ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 10/8/12

1. ACADEMIC UNIT: School of Theatre and Film

2. COURSE PROPOSED:
   FMP 222 Education in Film 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Johnny Saldana Phone: 480-965-2661
   Mail Code: 2002 E-Mail: Johnny.Saldana@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

<table>
<thead>
<tr>
<th>Core Areas</th>
<th>Awareness Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literacy and Critical Inquiry–L □</td>
<td>Global Awareness–G □</td>
</tr>
<tr>
<td>Mathematical Studies–MA □ CS □</td>
<td>Historical Awareness–H □</td>
</tr>
<tr>
<td>Humanities, Fine Arts and Design–HU □</td>
<td>Cultural Diversity in the United States–C □</td>
</tr>
<tr>
<td>Social and Behavioral Sciences–SB □</td>
<td></td>
</tr>
<tr>
<td>Natural Sciences–SQ □ SG □</td>
<td></td>
</tr>
</tbody>
</table>

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: ________________________________

Is this a multisection course?: □ No □ Yes; Is it governed by a common syllabus? __________

Jacob Pinholster
Chair/Director (Print or Type)
Date: 10/8/12

Chair/Director (Signature)
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In these disciplines, explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
ASU - [HU] CRITERIA

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
</tr>
<tr>
<td>✔</td>
<td></td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td></td>
<td>✔</td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td>✔</td>
<td></td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td>✔</td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td></td>
<td>✔</td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
</tr>
<tr>
<td>✔</td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
</tr>
<tr>
<td></td>
<td>✔</td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted **primarily** to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted **primarily** to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>The primary focus is on film viewing and analysis with an emphasis on critical examination of how education is represented in media.</td>
<td>Two of the Primary Course Objectives include: 1. critically analyze how authentically through stereotypically popular media represents and presents teachers, students, and education systems; 2. develop critical evaluation and personal appreciation of film and media. Daily course topics focus on film viewing, reflection, and critical discussion.</td>
</tr>
<tr>
<td>Concerns aesthetic systems and values, literary and visual arts.</td>
<td>Film and film production are critiqued through representational and aesthetic criteria with an emphasis on one’s personal responses.</td>
<td>One of the Primary Course Objectives includes: 1. critically reflect on one’s personal value/attitude/belief systems about teaching, students, and education (e.g., philosophy of education, social foundations of schooling, hidden/null curricula, cultural diversity). Required Textbook addresses both critical and artistic aspects of education in film Journal topics can include: comments and reflections on film production practices, actor performances, screenplay effectiveness, and other media-related topics. One assignment is a Personal Philosophy that explores values, attitudes, and beliefs.</td>
</tr>
</tbody>
</table>
Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

| Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. | In addition to educational applications, the course focuses on cinematic/aesthetic values. | One of the Primary Course Objectives includes: 1. develop critical evaluation and personal appreciation of film and media. Required Textbook addresses both critical and artistic aspects of education in film. Film Critique/Review Sheet Journal topics can include: comments and reflections on film production practices, actor performances, screenplay effectiveness, and other media-related topics. Four Film Viewing Reports focus on Internet, documentary, and fictional film genres. |
Course Description

FMP 222 Education in Film critically examines how teachers, students, related constituencies (e.g., principals, parents), and educational issues are dramatized and represented in popular media. The course is primarily (but not exclusively) designed for pre-service educators to reflect on one’s individual professional teacher preparation, the broader socio-cultural contexts of education systems and learning, and the use of cinema as social critique.

[If approved, this course may also fulfill one of the ASU General Studies Humanities, Fine Arts, and Design (HU) core requirements.]

Primary Course Objectives

The student/pre-service teacher will:

- critically analyze how authentically through stereotypically popular media represents and presents teachers, students, and education systems;
- critically reflect on one’s personal value/attitude/belief systems about teaching, students, and education (e.g., philosophy of education, social foundations of schooling, hidden/null curricula, cultural diversity);
- document major learning outcomes related to teaching (e.g., pedagogical practices, classroom management strategies, curriculum design ideas, teacher-student relationships) from readings and media viewings for future transfer into pre-professional field experiences and in-service employment;
- develop critical evaluation and personal appreciation of film and media.

MPAA-Rated Content

Students in this course will view media materials that may be perceived as offensive by some. Films we will explore hold Motion Picture Association of America (MPAA) ratings ranging from G (General Audiences) to R (Restricted); TV ratings range from G (General Audiences) to MA (Mature Audiences). There will be elements of profanity, sexual content, and violence in a few required films. If you are easily offended, please do not take this course. If you remain in the course, you will be required to be present at all media viewings regardless of content. No substitute assignments or screenings will be offered. Edited/censored films without permission from the films’ artists violate U.S. copyright laws and unethically alter a filmmaker’s original intent.

Textbook

**Required Internet Sites**

- MyASU/Blackboard access for additional course materials and readings
- Internet Movie Data Base: [www.imdb.com](http://www.imdb.com)
- Teach with Movies: [www.teachwithmovies.org](http://www.teachwithmovies.org)
- Arizona’s Professional Teacher Standards: [www.ade.state.az.us/certification/downloads/Teacherstandards.pdf](http://www.ade.state.az.us/certification/downloads/Teacherstandards.pdf)

**Required Film Access**

Students will be required to view subject-related films outside of class. A few titles are available for check-out at Hayden Library, but you can also access titles through Netflix ([www.netflix.com](http://www.netflix.com)), Blockbuster ([www.blockbuster.com](http://www.blockbuster.com)), amazon.com On Demand ([www.amazon.com](http://www.amazon.com)), or other DVD/online sites for a modest rental fee. You should have access to media equipment that will allow you to view these films (e.g., DVD player, computer with broadband). You can save some money and build community by screening selected films with others in this class and negotiating the cost among yourselves.

**E-Mail Accounts**

Multiple class updates and attached documents may be e-mailed to you throughout the semester. Make certain your e-mail account is set-up to receive e-mail from the instructor, and that your mailbox is frequently cleared so that it does not get full.

**Do You Have Any Particular Needs?**

Please let us know if there is anything we should be aware of regarding you and a particular need or characteristic, such as an early pregnancy, a sensory or hidden disability, etc. that may influence our interactions, your participation, or your personal well-being. We want to make the course as inclusive as possible, so we’d appreciate your communication to keep us informed about you. This disclosure is optional or, if you wish, only for selected individuals.

**Attendance**

This is a film viewing and discussion course, which means optimal learning experiences occur during class time. “Extra credit” cannot be awarded for additional projects to compensate for absences. All students are strongly encouraged to attend each class day and to arrive on time. If the instructor interprets that your tardiness or absences have hindered your pre-service professional development, your final course grade will be lowered at the discretion of the instructor, even if all assignments have been completed with full point values. (This process is waived, of course, in cases of religious observances according to ASU policy.)
Instructor’s Withdrawal Option

The instructor has the option, under university policy, to initiate a student withdrawal from the course for non-attendance, or if he feels the student is disruptive or detrimental to creating a positive and respectful educational environment in the class.

Little Things That Really Annoy Professors (and Possibly Students in the Class)

1. arriving late or leaving early
2. chewing gum loudly
3. clicking your pen repeatedly
4. texting and cell phones ringing during class
5. talking during lectures and film viewings
6. disrespectful attitudes

Academic Integrity

There are few opportunities for cheating in a class that is designed to assess your original ideas; nevertheless, the possibility for plagiarism exists. Plagiarism or intellectual property theft will result in the student’s immediate failure of this course and immediate reporting of your actions to your College Dean. Check ASU’s Student Academic Integrity Policies at: http://provost.asu.edu/academicintegrity.

Security Notice

Neither the instructor nor ASU can be responsible for your personal possessions in the classroom. Though every effort is made to secure the classroom environment, your personal possessions must be your responsibility. Please refrain from bringing expensive electronic and other items into the classroom unless you are willing to take responsibility for them. Though theft is extremely rare, the instructor cannot make any guarantees, so please take precautions to secure your belongings.

Grading and Assignments

This course uses a cumulative point system; all assignments have a point value totaled for your final course grade, and you can track your progress by maintaining your assigned points in the chart below.

All written work turned in is to be typed/word-processed legibly and neatly, single spaced in an easily readable 12-point font, and on hard copy. All assignments are reduced one point for each class day they are late. Grading mistakes do happen on occasion, so I suggest keeping the graded work handed back to you as a “receipt” that it was indeed completed and graded. If you don’t understand an assignment, contact me for clarification and don’t wait until the last minute. Written assignments can be revised for a higher grade, but this courtesy applies only to assignments turned in on their original due date.
<table>
<thead>
<tr>
<th>DUE DATE</th>
<th>ASSIGNMENT DUE</th>
<th>POINT VALUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ongoing</td>
<td>Reading Quizzes</td>
<td>15</td>
</tr>
<tr>
<td>Aug. 30</td>
<td>Teaching Journal Review #1</td>
<td>5</td>
</tr>
<tr>
<td>Sept. 6</td>
<td>Film Viewing Report #1</td>
<td>5</td>
</tr>
<tr>
<td>Sept. 13</td>
<td>Teaching Journal Review #2</td>
<td>10</td>
</tr>
<tr>
<td>Sept. 20</td>
<td>Film Viewing Report #2</td>
<td>5</td>
</tr>
<tr>
<td>Oct. 4</td>
<td>Teaching Journal Review #3</td>
<td>10</td>
</tr>
<tr>
<td>Oct. 11</td>
<td>Film Viewing Report #3</td>
<td>5</td>
</tr>
<tr>
<td>Oct. 18</td>
<td>Personal Philosophy of Teaching (Draft #1)</td>
<td>5</td>
</tr>
<tr>
<td>Nov. 1</td>
<td>Teaching Journal Review #4</td>
<td>10</td>
</tr>
<tr>
<td>Nov. 8</td>
<td>Film Viewing Report #4</td>
<td>5</td>
</tr>
<tr>
<td>Nov. 15</td>
<td>Personal Philosophy of Teaching (Draft #2)</td>
<td>5</td>
</tr>
<tr>
<td>Nov. 22</td>
<td>Teaching Journal Review #5</td>
<td>10</td>
</tr>
<tr>
<td>Dec. 6</td>
<td>Take-Home Final Exam (hard copy and e-file)</td>
<td>10</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>

90-100 pts. = A
80-89 pts. = B
70-79 pts. = C
60-69 pts. = D
59 pts. and below = E

* If the instructor interprets that your tardiness has hindered your pre-service professional development, or if your pre-professional decorum creates a negative learning environment, your final course grade will be lowered at the discretion of the instructor, even if all assignments have been completed with full point values. (This process is waived, of course, in cases of religious observances according to ASU policy.)

**Attendance Policy**

On your THIRD absence, your semester grade will be lowered ‘one letter grade.’ On your FOURTH absence, you automatically fail the course.

**Reading Quizzes--15 points total**

Quizzes over the reading material will take place at different times during each class period. Obviously, you must be present in class to receive credit for a quiz. Each quiz will also serve as proof of attendance.

**Teaching Journal--50 points total**

This assignment, worth 50% of your final course grade and checked periodically, consists of your ongoing reflections and a collection of ideas that relate to teaching, learning, education, and film criticism as suggested or inspired by film viewings. Topics can consist of: pedagogical

Comment [SE4]: Concerns aesthetic systems and values, literary and visual arts

Comment [SE5]: Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

Concerns aesthetic systems and values, literary and visual arts
practices; teaching as performance; classroom management strategies; curriculum design ideas; teacher-student relationships; cautionary advice; teacher wellness; case studies; student challenges; administration; teacher-parent relationships; school policies; personal concerns and fears; pre-service development; things that surprise, intrigue, or disturb you about in-class film screenings; personal memories about your education/schooling; current news/media stories about education; anything and everything to do with the classroom and educating young people; and comments and reflections on film production practices, actor performances, screenplay effectiveness, and other media-related topics – use the “Film Critique Sheet” (pg. 18) as a guide.

Though it is difficult to prescribe a specific length since quantity doesn't always equal quality, a daily entry consisting of at least a half-page, single-spaced, word processed page in 12 point Times New Roman font is recommended (this is the absolute minimum). For this particular assignment, I value honesty and depth more than I do pretentiousness or shallow thinking. Don't write what you think I want to read; write what's truly running through your mind. Date each journal entry and give it a subtopic title (example: Nov. 9, 2011 - Reactions to It's Elementary).

Film Viewing Reports--20 points total

These four reports consist of your out-of-class viewings of films and media materials that relate to the subject of the course. They should each be approximately 2 to 3 pages in length, single spaced. In all our Film Viewing Reports, you should examine the content of the film on several levels. First, give your personal reaction to the film. Second, discuss how the film reflects and/or critiques our present system of education. Third, comment on the aesthetic properties of the film as a living work of art - see “Film Critique Sheet” (pg. 18) as a guide.

Report #1 - Viewer's Choice: Select a film title (no TV series) that we've only seen excerpts from during class time that interested you and screen the entire film for your report (see this syllabus’ Filmography for approved titles); or select another film title that has not been fully screened in class and recommended in The Hollywood Curriculum's chapters or Filmography (e.g., Educating Rita; Oleanna; Doubt; Chalk; To Sir, With Love; other titles), and newer titles or recent releases such as Easy A.

Reports #2 and #3 - Film Documentaries about Education and Childhood: Select a non-fictional/documentary or teacher "training" film title that relates to education or childhood and screen it. Below is a recommended list from which to draw, but check with the instructor first if you have other documentary titles to propose for your reports. The * titles are highly recommended but not required. [See Titles on the Next Page]

Report #4 - Viewer's Choice: Select a film title (no TV series) that we've only seen excerpts from during class time that interested you and screen the entire film for your report (see this syllabus' Filmography for approved titles); or select another film title that has not been fully screened in class and recommended in The Hollywood Curriculum's chapters or Filmography (e.g., Educating Rita; Oleanna; Doubt; Chalk; To Sir, With Love; other titles), and newer titles or recent releases such as Easy A.
* 2 Million Minutes: A Documentary Calculating the Educational Divide
American Teen
Born Into Brothels
* Bowling for Columbine
The Boys of Baraka
* Class Act (2006)
* The First Year Frontline: College, Inc.
Girlhood
High School Boot Camp
Hoop Dreams
Jesus Camp
My Kid Could Paint That
Nursery University
* Paper Clips
Please Vote for Me
Prom Night in Mississippi
Real Life Teens: Bullies and Harassment
* Spellbound
To Be and To Have
Personal Philosophy of Teaching--10 points total

This assignment consists of a one-page single-spaced narrative that describes your personal values, attitudes, and beliefs about teaching and young people at this point in your pre-professional development. Two drafts will be submitted. The specific content and format will be reviewed in class.

Take-Home Final Exam--10 points total

The take-home exam will consist of a series of questions and writing prompts that relate to and integrate the course's subject matter and issues. The completed assignment (both in hard copy and e-file) will be turned in on the last day of class.

To prepare for the exam throughout the semester, pick one traditional subject area from the grades K-12 school curriculum--e.g., language arts (reading, literature, spelling, grammar, vocabulary, and other elements), math (addition, fractions, geometry, and other elements), social studies (geography, history, government, and other elements), science (biology, chemistry, physics, and other elements), or fine arts (music, visual art, dance, theatre)--and research specific film scenes or specific TV episodes that are appropriate for young people's viewing that relate to the subject area. For example: a scene from A Beautiful Mind or Little Man Tate that shows mathematics problem-solving at work; a scene from The Nutty Professor that illustrates working in a laboratory; a scene from The Sound of Music that shows children learning about musical notes; a scene from WALL*E that comments on technology or environmental issues.

The final exam will consist of compiling a repertoire of media titles and scene notes that can be used as an ancillary for classroom teaching. Relating the titles to specific Arizona Standards is also required. These film scenes are intended as advance organizers, motivators, or framing devices for young people before or as they explore a learning concept. www.teachwithmovies.org can serve as a resource for this assignment. Be sure to choose films that are solid works of art. Reference the “Film Critique Sheet” on pg. 18 to guide your decisions. Remember - you are trying to make a memorable first impression.

School Contact Information

- ASU School of Theatre and Film Web Site: http://theatrefilm.asu.edu/
- ASU School of Theatre and Film Office: Dixie Gammage Hall, room 232; Office: 480-965-5337; Fax: 480-965-5351; Office Hours: Mondays through Fridays, 8:00 a.m.-12:00 noon, 1:00-5:00 p.m.

FMP 222 - SYLLABUS (tentative Tuesday dates and activities; readings from supplemental materials will be announced in class)

Students in this course will view media materials that may be perceived as offensive by some. Films we will explore hold Motion Picture Association of America (MPAA) ratings
ranging from G (General Audiences) to R (Restricted); TV ratings range from G (General Audiences) to MA (Mature Audiences). There will be elements of profanity, sexual content, and violence in a few required films. If you are easily offended, please do not take this course. If you remain in the course, you will be required to be present at all media viewings regardless of content. No substitute assignments or screenings will be offered.

Edited/censored films without permission from the films' artists violate U.S. copyright laws and unethically alter a filmmaker's original intent.

<table>
<thead>
<tr>
<th>Date</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug. 23</td>
<td>Orientation and Introduction to the Course; Education in Media Representations; Personal Lenses and Filters for Media Interpretation; Critical Satire; Stereotyping and Hegemony in Education; Film Viewing Etiquette</td>
</tr>
<tr>
<td></td>
<td>Film Viewing: The Paper Chase (excerpts), Back to School (excerpts), South Park (TV Episode), High School Musical (excerpts), Welcome Back, Kotter (TV episode), Hairspray (excerpts)</td>
</tr>
</tbody>
</table>

| Aug. 30  | The Social Foundations of Education; Realism vs. Idealism in Education; The First-Year Teacher |
|          | TODAY'S READING: The Hollywood Curriculum, Chapter 1 |
|          | Film Viewing: Up the Down Staircase |
|          | DUE: Teaching Journal Review #1 |

| Sept. 6  | The Novice Teacher; Teaching the Young Child |
|          | TODAY’S READING: The Hollywood Curriculum, Chapter 2 |
|          | Film Viewing: Kindergarten Cop |
|          | DUE: Film Viewing Report #1 |

| Sept. 13 | The Novice Teacher; Teaching Adolescents |
|          | Film Viewing: Hamlet 2 (excerpts), Diary of a Wimpy Kid (excerpts), The Breakfast Club (excerpts), Stand and Deliver (excerpts) |
|          | DUE: Teaching Journal Review #2 |

| Sept. 20 | Gender and Teaching; The Reflective Practitioner; The Action Researcher; Teaching in Culturally Diverse Settings |
|          | TODAY’S READING: The Hollywood Curriculum, Chapter 5 |
|          | Film Viewing: Dangerous Minds |
|          | DUE: Film Viewing Report #2 |

| Sept. 27 | The Master Teacher; A Personal Philosophy of Education (Teacher Values, Attitudes, and Beliefs); Elementary Education |
|          | TODAY’S READING: The Hollywood Curriculum, Chapter 3 |
|          | Film Viewing: The Hobart Shakespeareans, Dead Poets Society (excerpts) |

| Oct. 4   | Bad Teaching, Bad Learning |
|          | TODAY’S READING: The Hollywood Curriculum, Chapter 4 |
|          | Film Viewing: Ferris Bueller's Day Off (excerpts), Teaching Mrs. Tingle |
(excerpts), *Glee* (TV episode), *Teachers* (excerpts), *School of Rock* (excerpts)
DUE: Teaching Journal Review #3

Oct. 11 Mentorship and Tutoring: Exceptionality
Film Viewing: *The Miracle Worker* (excerpts), *The Man Without a Face* (excerpts), *Powder* (excerpts), *Little Man Tate* (excerpts), *The Karate Kid* (excerpts), *Front of the Class* (excerpts)
DUE: Film Viewing Report #3

Oct. 18 Teacher Personalities and Teaching Styles
TODAY’S READING: *The Hollywood Curriculum*, Chapter 7
DUE: Personal Philosophy of Teaching (Draft #1)

Oct. 25 Radicalizing the Classroom
TODAY’S READING: *The Hollywood Curriculum*, Chapter 8
Film Viewing: *Freedom Writers*

Nov. 1 Ethical Dilemmas in Education; Take-Home Final Exam Review
Film Viewing: *The Emperor's Club* (excerpts)
DUE: Teaching Journal Review #4

Nov. 8 Teaching Sensitive Subjects and Social Issues
TODAY’S READING: *The Hollywood Curriculum*, Chapter 6
Film Viewing: *In & Out* (excerpts); *It’s Elementary*
DUE: Film Viewing Report #4

Nov. 15 Teacher and Student Well-Being; Teacher Anger, Burnout, and Professional Integrity
Film Viewing: *Half Nelson*
DUE: Personal Philosophy of Teaching (Draft #2)

Nov. 22 Enduring Outcomes in Education; Lifelong Impact
Film Viewing: *49 Up* (excerpts), *A Touch of Greatness*
DUE: Teaching Journal Review #5

Nov. 29 The Future of Education; The Future of Teaching
Film Viewing: *Waiting for Superman*

Dec. 6 Conclusion to the Course; Teacher/Course Evaluation
Film Viewing: *South Park* (TV episode); *Harry Potter and the Sorcerer's Stone* (excerpts)
DUE: Take-Home Final Exam (hard copy and e-file)
Filmography of Titles for the Course

The titles below are those that the course will screen—as excerpts or in their entirety. A * by a title means that it is eligible, appropriate, and recommended for Film Viewing Report #4.

Film Productions


*Front of the Class* (DVD, Not Rated, 2008, Hallmark Hall of Fame, 95 minutes, IMDB info: http://www.imdb.com/title/tt1292594/)


The Hobart Shakespeareans (DVD, Not Rated, 2005, New Video Group, 52 minutes, IMDB info: http://www.imdb.com/title/tt0473215/)


Kindergarten Cop (DVD, PG-13, 1990, Universal Studios Home Entertainment, 111 minutes, IMDB info: http://www.imdb.com/title/tt0099938/)


Race the Sun (DVD, PG, 1996, Sony Pictures, 100 minutes, IMDB info: http://www.imdb.com/title/tt0117427/)


Television Productions

Glee (DVD sets, IMDB info: http://www.imdb.com/title/tt1327801/)

South Park (DVD sets, IMDB info: http://www.imdb.com/title/tt0121955/)

Welcome Back, Kotter (DVD sets, IMDB info: http://www.imdb.com/title/tt0072582/)
Related Arizona Professional Teacher Standards

No single pre-service educator course can address all of Arizona's Professional Teacher Standards, but it is believed that this particular course may prepare students for several of the following (in conjunction with other education-related coursework and field experiences):

Standard 1: The teacher designs and plans instruction that develops students’ abilities to meet Arizona’s academic standards and the district’s assessment plan.
The performance assessment shall measure the extent to which the teacher’s planning:

7. Includes appropriate use of a variety of methods, materials, and resources
8. Includes learning experiences that are developmentally appropriate for learners

Standard 2: The teacher creates and maintains a learning climate that supports the development of students’ abilities to meet Arizona’s academic standards.
The performance assessment shall measure the extent to which the teacher:

10. Applies to daily practice the ethics of the profession

Standard 3: The teacher implements and manages instruction that develops students’ abilities to meet Arizona’s academic standards.
The performance assessment shall measure the extent to which the teacher:

5. Demonstrates effective written and oral communication
8. Incorporates strategies which address the diverse needs of learners, and demonstrates multicultural sensitivity
10. Connects lesson content to real life situations when appropriate
11. Uses technology and a variety of instructional resources appropriately
12. Uses a variety of effective teaching strategies to engage students actively in learning

Standard 6: The teacher reviews and evaluates his or her overall performance and implements a professional development plan
The performance assessment shall measure the extent to which the teacher:

2. Designs and continually adapts a professional development plan for improving instruction and student learning

Standard 7: The teacher has general academic knowledge as demonstrated by the attainment of a bachelor’s degree. The teacher also has specific academic knowledge in his or her subject area or areas sufficient to develop student knowledge and performance to meet Arizona academic standards.
The subject knowledge assessment shall measure the extent to which the teacher has knowledge of:

1. Skills and concepts related to the subject area
a. At the elementary level, the teacher demonstrates knowledge of language arts and reading, math, science, social studies, and fine arts.

4. Integration of disciplinary knowledge with other subject areas

5. Connections between knowledge of the subject area and real life situations at the level of the students being taught

**Standard 8: The teacher demonstrates current professional knowledge sufficient to effectively design and plan instruction, implement and manage instruction, create and maintain an appropriate learning environment, and assess student learning**

The professional knowledge assessment shall measure the extent to which the teacher has knowledge of:

1. A variety of methods for teaching language arts and reading, math, science, social studies, and fine arts at the elementary level or a variety of methods for teaching reading and the subject area or areas in which the teacher is seeking certification at the secondary level

2. Interdisciplinary learning experiences that integrate knowledge, skills, and methods of inquiry from several subject areas

3. Principles and techniques associated with various instructional strategies

4. Influences of individual development, experiences, talents, prior learning, language, culture, gender, family, and community on student learning

5. Principles of human motivation and behavior and their implications for managing the classroom and organizing individual and group work

10. Schools as organizations within the larger community context and the operations of the relevant aspects of the educational system

13. Laws and ethics related to student, parent, and teacher rights and responsibilities
Related TERAC Rubric Skills

This course hopes to address the following TERAC student aspirations through its goals, content, in-class activities, and assignments:

**Higher Order Skills**

*Reading/Thinking/Acting*

**Basic Level:** Materials and texts and directly-delivered instruction exhort students to think and act intentionally

**Intermediate Level:** One or two assignments require students to think and act intentionally

**Target:** Throughout the course, students are challenged to think and act intentionally

Assess the credibility, accuracy and value of information; Identify audience to whom the information is addressed. Analyze and evaluate information; Make reasoned decisions; Take purposeful action; Identify problems; Think through solutions and alternatives; Question; Use evidence to formulate explanations; Justify; Argue, Debate; Predict; Make Estimates, Form hypotheses

*Connections/Multidisciplinary/Interdisciplinary*

**Basic Level:** Materials and texts and directly-delivered instruction exhort students to think about connections within and between disciplines.

**Intermediate Level:** One or two assignments require students to make and explore connections within and between disciplines.

**Target:** The course is rich in connections, within and outside the content area of the course

Topics are introduced with integration in mind. Connections among topics within a given discipline are explicitly established. Connection between topics within one given discipline and other disciplines are explored and established, preferably through applied situations. Make pairwise connections (e.g., math-science; science-history, etc), and larger clusters (e.g., art-history-science; art-math-science etc); explore connections, interactions, influences, that run between different ways of seeing and thinking about the world.

**Authentic Learning Experiences**

**Basic Level:** Relevant connections are named; application of ideas is discussed

**Intermediate Level:** Individual or discrete assignments or assessments require students to connect academic learning to broader understandings in applied settings

**Target:** The course is highly relevant to students and other stakeholders because of the authentic and creative application of academic learning to important day-to-day realities

Proposing academically-driven solutions or advancements to a real audience; Accurately interpreting evidence; Assessing appropriate match of audience and message; identify/formulating key questions; Identify the salient arguments; original data collection and display; sharing/publication of findings; Conducting extensive research, Ongoing communication with numerous stakeholders; Receiving substantial and ongoing formative feedback during development; Authentic and high-profile culminating presentations and summative assessment.
**Instruction**

*Basic Level:* Course materials are presented in interesting ways. Students are invited to participate in class discussions.

*Target:* Course instruction is highly student-engaging; students think, communicate, and participate at an uncommonly high level on topics that challenge them to apply knowledge, reason, perform skills, and/or create products.

Examples of ways such instruction is carried out/promoted/evaluated: RTOP, Discourse in Inquiry Science, The Learning Cycle, Modeling, “Process Drama” History as debate and multiple perspectives, Cognitively Activating Instruction in Mathematics, Environmental Mode in Writing.

**Assessment**

*Basic Level:* Students are assessed for content-area knowledge and application.

*Target:* Course assessments move beyond basic knowledge-level multiple-choice formats alone to measure students’ mastery of reasoning, skill performance, and/or the creation of products.

Open-ended written essays of reasoning; Research papers; Oral presentations of (individual and group) projects; Science experiment design, execution and reporting; Design a prototype of a sustainable, high-use product; Perform an activity.

**Communication Intensive Strategies**

*Target:* Developing Fluency with the Language of the Discipline; Communication-to-learn.

**Writing-to-learn**

*Basic Level:* Writing for assessment or note-taking for content learning.

*Intermediate Level:* Writing for the instructor or for class participation.

*Target:* Extensive writing for learning, reflection and demonstration of understanding.

Authentic writing tasks, writing as inquiry, discovery, meaning-making; pre-writing, peer-review & rewrites; high expectations for the use of discipline-specific language and clarity of scientific ideas; evidence-based reasoning; position papers; notebooks as personal learning records; reflective writing and self-evaluation.

**Oral Presentation**

*Basic Level:* Students present supplementary materials/information informally or with minimal required preparation.

*Target:* Elaborate and ongoing oral communication of knowledge, reasoning, skill, process.

Formative (e.g., progress report) and summative (culminating formal presentation); individual & group; structured & informal; questioning, debating, planning; held to modeling discipline-specific structures and vocabulary, creation of a “podcast,” delivering the local news, artistic performance, exhibitions, teaching others.

**Technology-Enabled Strategies**

*Target:* Course-embedded, just-in-time training on technology tools needed for meeting course outcomes.

**Research & Information Fluency**

*Basic Level:* Students are instructed in strategies for utilizing digital research tools.
Intermediate Level: Students are required by an assignment to utilize digital research tools
Target: Use of digital research tools to create find, organize, manipulate, analyze, and share information
Use tools for: brainstorming, organizing, research reviews, analyze text, write collaboratively, share research reports, bookmarks and other project resources.

Enriched Communication

Basic Level: Students see and interact with digital presentation tools
Target: Use of digital tools to create products, enhance presentations and reach (beyond PPT)
Digital video, internet: variety of graphics, (data visualizations, models, maps, charts, graphs, etc), screenshots, and illustrations, wiki, blogs, social media
Film Critique Sheet

(Complete This Sheet When Examining a Film – Attach it to Relevant Assignments)

Film Title ___________________________ Release Date __________ No. viewings __________

Reaction: __ very favorable __ favorable __ unfavorable __ uncertain

Personal/Emotional response:
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

Purpose/aim/message of film as you see it:
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

HOW DOES THIS FILM ACHIEVE ITS PURPOSE THROUGH:

Narration (story, dramatic appeal, motivation, closure, point of view)
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

Sound (music, dialogue, silence, language, narrator, sound effects)
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

Cinematography (focus, frame, angle, movement, space, sets, light, color)
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
**Editing** *(order, cuts, duration, rhythm, continuity, montage, motif)*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**HOW DOES THIS FILM RELATE TO ITS HISTORICAL PLACE & TIME?**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WHAT ARE THE VALUES EXPRESSED IN THIS FILM?** *(specific examples)*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**HOW DOES THIS FILM TRY TO "MAKE ITS CASE" OR PERSUADE YOU OF ITS MESSAGE?** *(for example, by emotional appeal, documentary authority, symbolism, manipulated point of view -- give examples, Is it persuasive?)*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

[Comment [SE9]: Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.]

[Film Critique Sheet modified by Troy Dobosiewicz from Case Western Reserve University <http://yang.case.edu/german-film/film-evaluation3.html>]}
Studies in the Postmodern Theory of Education

Shirley R. Steinberg
General Editor

Vol. 256

MARY M. DALTON

The Hollywood Curriculum

TEACHERS IN THE MOVIES

SECOND REVISED EDITION

PETER LANG
New York • Washington, D.C./Baltimore • Bern
Frankfurt • Berlin • Brussels • Vienna • Oxford
For my students and teachers, especially my two best teachers—Mama and Dalton
CONTENTS

Preface to the Third Edition ix
Acknowledgments xiii

CHAPTER 1: Introduction 1


CHAPTER 3: The Aesthetic-Ethical-Political Value Frameworks of Good Teachers in the Movies 45

CHAPTER 4: The Technical-Scientific Value Frameworks of Bad Teachers in the Movies 63

CHAPTER 5: Divided Lives: The Public Work and Private Pathos of Women Teachers in the Movies 87

CHAPTER 6: Here But Not Queer: The Mainstreaming of Gay Male Teachers in the Movies 113