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 December 8 2011

1. ACADEMIC UNIT: School of Theatre and Film

2. COURSE PROPOSED: FMP 294 Special Topics: Education in Film 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Johnny Saldaña 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)

   Core Areas
   Literacy and Critical Inquiry—L □
   Mathematical Studies—MA □ CS □
   Humanities, Fine Arts and Design—HU □
   Social and Behavioral Sciences—SB □
   Natural Sciences—SQ □ SG □

   Awareness Areas
   Global Awareness—G □
   Historical Awareness—H □
   Cultural Diversity in the United States—C □

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

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
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.

The content of FMP 294 Special Topics: Education in Film, as a Humanities/Fine Arts course, examines the aesthetic dimensions of filmmaking, coupled with the complex moral dimensions of a key social institution: the school classroom. Students will critically explore the micro-, meso-, and macro-dimensions of educational systems, ranging from the daily ethical decision-making dilemmas faced by teachers, to the broader economic, political-, and power-driven policies that shape human development and child-adult trajectories.

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: 12/8/2011

Chair/Director  
(Signature)
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 sum, 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
Proposer: Please complete the following section and attach appropriate documentation.

### 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>
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<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>
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<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>
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<tr>
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<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<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>
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<tr>
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<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<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>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**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 quantititative or experimental methods.

- Courses devoted **primarily** to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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</thead>
<tbody>
<tr>
<td>FMP</td>
<td>294</td>
<td>Special Topics: Education in Film</td>
<td>HU</td>
</tr>
</tbody>
</table>

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>2. 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>
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<tr>
<td>4b. 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>
<tr>
<td>4c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>In addition to educational applications, the course focuses on cinematic/aesthetic values.</td>
<td>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. 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.</td>
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</table>
COURSE MODULE DESIGN FOR
FMP 294 – SPECIAL TOPICS: EDUCATION IN FILM

DESIGNED BY
JOHNNY SALDAÑA, PROFESSOR
ARIZONA STATE UNIVERSITY - TEMPE
SCHOOL OF THEATRE AND FILM

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Arizona State University
School of Theatre and Film
PO Box 872002
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Campus Phone: 480-965-2661
Campus Mail Code: 2002

COURSE DESCRIPTION

FMP 294 ST: Education in Film is a special topics course that 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.]

TABLE OF CONTENTS

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| Related Arizona Professional Teacher Standards | 14 |
| Related TERAC Rubric Skills | 16 |
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SYLLABUS – FMP 294 – SPECIAL TOPICS: EDUCATION IN FILM (3 credit hours)
Fall 2012 - Tuesdays, 3:00-6:00 p.m. [or 4:30-7:30 p.m.] - Building & Room: ___
Instructor: ___  Office Hours: ___  Office: ___  E-mail: ___  Phone: ___

"The one thing those who work in the trenches know, is that you can't have a
great school without great teachers. . . . Nothing will change without them."
(Waiting for Superman)

Course Description

FMP 294 ST: Education in Film is a special topics course that 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.
Required 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>
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<tbody>
<tr>
<td>ongoing</td>
<td>&quot;Pause Button&quot; Notes</td>
<td>10</td>
</tr>
<tr>
<td>Aug. 30</td>
<td>Teaching Journal Review #1</td>
<td>10</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>
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<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                  + is added to the final course grade for perfect attendance and/or exceptional pre-professional decorum *
80-89 pts. = B                  - is added to the final course grade for at least two absences and/or minimal pre-professional decorum *
70-79 pts. = C
60-69 pts. = D
59 pts. and below = E

* If the instructor interprets that your tardiness or absences have 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.)

"Pause Button" Notes--10 points total

Ten times throughout the semester, the "pause button" will be clicked on a remote to stop the film being viewed for spontaneous comments from you. These comments will be written down and collected to assess your retention of and reflection on the content of what we're screening. Obviously, you must be present in class to receive credit for this periodic assignment.

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 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.

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. These are the topics:

Report #1: What's on YouTube?: Access [www.youtube.com](http://www.youtube.com) and enter keywords related to the course (education, teacher, student, school, classroom, etc.). Explore several clips and report on at least five that strike you as vivid representations of education and how they influence and affect your pre-professional development. Give a very brief description of each clip's content, its specific internet address, and your personal responses.

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. No more than a brief paragraph should be devoted to summarizing the content of the film. Focus the majority of the report on your impressions of and major learnings from the film with an emphasis on the differences and similarities between non-fictional and fictional media representations about education. 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:

* 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

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. If you wish, you can also choose another one of the documentaries listed above for Reports #2 & #3. Focus on the issues raised about education that concern you personally.

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.

School Contact Information

- ASU School of Theatre and Film Web Site: http://theatrefilm.asu.edu/
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.

Aug. 23  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  
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)

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)
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


* * 


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

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

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

12. 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
Instructor's Session Designs for
FMP 294 Special Topics: Education in Film

The Instructor

These session designs (i.e., lesson plans) are bullet-pointed topics the course module designer recommends for each class day’s content. They are by no means prescriptive but offered as suggested daily outlines for facilitating the course.

It is assumed that the instructor has a background in or working knowledge of K-12 education, and can address or independently research the subtopics listed in these session designs (e.g., action research, curriculum theory, multicultural education, recent statistics in education). Current local, state, and national news stories about education can be brought into class lectures or posted on the course’s Blackboard site to review and discuss their impact on the field.

It is also helpful if the instructor has a basic knowledge of and appreciation for cinema and/or film production to address artistic and critical aspects of filmmaking (e.g., media and social influences, film genres, screenwriting, documentary production, celebrity studies).

Film Viewings

The length of a complete DVD film, or recommended start and end times when only excerpts from a film are suggested, are listed to assist the instructor plan surrounding content to fit the remaining class time accordingly. Information about the films can be accessed from the Internet Movie Data Base links in the session designs (www.imdb.com). It is assumed that the instructor will be familiar with all films (see the Filmography) before they are viewed in class. On some days, the instructor will provide the class with background information and exposition about a title’s storyline when only an excerpt from a film is shown.

All listed titles for this course are from the course designer’s knowledge of related media and subjective choices about quality/relevance, but other titles may be substituted if a specific instructor believes that another film may be better suited for his/her class and teaching/learning contexts (for example, viewing the documentary The First Year, instead of the fictional comedy Kindergarten Cop; viewing all of Teachers rather than just an excerpt; showing an episode from Square Pegs, rather than Welcome Back, Kotter, as an example of TV productions about education; or deleting viewings of selected film excerpts on certain days to permit more extended class discussion time). DVDs can be purchased from major online retailers such as amazon.com, and/or rented or viewed online from such major media outlets as Netflix.

Supplemental Readings

Mary M. Dalton’s The Hollywood Curriculum: Teachers in the Movies is employed as the core textbook. The instructor may wish to add supplemental/recommended texts for students (e.g., titles in film appreciation such as James Monaco’s How to Read a Film: Movies, Media, and Beyond), and/or articles and book chapters related to education or cinema for supplemental reading posted on the course’s Blackboard site (e.g., a chapter from Dalton & Linder’s Teacher
TV: Sixty Years of Teachers in Television; a chapter from Bulman’s Hollywood Goes to High School: Cinema, Schools, and American Culture; or a chapter from Esquith's teaching tract, There Are No Shortcuts).

Assignments

The number and types of assignments are designed to assess a student's reflection on personal reactions about and systemic issues related to education and schooling. These too can be modified by instructors to fit their particular contexts and preferences (for example: adding more than four film viewing reports; assigning specific weekly journal reflection topics; changing the take-home final exam to a more traditional final paper or in-class examination; etc.)

Daily class session designs now follow:
Aug. 23  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

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)

Film Viewing: Back to School (excerpts) (DVD, PG-13, 1986, MGM, 96 minutes)
- Introduce the film as a comedy about an older millionaire businessman going to college; caution students that there is some PG-13-rated language in the excerpt (IMDB info: http://www.imdb.com/title/tt0090685/).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 28:04 through 36:23.
- Discuss the three types of professors depicted in the film.

Class Roll

Announcements
- Review the syllabus and ask students to prepare for the semester's course requirements.
- For next week (Aug. 30), read The Hollywood Curriculum, Chapter 1.

Orientation and Introduction to the Course
- Introduce self and the purpose of the course.
- Refer students to the syllabus' Filmography and ask which titles they've seen before.

Film Viewing Etiquette
- Discuss common audience behaviors and actions at movie theatre venues that disrupt the film viewing experience.
- Explain film viewing etiquette for the course that enhances the film viewing experience for everyone; during film screenings: cell phones off, no texting, no extraneous talking, note-taking is encouraged for journal entries, genuine oral responses encouraged, drinks and snacks permitted but clean up after yourself.

Film Viewing: The Paper Chase (excerpts) (DVD, PG, 1973, 20th Century Fox, 113 minutes)
- Watch the excerpt from approximately 2:09 through 8:33.
- Discuss the portrayals of college/university student life in this film and Back to School, and how they may resonate with personal experiences.

Education in Media Representations
- Ask students to brainstorm a list of additional titles from film or television that relate to education.
• Discuss how education and its components (teachers, students, schools, etc.) have been generally portrayed in media.

Film Viewing: *Welcome Back, Kotter* (TV episode) (DVD set)
• Introduce the 1970s TV series as a comedy of an inner city high school teacher and his students (IMDB info: [http://www.imdb.com/title/tt0072582/](http://www.imdb.com/title/tt0072582)).
• Watch a 5-minute episode excerpt (instructor's choice) from the series as an example of high school representation in popular media.

Film Viewing: *South Park* (TV Episode) (DVD set)
• Introduce the TV series as an animated comedy about elementary students and their adventures (IMDB info: [http://www.imdb.com/title/tt0121955/](http://www.imdb.com/title/tt0121955)).
• Watch a 5-minute episode excerpt (instructor's choice) from the series as an example of elementary school representation in more contemporary popular media, and compare it to the 1970s representation in *Welcome Back, Kotter*.

Personal Lenses and Filters for Media Interpretation
• Explain how personal/individual background experiences, culture, gender, age, sexual orientation, social class, value/attitude/belief systems, etc. influence and affect perception, reception, and interpretation of media.

Critical Satire
• Discuss genres of film (comedy, documentary, drama, etc.) and the genre of satire, in particular.

Film Viewing: *Hairspray* (excerpts) (DVD, PG, 1988, New Line Home Video, 92 minutes)
• Introduce the film as the original comedy based on 1960s Baltimore high school life (IMDB info: [http://www.imdb.com/title/tt0095270/](http://www.imdb.com/title/tt0095270)).
• Briefly describe the opening action/exposition and watch an excerpt from approximately 36:10 through 43:00.
• Discuss the satiric representations of teachers, administrators, and students from the period and whether these caricatures still exist today.

Stereotyping and Hegemony in Education
• Ask the class to brainstorm the stereotypes of education (e.g., evil teachers, incompetent principals) and hegemonic practices in education (e.g., teacher as authority figure, dress codes, standards, testing).

Film Viewing: *High School Musical* (excerpts) (DVD, PG, 2006, Buena Vista Home Entertainment/Disney, 98 minutes)
• Introduce the film as a pop phenomenon of high schoolers performing in the school musical (IMDB info: [http://www.imdb.com/title/tt0475293/](http://www.imdb.com/title/tt0475293)).
• Briefly describe the opening action/exposition and watch excerpts from the film as an example of teacher stereotypes and rivalries, from 9:26 through 11:15, and from 19:05 through 22:25.
• Discuss the stereotypes and hegemonic practices in education depicted in the film.
Closure

- Discuss Teaching Journal Review assignments. Read a few examples of appropriate entries.
- Explain Film Viewing Report assignments and film/media access.
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

Class Roll

Announcements  
- Due today: Teaching Journal Review #1.  
- For next week (Sept. 6), read *The Hollywood Curriculum*, Chapter 2.  
- Due next week (Sept. 6): Film Viewing Report #1.

*The Hollywood Curriculum*, Chapter 1  
- Discuss how the media shapes social and individual knowledge.  
- Define "critical theory" and "cultural studies" and how they play a role in this course.  
- Define "curriculum theory" and explain or ask for examples (e.g., signature, hidden, null).  
- Discuss what Dalton means by "the Hollywood curriculum."

The Social Foundations of Education  
- Briefly discuss the social functions and goals of education and schooling in the U.S.  
- Review the interrelationships between national and state governments and local school systems (e.g., policies, funding, mandates, teacher certification).  
- Explain the concept of Erving Goffman's "total institution" and how schools fit into that definition.

Realism vs. Idealism in Education  
- Ask students to brainstorm the impediments to a successful education or what recent news stories they may have heard about education.  
- Ask students what prevents education from being an ideal system.

The First-Year Teacher  
- Ask students what problems a first year teacher might encounter in the school and classroom.  
- Ask students in what ways their education and teacher preparation might lessen a first year teacher's problems.

Film Viewing: *Up the Down Staircase* (DVD, Not Rated, 1967, Warner Home Video, 124 minutes)  
- Watch the film.  
- Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: The film *Up the Down Staircase* is over 40 years
old. But what problems are the teacher and student characters in the film dealing with that are still prominent in education in the year 2011? What does this suggest about the evolution of the field and of our society?

- After 5-7 minutes of writing, resume the film to its conclusion.
- If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on the first-year teacher.

Closure

- Collect Teaching Journal Review #1 Assignments and "Pause Button Notes" for Up the Down Staircase from students.
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

Class Roll

Announcements

- Due today: Film Viewing Report #1.
- Due next week (Sept. 13): Teaching Journal Review #2.

The Hollywood Curriculum, Chapter 2

- Discuss the difference between a "good" and "ideal" teacher.
- Review the components of how films characterize good teachers: an outsider, personally involved with students, learning from students, relationships with administrators, and a personalized or "signature" curriculum.

The Novice Teacher

- Discuss how an education degree and state teacher certification and testing prepare teachers for the profession.
- Discuss the pros and cons of entering the school classroom as a teacher without these credentials.

Teaching the Young Child

- Ask students to list characteristics (e.g., physical, social, mental, emotional) of preschool and kindergarten children, based on their experiences and memories.
- Discuss what personal and professional qualities are desired/necessary as adults to work with these grade levels.

Film Viewing: Kindergarten Cop (DVD, PG-13, 1990, Universal Studios Home Entertainment, 111 minutes)

- Introduce the film as a comedy that depicts a covert detective yet an unprepared and untrained teacher working with kindergarteners (IMDB info: http://www.imdb.com/title/tt0099938/).
- Watch the film.
- Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: What are some developmental characteristics of kindergarteners, as depicted in the film's action?
- After 5-7 minutes of writing, resume the film to its conclusion.
- If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on young children's interactions with adults.

Closure

- Discuss the general quality of the teaching journal entries--what to continue doing, recommendations for continued writing.
• Return last week's graded assignments, Teaching Journal Review #1 and "Pause Button Notes" for *Up the Down Staircase*.

• Collect Film Viewing Report #1 Assignments and "Pause Button Notes" for *Kindergarten Cop* from students.
Sept. 13  The Novice Teacher; Teaching Adolescents


Class Roll

Announcements

- Due today: Teaching Journal Review #2.
- For next week (Sept. 20), read *The Hollywood Curriculum*, Chapter 5.
- Due next week (Sept. 20): Film Viewing Report #2.

The Novice Teacher

- Summarize the characterizations of the novice teacher seen thus far in class films.
- Ask students, in pairs, to discuss how the novice teacher's practice may be problematized by working with young people of color.
- As a whole class, outline the general principles raised in pair discussion.

Film Viewing *Hamlet 2* (excerpts) (DVD, R, 2008, Universal Studios, 92 minutes)

- Briefly describe the opening action/exposition and watch the excerpt from approximately 6:30 through 12:00.
- Discuss the dilemmas faced and strategies taken by the teacher on the first day of class with the population of students in his class.

Teaching Adolescents

- Ask students, in pairs, to recall memories of their middle school/junior high school years.
- As a whole class, discuss the developmental transition period of young people between elementary and high school, focusing on physical, mental, and social characteristics.

Film Viewing: *Diary of a Wimpy Kid* (excerpts) (DVD, PG, 2010, 20th Century Fox, 94 minutes)

- Briefly describe the opening action/exposition and watch the excerpt from approximately 6:11 through 18:05.
- Discuss aspects of middle school social life that teachers should be aware of.

Teaching Adolescents

- Discuss the labels attributed to "problem" and stigmatized youth (e.g., nerd, bully, teen angst, bad boy).

Film Viewing: *The Breakfast Club* (excerpts) (DVD, R, 1985, Universal Pictures, 97 minutes)
Introduce the film as a "dramedy" of high school students in Saturday detention (IMDB info: [http://www.imdb.com/title/tt0088847/](http://www.imdb.com/title/tt0088847)).

Watch the excerpt from approximately 1:47 through 17:51.

After the excerpt, ask students to compose a "Pause Button Note" to this prompt: *The Breakfast Club* is over 25 years old, but what "types" of students portrayed in the film still exist in today's high school culture? What does this say about adolescent and social development?

After 5-7 minutes of writing, discuss the stereotyping of/by high schoolers (the jock, the brain, the princess, etc.) and how it influences and affects behaviors and interactions.

**Film Viewing: Stand and Deliver (excerpts)** (DVD, PG, 1988, Warner Home Video, 103 minutes)

- Briefly describe the opening action/exposition and watch the excerpt from approximately 8:13 through 22:49.
- Discuss the portrayals of Hispanic students in the film, and how Escalante takes alternative measures to educate them.

**Closure**

- Collect Teaching Journal Review #2 and "Pause Button Notes" for *The Breakfast Club* assignments from students.
- Discuss the general quality of the film viewing reports--what to continue doing, recommendations for continued writing.
- Return graded Film Viewing Report #1 assignments and "Pause Button Notes" for *Kindergarten Cop* to students.
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

Class Roll

Announcements
• Due today: Film Viewing Report #2.  
• For next week (Sept. 27), read The Hollywood Curriculum, chapter 3.  
• No assignments due next week (Sept. 27), but keep writing entries for the Teacher's Journal.

The Hollywood Curriculum, Chapter 5
• Discuss the characteristics of women in films about education: an ethic of care, teacher as mother figure, social constraints, resistance in the workplace, public vs. private lives.

Gender and Teaching
• Discuss how and why the majority of the K-12 teaching workforce is female.  
• Discuss what gender issues occur during teacher interactions with students and administrators.

The Reflective Practitioner
• Explain Daniel Schön's basic principles of the reflective practitioner.  
• Discuss why reflection on one's practice is necessary for professional development.

The Action Researcher
• Explain the basics of action research in education, especially for teachers.  
• Discuss the action research cycle and how it functions in education.

Teaching in Culturally Diverse Settings
• Provide recent demographics of student and teacher ethnicities in school systems.  
• Discuss major issues with white female teachers instructing students of color.

Film Viewing: Dangerous Minds (DVD, R, 1999, Walt Disney Video, 99 minutes)
• Introduce the film as the story of a female ex-Marine who learns how to teach inner-city adolescents through trial-and-error (IMDB info: http://www.imdb.com/title/tt0112792/).  
• Watch the film.  
• Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: In what ways does this teacher reflect on and take action with her evolving classroom practice?  
• After 5-7 minutes of writing, resume the film to its conclusion.  
• If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on teaching young people of color.
Closure

- Discuss the general quality of the teaching journal entries--what to continue doing, recommendations for continued writing.
- Return last week’s graded assignment, Teaching Journal Review #2, and "Pause Button Notes" for *The Breakfast Club*.
- Collect Film Viewing Report #2 Assignments and "Pause Button Notes" for *Dangerous Minds* from students.
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)

Class Roll

Announcements

- For next week (Oct. 4), read The Hollywood Curriculum, chapter 4.
- Due next week (Oct. 4): Teaching Journal Review #3.

Elementary Education

- Ask students, in pairs, to discuss and list characteristics (e.g., physical, social, mental, emotional) of upper elementary (grades 4-5) children, based on their experiences and memories.
- As a whole class, discuss what personal and professional qualities are desired/necessary as adults to work with these grade levels.

The Master Teacher

- Ask students, in pairs, to share personal stories of their most outstanding teachers.
- As a whole class, list on the board the general characteristics/qualities of outstanding teachers.

The Hollywood Curriculum, Chapter 3

- Discuss what is meant by an "aesthetic" classroom.
- Review the principles of good teachers as portrayed in films: ethical relationships, political relationships (e.g., dealing with "the system," life lessons to be learned).

Film Viewing: The Hobart Shakespeareans (DVD, Not Rated, 2005, New Video Group, 52 minutes)

- Introduce the film as a documentary about Rafe Esquith, an award-winning elementary educator in California (IMDB info: http://www.imdb.com/title/tt0473215/).
- Watch the film.
- Highlight Rafe Esquith's books, There Are No Shortcuts, and Teach Like Your Hair's On Fire.
- If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on Rafe Esquith's philosophy of education/teaching.

A Personal Philosophy of Education (Teacher Values, Attitudes, Beliefs)

- Discuss how a philosophy answers "why" questions, not "how" or "what" questions.
- Review the philosophical teaching principles of Rafe Esquith as depicted in the film.
- The instructor shares his/her personal philosophy of teaching with students. If available, share copies of other teachers' personal philosophies.
- Discuss how a teacher's personal values, attitudes, and beliefs, in addition to mandated/standardized curricula, influence and affect what happens in the classroom.
• Discuss how personal philosophies are also shaped by a school and district's mission statement, goals, and policies.
• In pairs, students discuss why they are pursuing an education degree (for non-education students, they discuss why they are majoring in their particular degree plans). Students also share their personal concerns and visions for their own future classrooms.
• As a whole class, review the elements of a personal philosophy of education.

Film Viewing: Dead Poets Society (excerpts) (DVD, PG, 1989, Walt Disney Video, 128 minutes)
• Introduce the film as the story of an unconventional English teacher at an all-boys private school (IMDB info: http://www.imdb.com/title/tt0097165/).
• Briefly describe the opening action/exposition of the film and watch excerpts from 10:08 through 16:57, and 21:00 through 26:46.
• Discuss the values, attitudes, and beliefs of John Keating, and how they manifest themselves in his teaching.

Closure
• Review the requirements for the Personal Philosophy of Teaching (Draft #1) assignment, due Oct. 18 (one-page, single spaced narrative).
• Return last week's graded assignments: Film Viewing Report #2 and "Pause Button Notes" for Dangerous Minds.
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

Class Roll

Announcements
- Due today: Teaching Journal Review #3.
- Due next week (Oct. 11): Film Viewing Report #3
- Due Oct. 18: Personal Philosophy of Teaching (Draft #1)

The Hollywood Curriculum, Chapter 4
- Review the general categories of bad teachers: technical values, scientific values, physical education teacher stereotypes, and special cases.

Film Viewing: Ferris Bueller's Day Off (excerpts) (DVD, PG-13, 1986, Paramount, 103 minutes)
- Introduce the film as a comedy of a charismatic adolescent taking a day off from school (IMDB info: http://www.imdb.com/title/tt0091042/).
- Briefly describe the opening action/exposition and watch the excerpt from 5:47 through 12:08.
- Discuss the ineffective teaching, administrative, and parental practices dramatized in the film excerpt.

Bad Teaching, Bad Learning
- Students, in pairs, share memories of their worst teachers.
- As a whole class, list the attributes of bad teachers and how they ultimately influence and affect student learning.
- Discuss the possible reasons why bad teachers exist in schools; explore their actions' origins, motives, and values systems.

Film Viewing: Teaching Mrs. Tingle (excerpts) (DVD, R, 1999, Dimension, 96 minutes)
- Introduce the film as a dramedy of a group of high schoolers holding their cruel history teacher hostage because of unfair grades (IMDB info: http://www.imdb.com/title/tt0133046/).
- Briefly describe the opening action/exposition and watch an excerpt from 6:22 through 16:36.
- After the excerpt, ask students to compose a "Pause Button Note" to this prompt: Why do you think Mrs. Tingle acts the way she does? What circumstances may have gotten her to this level of teacher demeanor?
- After 5-7 minutes of writing, discuss the ineffective teaching practices and their effects on the students dramatized in the film excerpt.

Film Viewing: Teachers (excerpts) (DVD, R, 1984, MGM, 107 minutes)
• Introduce the film as a portrait of an urban high school and its dysfunctional teachers and systemic practices (IMDB info: http://www.imdb.com/title/tt0088242/).
• Briefly describe the opening action/exposition from the credits and watch excerpts from approximately 2:32 through 17:53.
• Discuss the ineffective administrative and teaching practices dramatized in the film excerpt.

Film Viewing: Glee (TV episode)
• Discuss how a faculty is composed of various personalities and program interests.
• Introduce the TV series as a musical variety program about high schoolers in an Ohio glee club (IMDB info: http://www.imdb.com/title/tt1327801/).
• Briefly describe the show's premise and major characters, then watch excerpts from Season 1, Disc 1, Episode 4 ("Preggers"), from 4:42 through 8:58, and from 14:57 through 20:50.
• Discuss the ineffective faculty relationships, manipulation, power plays, and conflicts dramatized in the film excerpt.

Film Viewing: School of Rock (excerpts) (DVD, PG-13, 2003, Paramount, 108 minutes)
• Introduce the film as a comedy about a musician who substitute teaches at an elementary preparatory school and transforms his class into a rock band (IMDB info: http://www.imdb.com/title/tt0332379/).
• Briefly describe the opening action/exposition and watch excerpts from approximately 17:05 through 29:22.
• Discuss the turnaround in the teacher's attitude from indifference to excitement.

Closure
• Encourage journal writing reflection on how to prevent one's self from descending into the bad teacher category.
• Collect Teaching Journal Review #3 and "Pause Button Notes" for Teaching Mrs. Tingle assignments from students.
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)
DUE: Film Viewing Report #3

Class Roll

Announcements
- Due today: Film Viewing Report #3.
- Due next week (Oct. 18): Personal Philosophy of Teaching (Draft #1).
- For next week (Oct. 18), read The Hollywood Curriculum, Chapter 7.

Film Viewing: Powder (excerpts) (DVD, PG-13, 1995, Walt Disney Video, 111 minutes)
- Introduce the film as a story of an exceptional adolescent being mainstreamed into high school life (IMDB info: http://www.imdb.com/title/tt0114168/).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 18:03 through 25:00.
- Discuss the attitudes of the boys toward the newcomer to the school, and how they reflect misperceptions of the exceptional.

Exceptionality
- Discuss the types of exceptional/special needs children that may be present in an average classroom.
- In pairs, students discuss their personal and professional concerns about teaching exceptional children.
- As a whole class, express the concerns about pre-professional preparation for working with exceptional youth.

Film Viewing: The Miracle Worker (excerpts) (DVD, Not Rated, 1962, MGM, 106 minutes)
- Introduce the film as a historic biography of Helen Keller and her tutor, Annie Sullivan (IMDB info: http://www.imdb.com/title/tt0056241/).
- Briefly describe the opening action/exposition and watch excerpts from approximately 19:35 through 26:01, and 36:16 through 49:49.
- Discuss the teaching strategies and human interactions used by Sullivan to "train" Helen Keller, and what comparable/different methods exist today.

Film Viewing: Little Man Tate (excerpts) (DVD, PG, 1991, MGM, 99 minutes)
- Introduce the film as a story of a gifted child's relationship with his single mother and the mentor of a school for gifted youth (IMDB info: http://www.imdb.com/title/tt0102316/).
- Briefly describe the opening action/exposition and watch excerpts from approximately 29:26 through 45:57.
- Discuss the personality characteristics of gifted youth suggested by the excerpts, and the challenges facing teachers of this population and facing the young people themselves.

Mentorship and Tutoring
- Define and discuss the characteristics of mentorship and tutoring, and how they differ from and relate to classroom teaching.

Film Viewing: *The Man Without a Face* (excerpts) (DVD, PG-13, 1993, Warner Home Video, 115 minutes)
- Introduce the film as a story about a reclusive, disfigured former teacher who tutors a young boy for an entrance exam to an exclusive school (IMDB info: http://www.imdb.com/title/tt0107501/).
- Briefly describe the opening action/exposition and watch excerpts from approximately 31:00 through 35:05, and 48:45 through 1:00:10.
- Discuss the tutoring principles suggested by the excerpt and their transfer to the classroom.

Film Viewing: *The Karate Kid* (excerpts) (DVD, PG, 1984, Sony Pictures, 126 minutes)
- Introduce the film as a story about a bullied teenager who's befriended by a Japanese elder who teaches him karate (IMDB info: http://www.imdb.com/title/tt0087538/).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 1:05:45 through 1:18:15.
- Discuss the mentorship principles suggested by the excerpt and their transfer to the classroom.

Closure
- Collect Film Viewing Report #3 assignments from students.
- Return graded Teaching Journal Review #3 and "Pause Button Notes" for *Teaching Mrs. Tingle* assignments to students.
Oct. 18  Teacher Personalities and Teaching Styles
TODAY’S READING: *The Hollywood Curriculum*, Chapter 7
DUE: Personal Philosophy of Teaching (Draft #1)

Class Roll

Announcements
- Due today: Personal Philosophy of Teaching (Draft #1).

*The Hollywood Curriculum*, Chapter 7
- Discuss administrator portrayals in movies: standard bearer, buffoon, and pragmatist.

Teacher Personalities and Teaching Styles
- In pairs, students discuss outstanding (and dysfunctional) teachers in their pasts with an emphasis on their personality characteristics.
- As a whole class, review the general personality traits of outstanding teachers.
- Ask what is meant by "style." Discuss how teachers exhibit style in their pedagogy and practice.

Film Viewing: *Sister Act 2: Back in the Habit* (excerpts) (DVD, PG, 1993, Touchstone/Disney, 107 minutes)
- Introduce the film as a singer covertly hiding as a nun who teaches at a Catholic high school (IMDB info: [http://www.imdb.com/title/tt0108147/](http://www.imdb.com/title/tt0108147/)).
- Briefly describe the opening action/exposition and watch excerpts from approximately 19:34 through 25:06, and 36:20 through 39:54.
- Discuss the styles exhibited by the teacher before and after she decides to change her approach; in what contexts would this style be appropriate?

Film Viewing: *Race the Sun* (excerpts) (DVD, PG, 1996, Sony Pictures, 100 minutes)
- Introduce the film as a teacher spearheading some Hawaiian high school science students to construct a solar powered vehicle (IMDB info: [http://www.imdb.com/title/tt0117427/](http://www.imdb.com/title/tt0117427/)).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 3:22 through 7:22.
- Discuss the style exhibited the teacher; in what contexts would this style be appropriate?

Film Viewing: *Fame* (excerpts) (DVD, R, 1980, Warner Home Video, 133 minutes)
- Briefly describe the opening action/exposition and watch the excerpt from approximately 23:00 to 26:45.
- Discuss the styles exhibited by the teachers (particularly the English teacher) on the first day of class; in what contexts would these styles be appropriate?
Film Viewing: *Music of the Heart* (excerpts) (DVD, PG, 2000, Miramax, 124 minutes)
- Introduce the film as a dramatization of music educator Roberta Guaspari's career as a Harlem teacher (IMDB info: [http://www.imdb.com/title/tt0166943/](http://www.imdb.com/title/tt0166943/)).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 12:50 through 15:38, and 20:01 through 24:38.
- Discuss the style exhibited the teacher; in what contexts would this style be appropriate?

Film Viewing: *The Ron Clark Story* (excerpts) (DVD, TV-PG, 2006, Echo Bridge Home Entertainment, 90 minutes)
- Introduce the film as a dramatization of Ron Clark's career as an elementary/Harlem teacher (IMDB info: [http://www.imdb.com/title/tt0473389/](http://www.imdb.com/title/tt0473389/)).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 22:26 through 32:04.
- Discuss the style exhibited the teacher; in what contexts would this style be appropriate?

Closure
- Encourage teacher journal reflection on one's personal style at this point in one's pre-professional development.
- Collect Personal Philosophy of Teaching (Draft #1) assignments from students.
- Return students' graded Film Viewing Report #3 assignments.
Oct. 25  Radicalizing the Classroom
TODAY’S READING: The Hollywood Curriculum, Chapter 8
Film Viewing: Freedom Writers

Class Roll

Announcements
• Due next week (Nov. 1): Teaching Journal Review #4.

The Hollywood Curriculum, Chapter 8
• Define "critical pedagogy" and how film dramatizes this concept.
• Explore the depictions of race/ethnicity and social class in films about education.
• Discuss alternative voices and visions in films about education.

Radicalizing the Classroom
• Ask students: In what ways does "power" manifest itself in education at various levels?
• Ask students, what are the qualities of a "radical" teacher? In what ways can radicalism enhance and inhibit learning? What problems might the radical teacher confront with parents and administrators?

Film Viewing: Freedom Writers (DVD, PG-13, 2007, Paramount, 123 minutes)
• Introduce the film as a dramatization of English teacher Erin Gruwell's work with inner city adolescents in California (IMDB info: http://www.imdb.com/title/tt0463998/).
• Watch the film.
• Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: What personal characteristics are needed to become a "radical" teacher?
• After 5-7 minutes of writing, resume the film to its conclusion.
• Highlight Erin Gruwell's books, such as Teaching Hope, Teach With Your Heart, The Freedom Writers Diary, etc.
• If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on risk-taking by teachers.

Closure
• Discuss what factors maintain and break the status quo in education and teacher/student compliance.
• Offer general observations about students' personal philosophies drafts.
• Return students' graded Personal Philosophy of Teaching (Draft #1) assignments.
• Collect "Pause Button Notes" for Freedom Writers from students.
Nov. 1 Ethical Dilemmas in Education; Take-Home Final Exam Review
Film Viewing: *The Emperor's Club* (excerpts)
DUE: Teaching Journal Review #4

Class Roll

Announcements
- Due today: Teaching Journal Review #4.
- Due next week (Nov. 8): Film Viewing Report #4.
- Due Dec. 6: Take-Home Final Exam.

Ethical Dilemmas in Education
- Discuss what types of "betrayals" occur between teachers and students, and between faculty members themselves.
- Discuss what types of compromises teachers make daily and throughout their careers.
- In pairs, working simultaneously, students role play a teacher and a high school student in a private, after-school meeting. The teacher attempts to motivate the student to do better in class, but the student displays a passive-aggressive, defiant attitude. After 2 minutes of improvisation, students switch roles and replay the same scenario. As a whole class, discuss the objectives, tactics, and emotions experienced while portraying both characters.
- Pose this question to the class: Would you change a student's grade to a higher one if you felt it would enhance the student's self-esteem and possible future? Discuss the possible consequences of such an action.

Film Viewing: *The Emperor's Club* (excerpts) (DVD, PG-13, 2002, Universal Studios, 108 minutes)
- Introduce the film as a prep school classics instructor who tries to make a difference in the life of a difficult student (IMDB info: http://www.imdb.com/title/tt0283530/).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 47:00 through 1:05:07.
- Discuss the ethical dilemmas faced by the teacher and his decision's unforeseen consequences.

Take-Home Final Exam Review
- Review the requirements for the take-home final exam. The completed assignment will be turned in as hard copy and an e-file on the last day of class (Dec. 6).
- A student picks 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 researches at least five 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.

- Example: From A Beautiful Mind (IMDB info: http://www.imdb.com/title/tt0268978/), show an excerpt from approximately 24:55 through 28:04 that shows Dr. Nash analyzing a series of numbers in his mind to detect patterns and decode hidden meanings. Then watch a scene from Little Man Tate (IMDB info: http://www.imdb.com/title/tt0102316/) from 33:51 through 35:15 that shows gifted youth solving complex math problems in their heads. Critically discuss why females are not represented in the excerpts.

- Relate these two scenes to two Arizona Mathematics Standards for Grade 6:

  Strand 2: Data Analysis, Probability, and Discrete Mathematics
  Concept 1: Data Analysis (Statistics)
  PO 2: Formulate and answer questions by interpreting, analyzing, and drawing inferences from displays of data.

  Strand 5: Structure and Logic
  Concept 2: Logic, Reasoning, Problem Solving, and Proof
  PO 7: Isolate and organize mathematical information taken from symbols, diagrams, and graphs to make inferences, draw conclusions, and justify reasoning.

Provide students a comparable exercise on a worksheet. Ask them to analyze, infer, and interpret meaning from a block series of numbers, such as:

<table>
<thead>
<tr>
<th>3953984539123</th>
</tr>
</thead>
<tbody>
<tr>
<td>4339572395249</td>
</tr>
<tr>
<td>3435453952565</td>
</tr>
<tr>
<td>1997455934395</td>
</tr>
<tr>
<td>4754395568837</td>
</tr>
<tr>
<td>9846358939592</td>
</tr>
</tbody>
</table>

(Two intentional patterns: (1) recurring sequences of 395 in multiple directions; (2) there are no 0’s in this block. What could be significant about both of those patterns?)

- The final exam will consist of compiling a repertoire of five media titles and scene notes that can be used as an ancillary for classroom teaching. These film scenes are intended as advance organizers, motivators, instructional media, 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.

- Demonstrate by showing another film scene (instructor’s choice) and distribute an accompanying hard copy handout that models what a typical submission might look like.

- Answer any questions students may have about the assignment.

Closure
• Collect Teaching Journal Review #4 from students.
• Return graded "Pause Button Notes" for *Freedom Writers* to students.
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

Class Roll

Announcements
- Due today: Film Viewing Report #4.
- Due next week (Nov. 15): Personal Philosophy of Teaching (Draft #2).
- Due Dec. 6: Take-Home Final Exam.

The *Hollywood Curriculum*, Chapter 6
- Discuss what issues and portrayals arise in films about gay, lesbian, bisexual, and transgendered (GLBT) teachers (and students).
- Discuss the variety of school and district policies about GLBT issues.

Film Viewing: *In & Out* (excerpts) (DVD, PG-13, 1997, Paramount, 90 minutes)
- Introduce the film as a comedy about a small-town high school English teacher inadvertently "outed" by one of his former students (IMDb info: [http://www.imdb.com/title/tt0119360/](http://www.imdb.com/title/tt0119360/)).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 8:45 through 25:50.
- Discuss the reactions and misconceptions about gay life from the teacher's family, friends, and students.

Teaching Sensitive Subjects and Social Issues
- Discuss recent news stories about young people's suicides due to homophobic bullying.
- Discuss the position of the GLBT teacher and possible consequences if he/she comes out as GLBT.
- Explore various perspectives of heterosexual educators regarding GLBT issues, colleagues, and students.

- Introduce the film as a documentary about children's perceptions of lesbians and gays and how the elementary and secondary classrooms are used as forums for teachers to combat homophobia (IMDb info: [http://www.imdb.com/title/tt0116659/](http://www.imdb.com/title/tt0116659/)).
- Watch the film.
- Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: At this point in your professional and personal development, what are your perspectives about the GLBT issues raised in the documentary?
- After 5-7 minutes of writing, resume the film to its conclusion.
• If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on how the documentary influences and affects one's personal value, attitude, and belief systems.

Closure
• Collect Film Viewing Report #4 and "Pause Button Notes" for It's Elementary assignments from students.
• Return last week's graded assignment, Teaching Journal Review #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)

Class Roll

Announcements
   • Due today: Personal Philosophy of Teaching (Draft #2).
   • Due Nov. 22: Teaching Journal Review #5.
   • Due Dec. 6: Take-Home Final Exam.

Teacher and Student Well-Being
   • Discuss statistics and reasons for "teacher turnover" in the profession (e.g., time demands, lack of autonomy, stress).
   • Brainstorm what "at-risk" behaviors and influences face children and adolescents.
   • Brainstorm the "at-risk" behaviors and influences that may affect teachers.

Teacher Anger, Burnout, and Professional Integrity
   • Discuss professional integrity (i.e., ethics) and what codes of conduct are expected from teachers.
   • Explain the dynamics of anger (i.e., a preceding emotion, like fear or embarrassment, leads to the secondary or consequent emotion of anger).
   • Discuss how teacher anger is manifested inside and outside the classroom.
   • Outline the "warning signs" or "red flags" of teacher burnout and its recovery processes.
   • Discuss what support systems and professional resources are available to teachers in need.

Film Viewing: *Half Nelson* (DVD, R, 2006, Sony Pictures, 106 minutes)
   • Introduce the film as a cautionary tale of a successful teacher struggling with "personal demons" (i.e., drug addiction) in his life (IMDB info: http://www.imdb.com/title/tt0468489/).
   • Watch the film.
   • Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: What other "personal demons" might some teachers deal with as they work in the schools?
   • After 5-7 minutes of writing, resume the film to its conclusion.
   • If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on teacher well-being and dealing with "personal demons."

Closure
   • Collect Personal Philosophy of Teaching (Draft #2) and "Pause Button Notes" for *Half Nelson* assignments from students.
   • Return last week’s graded assignments, Film Viewing Report #4 and "Pause Button Notes" for *It’s Elementary*. 
Nov. 22  Enduring Outcomes in Education; Lifelong Impact
Film Viewing: 49 Up (excerpts), A Touch of Greatness
DUE: Teaching Journal Review #5

Class Roll

Announcements
- Due today: Teaching Journal Review #5.
- Due Dec. 6: Take-Home Final Exam.

Enduring Outcomes in Education
- Share the famous bumper sticker slogan, "If you can read this, thank a teacher." Discuss how teachers lay foundations for future school and life experiences for their students.
- Students, in pairs, reflect and share with each other how early educational experiences influenced and affected their current status as a college/university student.
- As a whole class, discuss what types of school experiences endure throughout the life course.

Film Viewing: 49 Up (excerpts) (DVD, Not Rated, 2005, First Run Features, 180 minutes)
- Introduce the film as the seventh installment of The Up Series, a UK documentary series that has tracked selected individuals every 7 years since age 7 (IMDB info: http://www.imdb.com/title/tt0473434/).
- Watch three case study chapters/profiles (recommended): Suzy, an upper-class mother (1:01:54 through 1:07:56), Neil, a slightly developmentally disabled man (1:57:12 through 2:12:35), and Jackie, a teacher of children (17:38 through 29:15).
- Discuss salient issues that arose about the case studies' life course trajectories, retrospection, human development, etc.

Lifelong Impact
- Ask students, in pairs, to recall and discuss specific class sessions and/or projects from their past that were positive and created vivid memories.
- As a whole class, discuss what makes for impactful learning.

Film Viewing: A Touch of Greatness (DVD, Not Rated, 2005, First Run Features, 54 minutes)
- Introduce the film as a documentary about Albert Cullum, a fifth grade teacher who used the arts to teach the standard curriculum and artistic-literary classics (IMDB info: http://www.imdb.com/title/tt0285324/).
- Watch the film.
- Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: Which teacher from your past has made a lifelong impact on you, and why? (i.e., If you could reunite with one of your former teachers, who would you want to see and talk to?)
- After 5-7 minutes of writing, resume the film to its conclusion.
- If time permits, facilitate an open-ended class discussion about the film's impact with an emphasis on how the arts can enrich the traditional school curriculum and extend beyond the expected.
Closure

- Collect Teaching Journal Review #5 and "Pause Button Notes" for *A Touch of Greatness* assignments from students.
- Return graded "Pause Button Notes" for *Half Nelson* to students.
Nov. 29   The Future of Education; The Future of Teaching
Film Viewing: Waiting for Superman

Class Roll

Announcements
- Take-Home Final Exam due next week (Dec. 6).

The Future of Teaching
- Discuss the research on career trajectories of teachers.
- Students, in pairs, speculate on their future careers as professional educators.
- As a whole class, discuss the projections and concerns for the future of the profession and one's individual career.

Film Viewing: Waiting for Superman (DVD, PG, 2010, Paramount Vantage, 111 minutes)
- Watch the film.
- Approximately halfway through the film, pause the video for students to compose a "Pause Button Note" to this prompt: What systemic practices and policies prevent the ideal educational system from being realized in the U.S.?
- After 5-7 minutes of writing, resume the film to its conclusion.

The Future of Education
- Discuss the social, political, economic, technological, and cultural trends that may influence and affect education/schooling in the future.
- Students, in pairs, brainstorm and project ideal schools of the future.
- As a whole class, share the visions for the future of education/schooling and what it would take to realize them.

Closure
- Collect "Pause Button Notes" for Waiting for Superman from students.
- Return graded Teaching Journal Review #5 and "Pause Button Notes" for A Touch of Greatness assignments to students.
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)

Class Roll

Announcements

- Due today: Take-Home Final Exam (hard copy and e-file).

Film Viewing: South Park (TV Episode)

- Introduce the TV series as an animated comedy about elementary students and their adventures (IMDB info: http://www.imdb.com/title/tt0121955/).
- Watch Season 4, Episode 13, "Fourth Grade" (22 minutes). Emphasize that the episode is TV-MA rated, and the raucous humor about teachers and students is not meant to offend, but intended to provide laughter during a stressful time of the semester.

Sneak Previews of Take-Home Final Exam

- Each student (as enrollment size and time permit) shares with the class one of the five film ideas from his/her Take-Home Final Exam assignment.


- Introduce the film as the first in the series of the epic fantasy based on the novels by J. K. Rowling (IMDB info: http://www.imdb.com/title/tt0241527/).
- Briefly describe the opening action/exposition and watch the excerpt from approximately 38:30 through 1:00:54.
- Discuss how the scene, albeit fantasy, is a metaphor for a young person's education and development. Also discuss the teacher personalities exhibited in the scene.

Conclusion to the Course

- Offer advice for continued professional development as pre-service educators.
- Offer closing remarks about the course experience.

Closure

- Collect Take-Home Final Exam assignments from students.
- Return graded "Pause Button Notes" for Waiting for Superman to students.
- Post e-files of students' Take-Home Final Exams on the course's Blackboard site for student access.

Teacher/Course Evaluation

- Explain procedures for evaluation and have a teaching assistant/student distribute and collect the forms for processing.
Sample Student Assignments for FMP 294

"Pause Button" Notes [a handwritten jotting in response to viewing Half Nelson: What other "personal demons" might some teachers deal with as they work in the schools?]

We suspected that one of my high school teachers may have been drinking on the job. I thought at first it was the smell of cheap cologne, but some of my friends told me it was alcohol. He always seemed to be cheery, now I guess I know why.

Teachers are people, too, and I guess they're as vulnerable as anyone to personal demons like the drug addict in Half Nelson. What's surprising to me is that it seems so out of character for him, that he doesn't fit the profile or stereotype of what you'd consider an addict. He seems to love his job, to really be a good teacher. So, why shoot up?

I remember when we saw Teachers, the two friends didn't drink on the job but they sure got drunk after work. They were trying to kill the pain of their jobs, and they paid for it with a hangover when they came in to work the next day. The stress was overwhelming, and they needed something to decompress. Better drunk than drugged out. But maybe a better solution is to get to A.A.

You told us before the film started that people in the helping and service professions, like teaching, nursing, and social work, have high rates of substance abuse, depression, and other personal demons to deal with. You think of teachers as these upright citizens and role models, but after awhile the stress has got to get to you. Teachers are human, too.

Teaching Journal Review [sample entries:]

September 15, 2011

When we saw the scenes from Stand and Deliver last night, one of the thoughts that ran through my mind was, "Yeah, but Jaime Escalante's a Hispanic man who's teaching Hispanic kids. They're going to respect him more because of that." I'm a white woman, and I don't think I'd survive one day at the school he taught at. Does that mean I shouldn't even bother to apply for districts like that? In my education classes, we're getting different stories. Some professors say you don't have the be the same ethnic background as the students to be a great teacher, but other professors say students of color respond better when the teacher's from the same cultural background. Should I just teach White kids? That's going to be pretty rare these days.

I like to think I have no prejudiced bones in my body, but I don't know if I have the courage to teach in an inner city school like Michelle Pfeiffer did in Dangerous Minds. Will the kids resent me because I'm not one of them? I appreciate how openly we talk about racial matters in class, but the real world is not like it is in the movies. Not everyone gets along.

October 6, 2011

I had forgotten how funny Ferris Bueller's Day Off was, and seeing Ben Stein as the monotone teacher was even funnier with other future teachers in the room. Yes, it's funny because it's true. And that's the sad part--several of my professors have lectured just like that. We
had a math teacher in high school who was so boring with his presentations. He smiled and had a little bit of charm, but his voice was a snoozer ("Bueller? Bueller?"). He was kind of passionate about his subject, but he just couldn't make us as excited as he was.

I wonder about my own voice. I think I sound OK and friends tell me I have lots of energy. But when I speak in front of others for a presentation I know that I freeze up some. I know I'll never be that boring in front of my students. And like you said, a great response for a teacher to ask a class when they seem to be lost is, "Bueller? Bueller?"

November 3, 2011

I was furious after we saw the scene from The Emperor's Club last night. How could that little bastard of a spoiled rich kid cheat like that? The teacher gave him a break, but the student threw it back in his face. When we did the role play and I was the teacher, I tried to get my partner to understand why the work now was going to be important to his future. But Tom said, "I don't care." And when I played the student and Tom was my teacher, I found myself saying the exact same thing, "I don't care." How do you reach kids like that, when they genuinely do not care? You said that being a student for 16 to 17 years was some of the best preparation for being a teacher. There are times when the work gets to be so overwhelming in my classes that I just don't care, but I still feel guilty about it. And when a student tells me that, I'll understand that perspective. But the work still needs to be done. People have got to care about something.

What also hit me was how just one teacher decision about a student can change not only his life but also others. It was so sad to see the face of the kid who didn't make the final three for the history contest when he was the one who really deserved it. But at least the cheater got caught, so there's some justice in the world. As teachers we want to make things fair and equitable, but there are times when we need to break the rules. But every choice comes with a consequence, and we need to think not just short term but long term.

You told us that if we decide to see all of The Emperor's Club that there would be an even bigger betrayal that happens later in the film. Sounds juicy! I want to check it out now.

Film Viewing Reports [sample entries and excerpts:]

Film Viewing Report #1 - What's On YouTube? [excerpts]

I clicked the topic, "Educational Video for Children," and got over 39,600 results! Since my focus is reading, I checked a few of the language-related videos:

Children's Spelling 1: http://www.youtube.com/watch?v=F0AxbsMv9o, 2:36

Simple words like "king," "ball," "cat" and so on were accompanied with pictures as a male voice spoke the word, spelled it, then repeated the word. As each letter in caps was spoken, the letter was made bigger for reinforcement. The voice was fairly monotone, but there was some
nice gentle music underneath it. It was a fairly direct but unimaginative video. xoax.net has several related titles, like Spelling 5: Body Parts. They were the same format and style.

**Phonics Alphabet A-Z Sounds for Children:** [http://www.youtube.com/watch?v=T-ns8tUIWP0, 1:59](http://www.youtube.com/watch?v=T-ns8tUIWP0)

This video had a male voice going through the alphabet with him phonetically voicing each letter, then saying a word that began with the letter as a picture accompanied it. There was no soundtrack, and the rate was a bit too fast for a young child to cognitively process the word. Each letter appeared by itself in red, then the next picture showed the red letter as it began the word (with the exception of x for fox). The video was credited to [www.helpingtogrow.com](http://www.helpingtogrow.com).

**Spelling 7: Numbers 1 to 10:** [http://www.youtube.com/watch?v=scvz05nf-o-c, 2:15](http://www.youtube.com/watch?v=scvz05nf-o-c)

**Spelling 8: Numbers 11 to 20:**
[http://www.youtube.com/watch?v=jUqSRx7gM&NR=1&feature=fvwp, 2:58](http://www.youtube.com/watch?v=jUqSRx7gM&NR=1&feature=fvwp)

These videos were produced by xoax.net and, like Children's Spelling 1, showed how to spell out the numbers from one to ten in one video, then eleven to twenty in the second video. But there was an error here, based on what I learned in my reading class. The video begins the spelled out numbers with capital letters (One, Two, etc.). And at the grade level most children will learn this, you're supposed to keep each letter in a consistent case--either all lower or all caps. Also, the 11 to 20 video showed two lines of gingerbread people with a figure added as each number went up. From what I recall in my math methods class, it's best to put groups of items in related clusters, like groups of five, rather than long strings, to reinforce numbers with number of objects. Bad video!

**Film Viewing Report #4 - Viewer's Choice** [excerpts]

*Teachers* (1984)

This film is a comedy-drama about an inner-city high school being sued by a former student's parents for allowing their child to graduate as an illiterate. The film shows several dysfunctional teachers and administrators trying to cope with the lawsuit and with their classes. *Teachers* shows a staff that has gone downhill--cynical, burned-out, indifferent, and immoral people being manipulated by lawyers, school board members, and union reps to protect themselves from bad publicity the case could generate.

I didn't find anything about the screenwriter, W. R. McKinney, in the IMDB, but I feel strongly that he or she was a former teacher because of the details about teaching depicted in the film, like the resentment of those from the outside who know nothing about their jobs and make assumptions about education. Only an insider feels this way.

Richard Mulligan as Mr. Gower was one of the standouts for me in this film. A former mental patient inadvertently gets called in as a substitute teacher for a history class, and becomes one of the school's best instructors! It was intriguing to see him dress up as Abraham Lincoln, George Washington, and Benjamin Franklin, and perform for and role play with his students.
The message here was that you have to be a bit insane to teach, but if you're really insane, you just might be great at it.

I also connected with Nick Nolte's character, caught in a moment of crisis as a teacher--does he quit or does he stay on? He seemed to be the kind of man that people come to and rely on when they need help, but he was the giver who now has nothing left to give. You could even hear it in his voice and see it in his face--tired, worn out, edgy. His students love him, but he's lost his early idealism and dreads Monday mornings. We've been told so much about teacher burnout and high teacher turnover. I wonder: Will I be Nick Nolte's character in 10 years (if I make it that long)?

I don't know if some Arizona high schools are like the one portrayed in *Teachers*, with its security teams, gated entries, police locker checks, etc. We had some of that in my high school, but it didn't seem as nightmarish as it did in this film. No wonder the teachers and students felt like they did. School was a metaphor for a prison (or an insane asylum), the "total institution" as we discussed in class, and the inmates were running the show. . . .

**Personal Philosophy of Teaching** [a sample from a K-12 Theatre Education major:]

Theatre, above and beyond anything, should be enjoyable for those producing it and experiencing it. It should be available for everyone who has an interest in the art form as a participant or spectator. It is my job as a theatre educator to make theatre accessible for everyone.

Accessibility means integrating student interests while still teaching using my knowledge of and respect for theatre. It means providing insights into theatre that inspire each student, opening up a world of possibilities for them--not just in a career, but in life. It also means allowing students to take what they will and leave the rest, but always asking for excellence in what they choose to do.

As an educator of theatre and drama, I will uphold my role and my responsibilities to my students and to the art form in every way I can. I will be a positive and uplifting model of the skills I am teaching, providing exemplary examples both in and out of the classroom, rehearsal, and performance spaces. I will provide a safe, inviting, and comfortable environment for students to learn, experiment, and take risks.

Although I understand the value of producing the best possible product, my focus remains on the process and achieving quality through it. I believe that the journey into theatre is one that takes time, but that pays off tremendously throughout the process. Not all theatre is about a final production, and in my classroom I will teach my students to embrace their everyday triumphs.

I will teach theatre in a way that helps students learn to appreciate the unique art form of theatre through all the facets it has to offer: performance, technology, production, and design. It is through all of these creative means of expression that students in my class will come to a better understanding and appreciation of their peers and themselves as artists and future patrons.

**Take-Home Final Exam** [excerpt example:]
A Beautiful Mystery - Math

From *A Beautiful Mind* (IMDB info: [http://www.imdb.com/title/tt0268978/]), show an excerpt from approximately 24:55 through 28:04 that shows Dr. Nash analyzing a series of numbers in his mind to detect patterns and decode hidden meanings. Then watch a scene from *Little Man Tate* (IMDB info: [http://www.imdb.com/title/tt0102316/]) from 33:51 through 35:15 that shows gifted youth solving complex math problems in their heads. Critically discuss why females are not represented in the excerpts.

Relate these two scenes to two Arizona Mathematics Standards for Grade 6:

**Strand 2: Data Analysis, Probability, and Discrete Mathematics**
**Concept 1: Data Analysis (Statistics)**
**PO 2:** Formulate and answer questions by interpreting, analyzing, and drawing inferences from displays of data. . . .

**Strand 5: Structure and Logic**
**Concept 2: Logic, Reasoning, Problem Solving, and Proof**
**PO 7:** Isolate and organize mathematical information taken from symbols, diagrams, and graphs to make inferences, draw conclusions, and justify reasoning.

Provide students a comparable exercise on a worksheet. Ask them to analyze, infer, and interpret meaning from a block series of numbers, such as:

3953984539123
4339572395249
3435453952565
1997455934395
4754395568837
9846358939592

There are two intentional patterns: (1) recurring sequences of 395 in multiple directions, and; (2) there are no 0's in this block. Ask students to infer what could be significant about both of these patterns.
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For my students and teachers,
especially my two best teachers—
Mama and Dalton
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