but should not attempt to answer all of them.

- Film 2, part 1:
Discussion** Two classrooms were utilized to conduct this activity: one classroom for those presenting their discussion to the instructor, and one for students waiting/preparing. Each of the three groups conducted their discussion in front of the instructor—each group being timed for 15 minutes. Students were assessed only on the number of utterances made. Content was not a factor in grading because the instructor was aware that the material may have been more difficult for some students than others. The instructor was satisfied with any attempt students made to address the questions.
- Film 2, part 2: *Crazy Rich Asians*** Students watched the second third of the film in English with Japanese subtitles.
- Film 2, part 2:
Discussion preparation** Students were broken into groups of four, creating three groups in total. All students received a list of questions regarding the film (see Appendix B). Students were instructed to prepare their discussion using the questions provided as a springboard for conversation. They were told that they could choose to focus on any of the questions provided but should not attempt to answer all of them.
- Film 2, part 2:
Discussion** Two classrooms were utilized to conduct this activity: one classroom for those presenting their discussion to the instructor, and one for students waiting/preparing. Each of the three groups conducted their discussion in front of the instructor—each group being timed for 15 minutes. Students were assessed only on the number of utterances made. Content was not a factor in grading because the instructor was aware that the material may have been more difficult for some students than others. The instructor was satisfied with any attempt students made to address the questions.
- Film 2, part 3: *Crazy Rich Asians*** Students watched the final third of the film in English with Japanese subtitles.
- Film 2, part 3:
Discussion preparation** Students were broken into groups of four, creating three groups in total. All students received a list of questions regarding the film (see Appendix C). Students were instructed to prepare their discussion using the questions provided as a springboard for conversation. They were told that they could choose to focus on any of the questions provided, but should not attempt to answer all of them.

**Film 2, part 3:
Discussion**

Two classrooms were utilized to conduct this activity: one classroom for those presenting their discussion to the instructor, and one for students waiting/preparing. Each of the three groups conducted their discussion in front of the instructor—each group being timed for 15 minutes. Students were assessed only on the number of utterances made. Content was not a factor in grading because the instructor was aware that the material may have been more difficult for some students than others. The instructor was satisfied with any attempt students made to address the questions.

The Bechdel Test

The Bechdel Test (“Useful Notes / The Bechdel Test,” n.d.) is a simple test, created by Alison Bechdel, an American cartoonist, which sets-out to measure female representation in films. To be sure, it is not a scientific test built to withstand serious academic muster (O’Meara, 2016). However, it still can be used as an interesting and user-friendly tool for students to see the lack of female representation in film in comparison to their male counterparts. It asks 3 simple questions:

1. Are there 2 women in the film?
2. Do the 2 women talk to each other?
3. Do they talk to each other about something other than a man?

Suffice it to say, a great number of films fail this test at some point, whether on question 1, 2, or 3. Students were taught the basic premise of this test before doing the next two activities below.

**The Bechdel Test:
Activity 1**

Students were presented with an online video essay about the Bechdel Test (numerous ones exist on various online platforms; a simple google search will provide a list from which to choose). The instructor assigned a simple set of questions to check for student comprehension. Students watched the video essay in groups of four and answered the questions together. While the video essay did not have Japanese subtitles, English subtitles and a transcript were available. The instructor was aware that this video was not created with language learners as the target audience. Therefore, the questions were designed to guide students in the direction of gathering information necessary to do the next task (see “The Bechdel Test: Activity 2” below). Further, being in groups allowed for greater ease of absorption: in this way, students could help each other to understand what they watched. Also, once the groupwork was completed, the instructor explained the essential parts of the video to the entire class.

**The Bechdel Test:
Activity 2**

In groups of four, the students had to brainstorm a list of ten films. They were instructed to keep their lists within the English-speaking genre. Before moving on to the next part of the activity, the instructor approved the lists. The instructor then asked students to select 3 of their favorite movies on the lists and to apply the Bechdel Test to the movies. Students then had to discuss whether they believed the movies failed or passed, then they were allowed to use the internet to verify their suspicions. Students finally reported their findings to the class.

**Methods of writing
female roles in films**

The instructor presented students with a short lecture on the common types of roles that are prepared by writers and assigned to the female gender in films. We see these formulaic representations of women in film time and again within the cinematic industry (Information used in the lecture retrieved from YouTube video: *Writing Women*) (Nugent, 2019):

1. Gender neutral stories where the main character could be a man or a woman
2. Gender focused stories where the female must deal with problems arising from being a woman in a man's worlds
3. Female powerful action hero stories where the female is a hyper masculine action hero. She might experience gender related problems but can overcome them on account of her superhero strength.
4. Realistic female stories, where women face many kinds of problems and have to deal with them in a realistic way.

**Methods of writing
female roles in films:
Activity 1**

Students were presented with an online video essay about existing methods of writing female roles in films (numerous ones exist on various online platforms; a simple Google search will provide a list from which to choose). The instructor assigned a simple set of questions to check for student comprehension. Students watched the video essay in groups of four and answered the questions together. While the video essay did not have Japanese subtitles, English subtitles and a transcript were available. The instructor was aware that this video was not created with language learners as the target audience. Therefore, the questions were designed to guide students in the direction of gathering information necessary to understand the concept enough to tackle the next task (see "Method of writing female roles in films: Activity 2" below). Further, being in groups allowed for greater ease of absorption: in this way, students could help each other to understand what they watched. Also, once the groupwork was completed, the instructor explained the essential parts of the video to the entire class.

Methods of writing female roles in films: Activity 2	Students were instructed to apply the information they learned from the lecture and the online video essay and apply it to the film they had recently watched in class: <i>Crazy Rich Asians</i> . Students had to decide which type of formulaic roles they saw at play among the main female characters in the movie.
Midterm assignment: Video presentation	In pairs, students were tasked with presenting everything they had learned up to this point in a video recorded poster presentation (see Appendix D for guidelines/instructions presented to students).
Midterm assignment: Video presentation review	Students were given a URL link which they could use to access all the video presentations made by their classmates. Students were instructed to review one of the presentation videos and complete a questionnaire (see Appendix E).
Film 3, part 1: Stephen Daldry's (director) 2002 film <i>The Hours</i>	Students watched the first third of the film in English with Japanese subtitles. This film was also chosen for several reasons. First, in the same way that the romantic comedy <i>Crazy Rich Asians</i> invited necessary moments of levity, the psychological drama <i>The Hours</i> , necessarily provided serious material to digest serious topics. In other words, the instructor felt that if a moment of levity could be appreciated, so could a moment of serious depth (as such, many of the discussion questions students encountered for this film were a great deal more complicated than those provided in the first film). Second, it was believed that the star-studded cast of the film (Meryl Streep, Julianne Moore, and Nicole Kidman) would heighten student interest. Third, the storyline revolves almost entirely around the lives of women; being that the university at which this course was conducted is a women's school, the instructor thought it might be familiar and encouraging for students to watch a story told entirely from the perspective of women. Finally, in terms of the course theme, the film depicts the lives of three women living in different time periods (1920s Richmond, England; 1950s Los Angeles, USA; and 2000s New York City, USA) struggling to assert their voice as women in a male dominated society, while at the same time grappling with their sexuality within the confines of the same heteronormative patriarchy. The students got to see the many relentless struggles women have faced over the decades as result of the patriarchal structures in place.
Film 3, part 1: Discussion preparation	Students were broken into groups of four, creating three groups in total. All students received a list of questions regarding the film (see Appendix F). Students were instructed to prepare their discussion using the questions provided as a springboard for conversation. They were told that they could choose to focus on any of the questions provided, but should not attempt to answer all of them.

**Film 3, part 1:
Discussion**

Two classrooms were utilized to conduct this activity: one classroom for those presenting their discussion to the instructor, and one for students waiting/preparing. Each of the three groups conducted their discussion in front of the instructor—each group being timed for 15 minutes. Students were assessed only on the number of utterances made. Content was not a factor in grading because the instructor was aware that the material may have been more difficult for some students than others. The instructor was satisfied with any attempt students made to address the questions.

Film 3, part 2: *The Hours*

Students watched the second third of the film in English with Japanese subtitles.

**Film 3, part 2:
Discussion preparation**

Students were broken into groups of four, creating three groups in total. All students received a list of questions regarding the film (see Appendix G). Students were instructed to prepare their discussion using the questions provided as a springboard for conversation. They were told that they could choose to focus on any of the questions provided, but should not attempt to answer all of them.

**Film 3, part 2:
Discussion**

Two classrooms were utilized to conduct this activity: one classroom for those presenting their discussion to the instructor, and one for students waiting/preparing. Each of the three groups conducted their discussion in front of the instructor—each group being timed for 15 minutes. Students were assessed only on the number of utterances made. Content was not a factor in grading because the instructor was aware that the material may have been more difficult for some students than others. The instructor was satisfied with any attempt students made to address the questions.

Film 3, part 3: *The Hours*

Students watched the final third of the film in English with Japanese subtitles.

**Film 3, part 3:
Discussion preparation**

Students were broken into groups of four, creating three groups in total. All students received a list of questions regarding the film (see Appendix H). Students were instructed to prepare their discussion using the questions provided as a springboard for conversation. They were told that they could choose to focus on any of the questions provided, but should not attempt to answer all of them.

**Film 3, part 3:
Discussion**

Two classrooms were utilized to conduct this activity: one classroom for those presenting their discussion to the instructor, and one for students waiting/preparing. Each of the three groups conducted their discussion in front of the instructor—each group being timed for 15 minutes. Students were assessed only on the number of utterances made. Content was not a factor in grading because the instructor was aware that the material may have been more difficult for some students than others. The instructor was satisfied with any attempt students made to address the questions.

The Smurfette Principle

The Smurfette Principle (“The Smurfette Principle,” n.d.) is a term used to describe a situation in which the cast of a film is comprised of all male characters and exactly one female one. This trope was first coined by Katha Pollit in a *New York Times* article (Pollit, 1991, April 7), in reference to the Belgian comic book series *The Smurfs* by Pierre Culliford – later made into an NBC animated television series by Hanna-Barbera – where, in a mythical village of blue elven-like creatures, there existed only one female Smurf surrounded by all male ones. The instructor provided a short lecture on the history of the Smurfs, explaining how in the story line, Smurfette (the female Smurf) was created by the evil wizard Gargamel to create discord in the once peaceful all-male world of the Smurf kingdom. In the same lecture, the instructor showed students numerous examples where this misogynist construct continues to invade not only the annals of cinematic history but present-day films as well. The instructor also discussed how the creation aspect of Smurfette’s story bears its roots in a lot of ancient mythology and folklore (i.e., Pandora’s Box; Eve in the Garden of Eden; the origins of the Trojan War; etc.).

**The Smurfette
Principle: Activity 1**

Students were presented with an online video essay about The Smurfette Principle (numerous ones exist on various online platforms; a simple Google search will provide a list from which to choose). The instructor assigned a simple set of questions to check for student comprehension. Students watched the video essay in groups of four and answered the questions together. While the video essay did not have Japanese subtitles, English subtitles and a transcript were available. The instructor was aware that this video was not created with language learners as the target audience. Therefore, the questions were designed to guide students in the direction of gathering information necessary just enough to understand the concept. Further, being in groups allowed for greater ease of absorption: in this way, students could help each other to understand what they watched. Also, once the groupwork was completed, the instructor explained the essential parts of the video to the entire class.

The Smurfette**Principle: Activity 2**

Students worked in groups of four to find one example of this trope at play in an English-speaking film and one in a Japanese film. Students presented their findings to the class.

Final Assignment: A five-paragraph essay summarizing all things learned

The final assignment of this course required all students to write a five-paragraph essay on all the concepts learned and films watched during the course of the semester. Since time was limited by this point of the course, the instructor gave students a great deal of scaffolding assistance (see Perez, 2021) to complete the task.

The instructor prepared the essay in such a way that students simply had to insert the information they learned into the appropriate locations within the essay:

- Introduction paragraph: The instructor wrote the introduction paragraph for the students, which included an essay hook, a hook explanation, the essay topic, the thesis statement, and the overview (see Appendix I for scaffolding assistance as presented in Perez, 2021).
- Body paragraph one and two: The instructor provided the topic sentences for each of the body paragraphs. Students were tasked with writing the supporting sentences, concluding sentences, and transition sentences of each paragraph. The topic sentences were further supplemented with bullet points directing students on what information to discuss in these paragraphs (see Appendix J).
- Qualitative research paragraph: Students were tasked with interviewing six people (three women and three men) with a question devised on the premise of the thesis statement: "Do you believe that women in the world of film have experienced a lot of discrimination? Why or why not?". A sheet to collect data was given to the students (see Appendix K). Students were provided a template in which they were to input their qualitative data (see Appendix L).
- Conclusion paragraph: The instructor provided the topic sentence for the conclusion paragraph. Students were tasked with writing 8-10 sentences to summarize the entire essay (see Appendix M).

3.1.4 Outcomes of instruction and use of course materials and student receptivity

A cursory glance at all the materials presented here might lead one to imagine that this course may have been far too complicated for any language learner to manage, be the student intermediate level or advance. However, while admittedly the content was more difficult for some students than it was for others, nearly everything here was addressed as a class or in groups. Students worked hard to complete

all the tasks and a clear culture of participant cooperation emerged—by which students helped each other to understand the materials. Furthermore, the instructor made effort to use students' L1 where possible to clarify complicated concepts. Throughout the first semester, and even into the post-course second semester aftermath, students found ways of expressing to the instructor that while the material was often complicated, the knowledge they gained and the experience of analyzing films in this way was enlightening, motivational, and very well-worth the effort.

In addition, during this course, students received numerous opportunities to engage their critical thinking abilities as well as practice the four skills: reading, writing, listening, and speaking. Discussion sessions held throughout the course asked students to go beyond surface-level understanding of scenes they saw and words they heard in the films they watched (see Appendices A-C, and F-H). Students worked together in groups to dissect information and became accustomed to searching for deeper meaning. Throughout the semester, the instructor witnessed numerous students experience moments of realization proceeded by moments in which they explained said realizations to classmates still striving to understand. As a result, noticeable improvement of discussion skills and confidence began to emerge. Further, in dealing with simple feminist film theories such as The Bechdel Test and the Smurfette Principle (etc.), as well as by working on midterm and final assignments, students experienced a lot of chances to listen, read, and write. Naturally, these efforts resulted in a plethora of feedback from the instructor in which students could make effort to improve upon their English abilities.

Further, earlier in this paper it was mentioned that at Kobe Shoin Women's University, students attending a particular research seminar are likely to move on to their fourth-year graduation thesis course with the same instructor. In such a situation, while not required, it is imagined that at least some students will take what they learned in their research seminar and utilize it in the formation of their graduation thesis topic. Since teaching the research seminar in the 2021 spring semester, no less than three students have already shared with the instructor that they plan to write their graduation thesis on this topic or a related one. One daresay that such an outcome speaks to the viability and educational impact that theme-based EAP courses – namely, here, ones that deal with social justice issues – can have on EFL learners.

Finally, it should be said that the writer is entirely aware that the outcomes or results described in this section do not amount to an objective evaluation of this course. Indeed, to deem whether this EAP course and all the activities herein described are productive in terms of advancing the items the researcher asserts (i.e., learner motivation, critical thinking skills, four-skill engagement, and discussion skills), an investigation utilizing the proper tools to measure said items should be employed. Because such an investigation was not performed here, this paper can only truly be appreciated as a springboard for future research. In the concluding section of this paper, then, plans for such research will be addressed.

4.1. Conclusion

At the beginning of this document, it was mentioned that A. Serebriakoff and the writer of this paper (Serebriakoff & Perez, under review) completed a research publication discussing a course they taught at their respective institutions during the 2020 academic school year, in which they utilized the same EAP theme discussed here. Both that paper and this one will, in effect, be utilized as pilot studies for what will potentially become a three-year longitudinal project conducted on three campuses—Kobe Shoin Women's University, Baika Women's University, and Osaka Jogakuin University—under the direction of four researchers. While the details of the research plan are still being formulated, the basic vision is to utilize Barkhuizen and Wette's (2008) conceptualization of narrative frames to gather data in the form of video diaries. It will be established whether a course of this nature actually raises student awareness of gender marginalization in film. Data will be collected from the three institutions over the course of three years and coded. If it can be said that gains in awareness actually transpire, plans to create blueprints, perhaps in the form of a textbook, will be put into play where this course can be readily reproduced in classrooms around Japan.

References:

- Barkhuizen, G., & Wette, R. (2008). Narrative frames for investigating the experiences of language teachers. *System*, 36, 372-387.
- Chu, J.M. (Director). (2018). *Crazy Rich Asians* [Film]. SK Global Entertainment; Starlight Culture Entertainment; Color Force; Ivanhoe Pictures; Electric Somewhere.
- Clements, R., & Musker, J. (Directors). (1989). *The little mermaid* [Film]. Walt Disney Pictures; Walt Disney Feature Animation; Silver Screen Partners IV.
- Crotti, R., Kali Pal, K., Ratcheva, V., & Zahidi, S. (2021). *The global gender gap report 2021*. World Economic Forum, Geneva, Switzerland [PDF File]. http://www3.weforum.org/docs/WEF_GGGR_2021.pdf
- Daldry, S. (Director). (2002). *The hours* [Film]. Miramax Films; Scott Rudin Productions.
- Inuzuka, N. (2014). Women in university research: Strengthening Japan's research capacity. *Kyoto University Research Activities*, 4(1), 6-9.
- Jolley, K., & Perez, M. (2020). Exploring marginalised communities with online student portfolios using Google Drive and TEDx Talks. In K.-M. Frederiksen, S. Larsen, L. Bradley & S. Thoušny (Eds), *CALL for widening participation: short papers from EUROCALL 2020* (pp. 143-148).
- Nugent, J. [Now You See It]. (2019, March 2). *Writing women* [Video]. YouTube. <https://www.youtube.com/watch?v=5asVUCGmmEE&t=2s>
- O'Meara, J. (2016). What "The Bechdel Test" doesn't tell us: Examining women's verbal and vocal (dis)empowerment in cinema. *Feminist Media Studies*, 16(6), 1120-1123. <https://doi.org/10.1080/14680777.2016>.

1234239

- Perez, M. (2010). Motivation through drama: One language teacher's approach. In A. Laritsen, L. Markslag, and D. Meyer (Eds), *Studies in Second Language Acquisition: Theory and Practice. Temple University Japan Studies in Applied Linguistics*, 58. Tokyo: Temple University Japan.
- Perez, M. (2011). A pronunciation activity for use in the L2 drama classroom. In C. LeBlanc, M. Perez, A. Stanciu, and L. Markslag (Eds), *Activities for Pronunciation. Temple University Japan Studies in Applied Linguistics*, 62. Tokyo: Temple University Japan.
- Perez, M. (2014). Activities for a speaking & listening course. *Polyglossia – The Asia Pacific's Voice in Language and Language Teaching*, 26, 139-148.
- Perez, M. (2018). Fostering a culture of inclusion in an EFL classroom. *Kwansei Gakuin University Humanities Review*, 23, 133-141.
- Perez, M. (2021). A writing module to sustain L2 learner motivation during a year of involuntary distance learning. *Journal of Kobe Shoin Women's University*, 2, 49-66. <http://doi.org/10.14946/00002255>
- Perez, M., & Jolley, K. (2020). Increasing awareness of marginalized communities with unstructured writing tasks and TEDx Talks. In S. Nomnian & K. Sakulprasertsri (Eds.), *Harmony in diversity: ELT in Transcultural society, THAITESOL Conference Proceedings 2020* (pp. 211-22).
- Pollit, K. (1991, April 7). Hers; The Smurfette Principle. *The New York Times*, <https://www.nytimes.com/1991/04/07/magazine/hers-the-smurfette-principle.html>
- Richards, J., & Rodgers, T. (2001). *Approaches and methods in language teaching*. New York: Cambridge University Press.
- Schipper, S.L. (2021). Joining the boys' club: Voices of female students at a top university in Japan. *Journal and Proceedings of the Gender Awareness in Language Education (GALE) Special Interest Group of the Japan Association for Language Teaching*, 13, 29-48.
- Serebriakoff, A., & Perez, M. (Under review). *Developing and EAP course in Japan on female representation in popular media*. Manuscript submitted for publication.
- Shiota, A. (2021, March 31). Japan ranks 120th in global gender gap index, 2nd lowest ever. *The Mainichi*. <https://mainichi.jp/english/articles/20210331/p2a/00m/0na/017000c>
- Stoller, F.L., & Grabe, W. (1997). A six-T's approach to content-based instruction [PDF File]. Retrieved from <https://pdfs.semanticscholar.org/c334/4bf4d9a291af9c6bc4ad851e3af097416c7c.pdf>
- The Smurfette Principle (n.d.). In *TV Tropes*. <https://tvtropes.org/pmwiki/pmwiki.php/Main/TheSmurfettePrinciple>
- Topor, F.S. (2014). The empowerment of Japanese women: What will the social impact be? In. V. Wang (Eds.),

Handbook of research on education and technology in a changing society (pp. 1203-1219). IGI Global.

Useful Notes / The Bechdel Test (n.d.). In *TV Tropes*.

<https://tvtropes.org/pmwiki/pmwiki.php/UsefulNotes/TheBechdelTest>

(受付日 : 2021. 12. 06)

Appendices

Appendix A:

Discussion questions for *Crazy Rich Asians* (first third of the film):

1. Discuss what has happened in the first part of this film.
2. Describe Eleanor Young. Who is she? What type of person is she?
3. Describe Nick Young. Who is he? What type of person is he? What does his family do?
4. Describe Rachel Chu. Who is she? What type of person is she? What does she do?
5. Describe Peik Lin Goh. Who is she? What type of person is she? What is her family like?
6. Describe Astrid and Michael's relationship. Who are they? What type of relationship do they have? What happens between the two of them that is a little strange?
7. Describe Rachel and Nick's relationship. Is it odd that Rachel didn't know that Nick is rich? How would you feel about this if you were in Rachel's shoes?

Appendix B:

Discussion questions for *Crazy Rich Asians* (second third of the film):

1. Briefly summarize the 2nd part of the film.
2. During the 2nd part of the film, Nick introduces Rachel to his mother, Eleanor Young. What happened? Describe the atmosphere.
3. Discuss the phenomena of young women meeting their boyfriend's (fiancé's) mother. Why is this traditionally such a difficult thing? What is the traditional expectation that mothers-in-law have? How do you feel about this expectation?
4. Would you be worried about meeting your partner's mother? What do you expect to happen? Why?
5. During Araminta Lee's bachelorette party we see Rachel juxtaposed with a bunch of women that are completely unlike her. What happens during this scene? What do you think the writers of the film are trying to say about Rachel vs. the other women at the bachelorette party?
6. Who is the focus of this film? Is it Rachel? Is it Peik Lin? Is it Eleanor? Astrid? Nick? Michael? After you discuss, your instructor will tell you his opinion. Is it surprising?

Appendix C:

Discussion questions for *Crazy Rich Asians* (final third of the film):

1. Summarize what happened during the third part of the film.
2. List each discussion that happens between the women in the final part of the film.

- a. Which female characters talk to each other?
- b. What do they talk about?
3. At the dinner table, while the family is making dumplings together, Rachel asks Eleanor about her ring. What does Nick do during the discussion? We call this “mansplaining” or “maninterrupting”. Does this happen during other parts of the movie? Watch. You may find other examples. Do you have any experiences where you can recall this happening to you?
4. As Rachel walks into the church (before the wedding) she tells Amanda that she is in her way. Amanda is upset about this. What is happening in this situation? Think about the themes we have discussed in this class.
5. Astrid and Michael have an argument in the car. What are they fighting about? How does Michael feel? Do you agree with his side? Why? Why not?

Appendix D

Instructions for completing the midterm assignment:

Good afternoon, students. You now must prepare your first report for this class. It will be done in presentation format. You and your partner must make a 6-minute video presentation on what you have learned from the materials we have worked on in this class up until now.

In your presentation you MUST include these things:

1. Your full names (briefly introduce yourselves)
2. Opening statement (30 seconds)
 - a. Discuss what you think we are trying to accomplish in this class by viewing and discussing films which highlight the experiences of women.
3. Describe the Bechdel Test (~2 minutes)
 - a. What is the Bechdel Test?
 - b. Discuss a movie you have both seen that does NOT pass the test. Tell us why/how it does not pass the test. Use a movie we have NOT discussed in this class.
 - c. What does this test tell us about so many of the older movies that have been made and even many of the recent ones?
4. Discuss the activity we did in class about formulaic female roles (1.5 minutes)
 - a. Describe what was discussed in the lecture and video essay.
 - b. What is your instructor trying to teach you about so many of the movies that have been made up until now? According to the tone of the video essay, what needs to change?
5. Discuss the film *Crazy Rich Asians* (1.5 minutes)
 - a. Share **a very short** summary of what the film is about.
 - b. This movie does technically pass the Bechdel Test. But, considering what the Bechdel Test

- is trying to expose, do you agree with this result? Why or why not?
- c. *Crazy Rich Asians* follows a Gender-Focused story line: the main character deals with problems arising from being in a man's world. In your opinion, is this ok with you? Why or why not? Would you like to expect something different from a film about women? Please share your honest opinion.
6. Closing remarks (30 seconds)
 - a. Describe what you think about this class. Are you enjoying this experience or do you think it's not necessary to look at films in this way?
 7. Design a poster for your presentation. You can use your computer to design the poster, or you can draw your poster by hand. Your poster must be visible in your presentation and you must point to the elements in your poster when discussing them.

Appendix E

Recorded poster presentation review sheet questions:

1. What are the names (full name) of the students presenting?
 - a.
 - b.
2. Opening Statement and Closing Remarks:
 - a. **Opening Statement:** Listen to your classmates' opening statement. What do they say they think we are trying to accomplish in this class?
 - b. **Closing Remarks:** Listen to your classmates' closing remarks. What do they say about this class? Do they enjoy this experience or do they think it is not necessary to look at films in this way?
3. Do your classmates discuss all 6 points that the instructions ask students to discuss in their video? If they do not, please write which point(s) they do NOT mention in their presentation (Hint: you will have to listen very carefully to their video recording!)
4. Write one thing your classmates do well in their presentation.
5. Write one thing your classmates should improve.

Appendix F

Discussion questions for *The Hours* (first third of the film):

1. Here is a list of all the main characters. Describe each character. What is their personality? What is their role in the story?
 - a. Richmond, England; 1923:
 - i. Virginia Woolf (Nicole Kidman)

- ii. Leonard Woolf (Stephen Dillane)
 - b. Los Angeles, USA; 1951:
 - i. Laura Brown (Julianne Moore)
 - ii. Dan Brown (John C. Reilly)
 - iii. Richie Brown (Jack Rovello)
 - iv. Kitty (Toni Collette)
 - c. New York City, USA; 2001:
 - i. Clarissa Vaughan (Meryl Streep)
 - ii. Sally Lester (Allison Janney)
 - iii. Richard Brown (Ed Harris)
2. Using the information we know, how are all three scenes (Richmond, New York City, and Los Angeles) connected?
3. On Minute 17:05, Virginia Woolf writes, "A woman's whole life in a single day, just one day. And in that day, her whole life." Then at minute 27:50, she writes, "It's on this day, this day of all days, her fate becomes clear to her." She is referring to the women she is writing about. What do you think she is trying to say about the characters in the story she is going to write about?
4. Let's discuss each story. What is happening in each story?
 - a. Richmond, England (1923)
 - b. Los Angeles, USA (1951)
 - c. New York City, USA (2001)

Appendix G

Discussion questions for *The Hours* (second third of the film):

1. (Min 1:45) Kitty says "I don't think you can call yourself a woman until you're a mother." What do you think about this? Do you agree? Yes? No? Why?
2. (Min 3:00) Kitty and Laura experience a moment together. What happened? Afterward, what was the atmosphere like? How did Laura treat Richie (her son) after Kitty left? What do we learn about Laura Brown in this moment? How do you feel about Laura Brown now?
3. (Min 8:25) The little girl (Angelica) asks Virginia Wolf, "Is it a she?" Virginia answers, "Yes, the females are larger, and less colorful." What is Virginia trying to say about the lives of women?
4. (Min 16:00) What do we see happening to Clarissa Vaughan? What is going on in Clarissa's life? What type of person is she?
5. (Min 18:00) What does Clarissa tell Louis Waters? What did she say Richard called her? What does this name mean? What does it tell us about Clarissa?
6. (Min 27:45) Vanessa says there was a lovely coat for Angelica at Harrod's (department store) but nothing for the boys. She says, "Why should Angelica be favored?" Why is this question ironic?
7. (Min 29:00) We see water surround Laura Brown while she is laying in the bed. What is the

- symbolism of this moment? What are the movie writers trying to tell us?
8. (Min 28:50 – 29:55) Virginia Wolf and Angelica have a conversation. What do they talk about? Who do you think Virginia will kill in her book instead of Laura Brown? Why?
 9. (Min 30:55) Virginia and Vanessa experience a moment together. What happened? What are we learning about the women in this movie?
 10. (Min 31:38) Virginia says, “Do you think I may one day escape?” This is a very important line in the movie? What does it say about Virginia, Laura, and Clarissa?
 11. (Min 37:58) We can hear the clock in the background. What is the significance of this?

Appendix H

Discussion questions for *The Hours* (final third of the film):

1. (Min 3:00) Virginia and Leonard (her husband) have a conversation on the train platform. Recount (explain/describe) what they are discussing. What is Virginia’s side? What is Leonard’s side?
2. Do you agree with Virginia or do you agree with Leonard? Why?
3. (Min 4:30) Virginia at one point says, “My life has been stolen from me.” Is Virginia being selfish or is her feeling completely valid? How would you behave if you were in her shoes?
4. (Minute 8:50) Virginia says, “You cannot find peace by avoiding life, Leonard.” What does she mean?
5. (Minute 11:45) We have just learned the definitive connection between all the characters. Describe the connection between all the characters in this film.
6. (Minutes 11:45 – 17:20) Richard Brown and Clarissa Vaughan have a conversation and something horrific happens. What happened? Think about this scene from the vantage point of what we’ve learned in this class. Was Richard’s action fair? What does his action tell us about “male privilege”?
7. (Minutes 17:20 – 19:10) Dan Brown describes the life he wanted (Min 18:35: “Bringing her to a house, to a life, pretty much like this.”) How does Laura Brown feel when he says this? What is her feeling? IF YOU CAN, compare it to Virginia and Leonard’s conversation on the train platform.
8. (Minute 19:25) Leonard says to Virginia, “Why does someone have to die?” Who does she kill instead of Laura Brown? Why? What is the reason she does this?
9. (Minute 20:30) Dan calls Laura to come to bed. Laura cries. Why? What is her feeling? What does she want? Dan is not a horrible man. But Laura is not happy. Why?
10. (Minute 22:17) Leonard calls Virginia to come to bed. Compare Virginia and Laura’s story. How are they similar?
11. (Minute 26:30 – 29:33) Laura Brown says she abandoned her children. She tells us she had no

choice. She said it was death or life. She chose life. Can we forgive her for this? Why? Why not?

12. What have you learned from this class? What will you remember most? Was it a valuable experience? Why?

Appendix I

Final assignment (essay) introduction paragraph:

Michelle Obama, the former First Lady of the United States, once said, "No country can ever truly flourish if it stifles the potential of its women and deprives itself of the contribution of half its citizens." In this quotation, Michelle Obama is highlighting the fact that women are not on an equal footing with men in this world. She is encouraging people to recognize that it is extremely important that women be acknowledged and respected. Once this happens, the world will be a better place. Even though Obama is discussing women in general, this idea can be applied to the role of women in film as well. This essay will discuss some of the struggles facing women in film. **Thesis Statement: In this essay, I will argue that women in the world of film have experienced a lot of discrimination.** In this Research Seminar course, we learned a great deal about this reality. To begin, this essay will briefly discuss the topics we learned in this class. Then, it will discuss the films we watched and how each film highlights this point. Next, it will present qualitative research on this matter. Finally, it will conclude with a summary of all the issues presented.

Appendix J

Final assignment (essay) topic sentences for body paragraph one and two:

1. Body paragraph one:

To begin, it is important to present some of the important themes or principles I learned about in this class. Each of these demonstrates the type of marginalization or discrimination facing women in the world of film.

- Smurfette Principle (3-4 sentences)
- Writing Women (3-4 sentences)
- Bechdel Test (3-4 sentences)
- A concluding sentence
- A transition sentence

2. Body paragraph two:

Next, three of the films we watched in this class clearly highlight the fact that women are largely marginalized and discriminated against in the world of film.

- *Crazy Rich Asians* (3-4 sentences)
- *The Hours* (3-4 sentences)
- *The Little Mermaid* (3-4 sentences)
- A concluding sentence
- A transition sentence

Appendix K

Final assignment (essay) qualitative research data collection sheet:

Thesis statement:
In this essay, I will argue that women in the world of film have experienced a lot of discrimination.
Question:
Do you believe that women in the world of film have experienced a lot discrimination? Why or why not?

1.
2.
3.
4.
5.
6.

Appendix L

Final assignment (essay) qualitative research paragraph scaffolding template:

In order to find out what people think about the marginalization and discrimination of women in the world of film, I performed a small qualitative study by interviewing six of my peers. I asked each person, “Do you believe that women in the world of film have experienced a lot discrimination?”. The results were quite interesting. In favor of my own argument, ___ people believed _____, whereas ___ people believed _____. One person said, “_____”. This particular statement is interesting because it shows _____. Another person mentioned “_____”. This persons’ reaction is quite important because it demonstrates that _____. Judging by the results of my interviews, it is clear that a number of people agree/disagree with my opinion on this matter. Regardless, I feel it must be argued that women in film have definitely experienced marginalization and discrimination. This problem must be addressed. This small qualitative study was productive because it allowed me to see where some people stand on this issue.

Appendix M**Final assignment (essay) topic sentence for conclusion paragraph:**

In conclusion, this essay has addressed gender marginalization and discrimination in film from numerous vantage points.

- Write 8-10 sentences which summarize everything you have written in this essay.