

ABSTRACT

Title of Dissertation: REEL BLACK MASCULINITIES: USING FILM AND MEDIA LITERACY TO PROVIDE OPPORTUNITIES FOR WHITE FEMALE FUTURE TEACHERS TO SEE BLACK MALES THROUGH A CULTURALLY RESPONSIVE LENS

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The purpose of this study was to document how popular film was being used to provide opportunities for future teachers to explore their perceptions of Black masculinities and the lived experiences of young Black men. A case study design was used and data was gathered through a perceptions survey, interviews, observations, a focus group, and analysis of written reflections and computer-mediated communication (Merriam, 1998).

Purposeful sampling was used to select two instructors from a large, public university in the North East and they were observed and interviewed. *Boyz N the Hood* and *Finding Forrester* were used in a diversity course, secondary English methods course and an adolescent literature course. A third instructor from a private university in the North East was interviewed regarding *Stand and Deliver* in a course on culturally relevant math strategies. Fifty-eight future teachers also participated in

the study. The majority of participants were White females and therefore representative of the current teacher workforce (Swartz, 2003; National Center for Educational Statistics, 2003).

The interpretational analysis of the data used a culturally responsive lens (Gay & Kirkland, 2003; Kea, Campbell-Whatley & Richards 2004) and a media literacy framework (Kellner & Share, 2005). Analysis of the data from the three instructors indicated that each instructor used film in different ways. Film was used (1) to inspire and encourage new teachers to teach by providing a model of a successfully implemented, culturally relevant, math lesson, (2) primarily as literature providing an opportunity for critical analysis of a non-print text and a discussion of Black male masculinities and (3) to educate students about stereotypes and their perceptions of young Black men. The data from the students indicated that (1) future teachers felt safe from criticism when they were allowed to reflect online; (2) without guidance from the instructor or critical literacy questions students were able to avoid discussions of race; (3) film provided a multi-layered image that affected the students and; (4) cultural critical consciousness was difficult to assess and measure. Finally, a framework for using film emerged from exploring the teaching strategies used in this study.

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TO PROVIDE OPPORTUNITIES FOR WHITE FEMALE FUTURE TEACHERS
TO SEE BLACK MALES THROUGH A CULTURALLY RESPONSIVE LENS

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DEDICATION

To Ronald II and Ryan.

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“In all thy ways acknowledge Him and He shall direct thy paths.” Proverbs 3:6 KJV

I would like to acknowledge all of the teachers and storytellers that made this dissertation journey possible. First I give honor to Jesus Christ, the model teacher. His parables and storytelling made complex lessons plain for everyday people. Because of Him, my approach to teaching has been to find ways to make material meaningful, relevant and plain for my students.

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Chapter I

Prologue

You could call it bias, prejudice, discrimination, or whatever, but things were not right in that classroom. The issue of race was at the top of the list of my concerns. Over and over I was told that I was doing quality work but the teacher, who was White, kept giving me Cs. I thought this was inexcusable and she gave no explanation. I had done all of the work. What could I do? I needed the class but I felt powerless. How was I going to solve this problem? (Nigel, Black male, high school junior, 2003)

I received a phone call from my son's teacher in the middle of the day. She said she was calling to let me know that she had contacted the administration because she was afraid of my son. I was so shocked to hear that a teacher was having a problem with him. I asked her to describe what he had done and she said that he had not said or done anything but she felt intimidated by him and felt like she needed to alert someone and protect herself. After several attempts to resolve this situation the teacher finally admitted her discomfort with Black males in general. Unfortunately for Nigel and his classmates, everyone in the class was Black and the majority of the students were boys. (Nigel's Mother, 2003).

Introduction

According to Dyson (2004), “Young Black males are dropping out of school at alarming rates, due to a combination of severe economic difficulties, disciplinary entanglements, and academic frustrations”. The voices of Nigel and his mother illustrate one socio-academic frustration that manifests when the teacher has not been prepared or does not have the disposition to work with Black male students. There are several theories that provide explanations for the behaviors and responses that have been attributed to a Black male experience. Some of the problems occur when the teacher perceives the young Black male student as intimidating, disengaged, deficient and not worthy of instruction tailored to his unique needs (Dance, 2002). According to Delpit (1995):

When we teach across the boundaries of race, class, and gender—indeed when we teach at all – we must recognize and overcome the power differential, the

stereotypes and the other barriers which prevent us from seeing each other (p. 134).

The quote from Delpit (1995) expressed the need to recognize and overcome the perceptions that reproduce the inequities that we find in education. Future teachers are also entering the profession with values and beliefs that have been shaped by their own experiences. As a result, the unique educational needs of some students are not being met (Dance, 2002; Delpit, 1995; Irvine, 2003; Howard, 1999). Often this cultural mismatch manifests in tracking, low expectations for students, misunderstandings and the reproduction of educational inequity (Oakes, 1985).

Villegas and Lucas (2002) offered a vision of culturally responsive teachers which included challenging future teachers to understand that “people’s ways of thinking, behaving, and being are deeply influenced by such factors as race, ethnicity, social class and language” (Banks, 1996). They concluded that teachers who did not have this sociocultural consciousness would not be able to relate to their students.

About 90% of teachers in the United States are White and trained in majority White institutions (Swartz, 2003; National Center for Educational Statistics, 2003). According to Sleeter (2001), even though White students dominate teacher preparation programs numerically, students of color tend to bring richer experiences and more of a commitment and desire to employ multicultural strategies in the classroom. Howard (1999) asserts that White educators cannot fully know the experiences of students of color. However, they can work to transform themselves and develop empathy for the students.

According to Melnick and Zeichner (1998), the new mission for teacher education is to help all teachers “acquire the knowledge skills, attitudes, and dispositions needed to

work effectively with a diverse student population” (Melnick & Zeichner, 1998, p. 88). While it is evident that prospective teachers have not been adequately prepared for work with Black males, it is not evident how best to prepare them. Ladson-Billings (1999) determined, “We need information about the specifics of courses, readings, assignments, and pedagogical strategies that work to prepare teachers for diverse classrooms” (p. 114).

Statement of the Problem

Historically, there has been as a focus on the cognitive development and subject matter knowledge of future teachers. However, research has shown that it is not enough to provide this type of information in teacher prep programs. According to Varvus (2002), even some of the programs that incorporate a focus on reflection fail to include discussions of race, ethnic diversity and social justice.

Although future teachers are encouraged to be reflective practitioners, what seems to be needed is more of an opportunity to develop certain dispositions that are found in the affective domain (Bloom, 1956). This is the area where values, feelings, and motivation exist. This is also the domain of “cultural critical consciousness” (Gay & Kirkland, p. 181), which according to Gay and Kirkland (2003), should be coupled with self-reflection in both pre-service teacher education and in -service staff development. Gay and Kirkland (2003) and many other multicultural education scholars believe modeling, and providing opportunities for practice are strategies that will counteract resistance from future teachers who find racial issues uncomfortable. They concluded by saying it is not enough to have conversations about race. Future teachers need to practice critical reflection and responses using concrete, real life situations.

Assumptions Guiding the Study

Popular film texts can be used as cases to give voice and context to a specific situation, phenomena or marginalized population. Moreover, film can provide vicarious experiences with problematic situations (Kleinfeld, 1992). Cases are stories that help teachers contextualize their experiences and responses (Grossman, 1992). Films, likewise, can provide a rich context for the discussion of issues of diversity and an opportunity for pre-service teacher self-reflection. Films are part of public pedagogy and are a match with the highly visual literacy of this generation of teachers (Giroux, 2002). Furthermore, film according to Giroux, intersects with the current ethical and cultural concerns of educators.

Based upon the research literature, the following assumptions support the importance of exploring the use of film as a way to prepare teachers to work in culturally diverse situations. Film can be according to the following scholars:

- part of the societal curriculum (Cortes, 2004; Giroux, 2002);
- relevant (Kitwana, 2002); Lee, 2001; Morrell, 2004);
- used as a case (Grossman, 1992; Kleinfeld, 1992);
- empowering and challenge perceptions and beliefs (Grant, 2002; Grossman, 1991; Xing & Hirabayashi, 2003);
- a multicultural educator (Cortes, 2004);
- a catalyst for the development of critical literacy (Giroux, 1995; Lee, 2001; Morrell, 2004); and used as an alternative text that aligns with the genres of printed text. (Corrigan, 2001; Golden, 2001; Morrell, 2002; Teasley & Wilder, 1997).

The empirical literature on the use of popular culture in teacher preparation is scarce. Therefore, I used the literature from several related disciplines to include teacher preparation, culturally relevant pedagogy, popular culture, film studies, media literacy and cultural studies.

Purpose

The purpose of this study was to document how popular film was being used to provide opportunities for future teachers to explore their perceptions of Black masculinities and the lived experiences of Black males.

Research Questions

In particular, the goal for the study was to address the following overarching research questions:

1. *How is popular film being used as an instructional strategy for future teachers, including White female future teachers (WFFTs) exploring issues of Black masculinity?*
2. *What responses emerge from the cohorts of teachers including the (White Female Future Teachers) WFFTs when popular film is used to specifically provide opportunities to discuss the lived experiences, stereotypes and perceptions of Black males?*

Significance of the Study

The majority of students in teacher preparation programs are White females (National Center for Educational Statistics, 2003) and while there is homogeneity in the future teacher force the compositions of classrooms are increasingly diverse. The implications of many of the research studies that focused on teacher preparation for

diversity indicated a need for ways to allow teacher preparation students the opportunity to develop the dispositions that are compatible with culturally responsive instruction (Ladson-Billings 1994; Kea, Campbell-Whatley & Richards, 2004). There is a need to identify strategies that are compatible with the literacies of both the future teachers and their students. More specifically, there is evidence that teachers who have not been adequately prepared to teach them adversely affect Black males academically and emotionally (Dance, 2002; Ferguson, 2000). As such, this study contributes to the research on the use of popular film in teacher preparation for diversity and contributes to the literature that documents strategies being used to develop culturally responsive dispositions in future teachers.

Background Information

Film and Teacher Preparation

Acknowledging that the majority of future teachers are White females, how do we encourage their affective transformation? How can future teachers be provided with the context that they need to understand and empathize with their students? How can a future teacher have an opportunity to question their beliefs about teaching Black males? One way that this could be done is through the use of popular film.

There is a small body of research that addressed the use of popular films to challenge pre-service teacher beliefs about issues of diversity in urban schools. Grant (2002) discussed how “*Dangerous Minds*” and “*Stand and Deliver*” reinforce naive beliefs about teaching and learning in diverse and challenging situations. She also predicted that these images could be used as starting points for teacher critique and reflection. Grant (2002) used the films to explore some of the myths about teaching.

Additionally, in her recent book, *Culturally Specific Pedagogy in the Mathematics Classrooms*, Leonard (2008) said, “Teacher educators can usher teacher candidates into discussions about language, ethnicity, race and gender diversity by using films and books to stimulate discussion. Films such as *Lean on Me* (Alvidsen, 1989), *Stand and Deliver* (Mendez, 1988), and *Mona Lisa Smile* (Newell, 2003) are recommended.”(p. 134).

Trier (2006), who began exploring methods of engaging pre-service teachers in the discussion of important educational issues has used both academic and popular culture text simultaneously. His research includes using “school film video compilations” as pedagogical text in teacher preparation. The pre-service teachers in Trier’s study discovered that their views of inner-city schools had been shaped by the representations of the schools in popular films.

Grant (2002) and Trier (2006) both used “school films” in their studies. They focused on films about teachers and students. I think that there is a very active discourse in other popular films. I am especially interested in the new urban films and films that are written to force people to deal with very difficult issues surrounding race.

Rationale for the Use of Film as Pedagogy

Film speaks to our emotions as well as our intellect (Xing & Hirabayashi, 2003). The International Reading Association and the National Council of Teachers of English have developed standards that recognize that students use visual literacy and non-print text to learn, enjoy, communicate and persuade. They further stated that these texts in addition to written texts help students “build an understanding of themselves and other cultures of the United States and the world” (IRA/NCTE, 2006).

Popular films can provide access to information about the communities, issues, and history of the students that teachers are expected to care about and teach. Kellner (1995) asserted media entertainment such as film is a type of cultural pedagogy that can teach dominant values, ways of thought, behavior, style, and fashion and provide resources for negotiating individual identities. Cortes (2000), a multicultural education scholar, concluded that film is part of the societal curriculum which is a “massive, ongoing, informal curriculum of families, peer groups, neighborhoods, churches, organizations, institutions, mass media, and other socializing forces that educate all of us throughout our lives” (Cortes, 1981, p. 24). He made several points in his discussion of the ability that film and other forms of entertainment media have to teach about race, ethnicity, gender, culture, and religion. This societal curriculum is where people acquire culture, develop beliefs, internalize patterns of behavior and learn about diversity. As a result, it seemed reasonable to begin to explore how film could be used to prepare future teachers for diverse situations.

Piloting the Use of Film

Education students in a university adolescent literature course were given the opportunity to watch a clip from the film *Boyz N the Hood* (1991). I gave students guidelines for reading the film (Teasley & Wilder, 1997). The “So you think you’re tough” scene inspired very poignant reflection. The following is a summary of the scene that the students watched.

After an evening of dodging bullets and avoiding gang activity Tre is talking to his friend Ricky about wanting to get out of LA because of all of the violence. They hear sirens and see flashing lights as they are pulled over by two policemen. One policeman is

Black and the other one is White. The expectation is that the White officer would harass the two young men. An analysis of this scene showed two Black men. One is an older, taller, uniformed Black man with a large black gun resting on the throat of a young Black teenage boy from the hood. The message could be that the policeman represents the societal structures that harass and oppress Black men. This picture is further complicated by the fact that the officer is Black and expressing some of the same racist behaviors that are historically attributed to White policemen.

The following quotes are from education students and their responses indicate the power of film to teach and engage students in critical reflection:

Throughout the clip, the sounds of helicopters and the fleeting light from the searchlights are ever present, almost suggesting an occupation. Though perhaps not described as if this were to be done in a literary fashion, but Tre is wearing a Georgetown Hoyas shirt and what appears to be an African medallion. Each of these items carries their own symbolism (J. A., A.L. 2006).

I think the story behind Trey's one tear while the Black officer is harassing him is rooted in his father's teachings. His father probably taught him that Black on Black crime and harassment is counter-productive. I'm sure that Trey is frustrated because he worked hard to set himself apart from the "niggers" the Black officer is accusing him of being. Trey is also probably frightened and angry because there is a gun in his face and he can't do anything about it. This scene shows a different perspective on the stereotype about crime and Black neighborhoods. It shows a Black officer, not White, assuming hastily about a Black man. These Black characters are not criminals and don't want Blacks committing crimes. This breaks the stereotype of Blacks being criminal (C. G. A.L. 2006).

The "pulling over" scene is particularly powerful for a number of reasons. Just as Tre is expressing his need to break away from the violence surrounding him, he is accused of it. What is amazing is the fact that the officer who terrorizes him without cause is a Black man. If he were White, the viewer would accept this behavior as racial prejudice. But because he is Black, we are forced to see the situation on a much deeper level. We are forced to acknowledge the dynamics within a community. Why did the officer treat Tre this way? The White officer was not acting out so it wasn't necessarily a "cop" thing. Perhaps his situation is far more complicated than we perceive. Perhaps he felt it necessary to put on this "show" for the White officer. Or perhaps he saw young Black men of that generation setting back everything he had worked for in his. It seems that when he realizes how overwhelming he is in the situation, he softens. So much can be

interpreted in this single scene. The officer who is so seemingly frustrated with the recent crime is guilty of Black on Black frustration himself (R. P. A.L., 2006).

It is important to consider the historical context in which this film takes place. With the idea of the race riots in mind and the police beatings involved in Rodney King's murder, it's interesting to see how the director decided to portray violence between Black men. Although with the idea of race riots, you would think the cops' threat to a Black man would come from a White man. However, the director decided instead to focus on the effects of this racial system on Black men. In the background of the Black policemen beating up Tre we see the White policeman not even touching or holding Tre's friend. It is as if the Black policeman is ashamed of Black boys or the other Black men involved in gangs and killing people, and the way he distinguishes himself as better than these other Black people is by asserting his power and position as a policeman in charge of nobly upholding the law. However, with Tre, we see that the Black policeman has incorrectly judged him and is instead stamping on his own people and somewhat perpetuating the oppression of Black people. D.C. A.L. 2006)

The responses to the film clip are from White students and they demonstrate the existence of a discourse on race and a willingness to engage in some critical thought about Black males in particular. Reading film with the support of a framework to direct the critique allowed the students to go beyond a superficial interpretation and become more thoughtful. Students analyzed the films on three levels that resulted in some cases in a very complex interpretation. The very short yet powerful clip was representative of an authentic issue in the Black community. The discussion was scaffolded by the common experience provided by the film. The resulting discussion also demonstrated the potential that film has to create opportunities for critical reflection. It creates a baseline of expectation for the use of this instructional strategy in teacher preparation programs.

Definition of Terms

The following section contains some of the terms used in this research.

Affective Domain. This is the domain where, according to Bloom (1954) values, feelings, and motivation exist.

Black. I chose to use the term “Black” instead of African American in order to include students that may not be of African descent.

Critical Consciousness/Sociocultural Consciousness. The ability to critically examine one’s own sociocultural identities and inequalities between schools and society that support institutionalized discrimination to maintain a privileged society based on social class and skin color” (Kea, Campbell & Richards, 2004).

Diversity. For the purposes of this research, diversity refers to differences in race, ethnicity and socio-economic status of the students. I have not addressed sexual orientation, preference or disability.

Film. This study considered feature length films and not television programming. For the purpose of this study film was considered non-print text and a link between literacy and popular culture. The term *film* and *movie* was used interchangeably because the instructors and students in the study have used both terms.

Reading film. To view and analyze a film using a framework that involves analysis of literary, dramatic and cinematic elements.

Summary

Chapter I provided a statement of the problem, assumptions guiding the study, the purpose of the study, research questions, significance of the study, and background information and definition of terms used in the study. Chapter II presents a review of the literature that situates and frames the study.

Chapter II

Review of the Literature

The new mission and challenge for teacher preparation programs is to prepare pre-service teachers to be effective and comfortable in classrooms that are becoming increasingly diverse. As such, relevant teacher preparation will require that future teachers focus on the development of dispositions that would affectively prepare them to provide culturally responsive instruction. The question then becomes, “How should we provide opportunities for this journey to cultural responsiveness?” Ladson-Billings (1999) determined, “We need information about the specifics of courses, readings, assignments, and pedagogical strategies that work to prepare teachers for diverse classrooms” (p. 114).

This research study was an effort to provide information about a pedagogical strategy that was used to prepare pre-service teachers for diverse classrooms. As suggested by Cortes’ film could be used to provide multicultural information, which may imply that it could be used specifically for the purpose of developing cultural responsiveness in future teachers. Part of the inspiration for this study was the central belief that film had the potential to educate and provide authentic experiences and active engagement with diversity for pre-service teachers. After the review of literature for this study it became evident that there were few empirical studies that explored the use of popular film in teacher preparation and even fewer studies that explored the use of film for the development of cultural awareness.

Included in this review is some of the literature on culturally responsive/relevant pedagogy and preparation for diversity Also included is literature on teacher identity and

disposition, the use of cases in teacher preparation, and the use of film to prepare new professionals.

Culturally Responsive/Relevant Pedagogy

Several seminal researchers have conducted research in the area of cultural relevance and responsiveness (Gay, 2000; Irvine, 2003; Ladson-Billings, 1995; Villegas & Lucas, 2002). The overarching theoretical framework of the study is culturally responsive pedagogy. It was used to validate the choice to address the perceptions of White female teachers for the purpose of improving the academic possibilities of Black male students. One assumption of culturally responsive pedagogy, also called culturally relevant, synchronized, and congruent pedagogy, is that to ensure student success the teacher has to know the student well enough to use the student's culture, language, and family life to bridge the home literacies and the formal academic expectations of school (Gay, 2000; Irvine, 2003).

As classrooms continue to grow more diverse, the need for a more prepared teacher force is also increasing. This study has been shaped by the notion that teacher preparation programs could provide several opportunities for future teachers to observe, experience and become the teachers that are described in the research literature on culturally relevant/ responsive teaching.

Keepers of a dream.

The Dreamkeepers, Ladson-Billings (1999) frequently cited study of successful teachers, is a book about teaching practice. She observed how the "way" that successful teachers taught affects the way students perceive the content of curriculum and used their own prior experiences to "make sense of the world and work toward improving it" (p.

14). Ladson-Billings defines “cultural relevance” as “something that moves beyond language to include other aspects of student and school culture. In a more recent article, she described the concept as having the following notions that form its foundation: a) academic achievement, b) cultural competence and c) sociopolitical critique.

During her study of successful teachers, she observed caring, high expectations for students, academic excellence and students who worked together as a community. Accordingly, Ladson-Billings’ notion of a teacher who is culturally relevant is one who reminds students that they are expected to learn and meet rigorous and high academic standards. She also stated that the teacher supports the development of cultural competence by using the students’ home language as a bridge to Standard English and challenges students to ask questions about the way social structures reproduce inequity (Ladson-Billings, 2000).

Gay (2000) who coined the term “culturally responsive” describes this pedagogy as validating because it acknowledges the legitimacy of the cultural heritage of all students and its affect on learning. Therefore, in order to prepare a workforce to acknowledge and develop activities that embrace different cultures, teacher preparation programs may have to have a programmatic focus on assessing the perceptions of pre-service teachers.

Similarly, Irvine and Armeto provided a theoretical foundation for culturally responsive pedagogy. There are four critical elements:

1. Culture is a powerful variable that influences teaching and learning processes.
2. The effective teaching research is compatible with and supportive of the principles of culturally responsive pedagogy.

3. Teacher knowledge and reflection are important considerations when designing and implementing a culturally responsive lesson.
4. High standards and high expectations are important components of culturally responsive pedagogy. (Irvine & Armeto, 2001, p. 6)

Irvine and Armeto asserted that the inclusion of the above elements in instruction helps teachers think deeply and reflectively about their teaching and the needs of their diverse students (Irvine & Armeto, 2001). The first element in the above framework requires that future teachers have authentic experiences with other cultures and students of diverse socioeconomic backgrounds.

Culturally responsive pedagogy supports the achievement of all students. It has three dimensions (a) institutional, (b) personal, and (c), instructional. The research for this study is located in the “personal” dimension of this pedagogy because teacher self – reflection would be part of this dimension. Culturally responsive teachers examine their attitudes and perceptions of themselves and their students. They also confront their preconceived notions about other cultures. This personal exploration allows the teacher to respond to the needs of all students (Villegas & Lucas, 2002).

According to Villegas and Lucas (2002) “sociocultural consciousness” is one of the characteristics of a culturally responsive teacher. In order to understand that a person’s way of thinking, behaving and being is impacted by race, ethnicity, social class and language, a future teacher must “critically examine their own sociocultural identities and inequalities between school and society that support institutionalized discrimination to maintain a privileged society based on social class and skin color” (Kea, Campbell & Richards, 2004).

According to Gay and Kirkland (2003) one of the critical elements of culturally responsive teaching is “cultural critical consciousness”. Teachers should know who they are, understand the contexts where they will teach and question the perceptions and assumptions that they have of diverse students. The concept of sociocultural consciousness (Villegas and Lucas, 2002) and the concept of cultural critical consciousness (Gay & Kirkland, 2003) appear to be analogous. For the purpose of describing the desired dispositions of culturally responsive teachers I will use cultural critical consciousness to refer to the cultural awareness that was the goal for the pre-service teachers in this study.

Teacher Identity, Perceptions and Dispositions

Becoming a teacher is a mysterious journey and teacher preparation programs and educational researchers are making efforts to document what contributes to the development of a successful teacher (Gay, 2000; Howard, 1999; Irvine 2003; Ladson-Billings, 1994; Leland & Harste, 2005). Additionally, it has become apparent that certain dispositions, perceptions and characteristics are the desired qualities of teachers who are successful in multicultural classrooms (Melnick & Zeichner, 1998, p. 88).

Howard (1999) acknowledged that educators have a wide range of stages in their identity development. The assumptions that guided his research on White identity and the transformation to multicultural professionals are that growth in multicultural awareness is possible and desirable. Howard (1999) also assumed that multicultural growth could be observed, assessed, stimulated and promoted. After a three yearlong study, he developed a model of multicultural growth of White educators. Howard and his wife, Linton became

interested in “mapping the process of multicultural growth” of White educators and other professionals. They framed their work with the following assumptions:

- Growth in multicultural awareness is possible
- Growth in multicultural awareness is desirable
- Multicultural growth can be observed and assessed
- Multicultural growth can be stimulated and promoted (p. 98)

According to Howard (1999), the *White Identity Orientations Model*, developed after several seminars over a three-year period, allows White educators to track how their emotions, thoughts and behaviors evolve in the area of Whiteness and issues of dominance (p. 99). The model is not a theory but a conceptual model that supports and encourages the development of multicultural competence. It recognizes three areas of growth that includes thinking, feeling and acting. It assumes that the development of the multicultural competence is on a continuum and the goal is for the White teacher to transform themselves into deeply reflective people who will learn from other cultures and feel like their life is better because of other perspectives (Howard, 1999).

Howard’s *White Identity Orientations Model* is helpful for teacher educators who are designing curriculum that is specific to the needs of the future teachers that they are charged to prepare for diversity. However, it assumes that White future teachers want to change and develop multicultural awareness and quite often White pre-service teachers are very comfortable with the experiences and privileges of being White. They are not comfortable with being considered racist but because of the power dynamics that exist in classrooms they can continue to teach the way they were taught and in a familiar fashion. In this case the responsibility for encouraging and promoting the transformation that

Howard refers to is placed on the teacher educator. Therefore, Howard may have been correct to assume that multicultural growth can be promoted and stimulated. Teacher educators have tried a variety of strategies to stimulate multicultural growth of future teachers to include White teachers (Gay, 2000; Howard, 1999; Irvine 2003; Ladson-Billings, 1994). Teacher educators have employed field experiences and immersion activities, case studies, mentorship relationships and film to promoted cultural awareness and growth in pre-service teachers.

Howard also stated that one of the assumptions that preceded the development of his model is that multicultural growth can be observed and assessed. He proposes the use of the *White Identity Orientation* model as a way for White educators to track their journey to what he termed “transformationist”. Some of the characteristics of someone with this identity are authentic engagement, being able and willing to learn from other cultures and challenging and even “dismantling White dominance” (p. 199). The fact that this transformation is highly individualized and could possibly take years to achieve makes it difficult to assess. This change may be as obvious as watching the joy and hearing the hum of students working joyfully under the watchful eye of a caring teacher. However, it may take some educators years to transform and who is responsible for this transformation once the person is employed as a full time teacher?

Another issue that may be considered is the fluidity of identity. According to Stuart Hall, it is a process, not a thing and identities are never complete (Hall, 1997). It may be possible that a White preservice teacher could have aspects of all three categories that Howard has identified. This only becomes a problem if a teacher educator is trying to use the chart to make determinations about the growth of the pre-service teachers. In

reality, it may be very difficult to assess multicultural growth when it is extremely unpopular for a future teacher to admit that they are racist or that they perpetuate stereotypes.

In his book *Black Students. Middle Class Teachers.*, Jawanza Kunjufu (2002), an educational consultant, uses Howard's *White Identity Orientation* chart when he conducts training with school districts. He points out that it is possible for someone to "look Black but not think or act Black" and not make choices and decisions that will benefit Black students or the larger Black community (p. 22). He also implies that other races could challenge themselves by determining where they fit on the White identity continuum. This may have been a use for the model that Howard did not consider.

Dee and Henkin (2002) assessed pre-service teachers' attitudes toward cultural diversity prior to their entry into multicultural education courses at an urban university. Dee and Henkin used a Pluralism and Diversity Attitude Assessment to measure the extent to which the students possessed attitudes that supported cultural diversity in education. This assessment addressed appreciation for cultural diversity, value of cultural diversity, implementation of cultural diversity and comfort with cultural diversity (Dee & Henkin, 2002). From this research, Dee and Henkin (2002) concluded students need to identify commonalities across diversities, students should be brought together across majors to broaden perspectives and information on the disposition of pre-service teachers which can be helpful in making curriculum reforms (Dee & Henkin, 2002). This study appeared to have broad programmatic implications.

In addition to the study that assessed teacher attitudes towards diversity, Kea, Trent and Davis (2002), assessed African-American student teachers' perceptions about

their competence to teach culturally and linguistically diverse students with and without disabilities. The 43 participants in this study were student teachers attending a large historically black university. One week before the end of student teaching they took three self-report scales. The researchers used *The Proposed Knowledge and Skills Needed by All Teachers* survey to assess how much the student teachers knew about cultural groups. The researchers used the other two scales to indicate the perceived degree of understanding, preparedness and competence the student teachers had to teach culturally and linguistically diverse students.

None of the participants in this study believed their teacher education program prepared them to teach students from various cultural groups. According to Kea, Trent and Davis (2002), the participants indicated that just because they are members of a historically dominated group doesn't mean that they can be viewed as culturally competent. This is consistent with Kunjufu's observation that there are Black teachers who are not effective with Black students just because they are also Black.

The researchers recommended further research to "document the evolution of goals, course content, field experiences and how these tools are incorporated into all aspects of teacher education programs" (Kea, Trent & Davis, 2002, p. 24). They also called for more quantitative instruments to explore culture generally and more qualitative instruments to document growth and change among teacher educators. Documenting the growth and change of a pre-service teacher in the area of cultural awareness and acceptance appears to be something that would inform curriculum design for teacher preparation.

Thompson and Smith (2005), examined the perceptions of pre-service teachers participating in a field-based program that prepares candidates to teach in urban classrooms. The researchers used Likert Scale data, open-ended surveys , focus groups with volunteers in the program, and group interviews, Constant comparative analysis was used to identify similarities and differences. The PRAXIS II scores were used to determine the degree of improvement in student knowledge and skills for teaching others. This is an ongoing analysis by the researchers who will track students for five years after graduation. Based on the data from this study, participants believed they were well prepared to begin teaching in urban classrooms. Participants felt like their extensive experience in real classrooms, their relationships with peers, mentors, cooperating teachers, university professors, and the rigor of their teacher preparation program prepared them well (Thompson & Smith, 2004).

In addition to the data collection methods that Thompson and Smith used they might have conducted a series of observations of the teachers to see if what the teachers reported was evident in their teaching practice. The observations would help support the responses and add to the validity of their conclusions. In addition, keeping in mind that some teachers have test anxiety and tests may not accurately reflect their knowledge, the use of PRAXIS II scores to determine the growth in knowledge could be supplemented by the information gathered during actual observations of teacher practice.

Film as Public Pedagogy

There is research that acknowledges the potential that movies and other forms of media have to teach viewers about race and ethnicity. Therefore, it appears to be a natural companion to other strategies employed to educate people about race, culture and

ethnicity. According to Cortes (2000), a multicultural education scholar, to be exposed to mass media is to experience multicultural education. Media provide constant, relentless, often surprising multicultural teaching. When we consume media, multicultural teaching and learning will likely occur (Cortes, 2000).

Cortes (2000), concluded that film is part of the societal curriculum which is a “massive, ongoing, informal curriculum of families, peer groups, neighborhoods, churches, organizations, institutions, mass media, and other socializing forces that educate all of us throughout our lives” (Cortes, 1981, p. 24). A moviegoer could be influenced by the way that characters are portrayed in the film because film speaks to our emotions as well as our intellect (Xing & Hirabayashi, 2003). How a person feels about diversity may be affected by the way police, schools, men, women and different ethnicities are depicted. Furthermore, they may be more critical of portrayals of their own groups especially if the portrayal conflicts with their personal experiences but if they have limited information or experience with a group, they may accept the portrayal as truthful (Cortes, 2000).

Giroux, a cultural studies scholar, posits that pedagogy is at work in a variety of locations outside of school. He also believes that popular culture is a powerful educational force and has studied how these texts relate to today’s youth (Giroux, 2003). According to Giroux (2008), Hollywood films about schools influence desires and values and affect and understanding of the teaching profession and education. He also says that films are not just for entertainment but they are “image-saturated cultural practices” that are major sites of education. For Giroux, film represents a new teaching text. He asserts:

As a teaching form, film often puts into play issues that enter the realm of public discourse, debate and policymaking in diverse and sometimes dramatic ways-

whether we are talking about films that make racism visible, challenge homophobia, or provide provocative representations that address themes of war, violence, masculinity, sexism, and poverty (p. 6)

Educators, according to Giroux (2004), can learn from the films that discuss youth. They can combine the films with new forms of pedagogy that will address social justice, democracy and equality. Giroux's belief that film is public pedagogy is consistent with Morell's belief that popular culture such as film encourages critical literacy. Morell, a critical theorist, has conducted extensive research with students, preservice teachers and popular culture texts. He combined the use of canonical texts with popular culture text and he determined that teaching using a popular culture text like film can help a student deconstruct dominant narratives (Morrell, 2002). Perhaps the use of film with pre-service teachers will also help them to deconstruct and question dominant narratives presented in the clips. Deconstructing these narratives may contribute to the development of cultural awareness.

Popular Film and Teacher Preparation for Diversity

A small body of research addresses the use of popular films to challenge pre-service teacher beliefs about issues of diversity in urban schools. Grant (2002) discussed how the movies *Dangerous Minds* and *Stand and Deliver* reinforce naive beliefs about teaching and learning in diverse and challenging situations. She also predicted that these images could be used as starting points for teacher critique and reflection. Grant (2002) used the films to explore some of the myths about teaching because she felt like these films did not accurately portray the complexities of teaching.

Popular culture shapes and reflects the beliefs of Americans, particularly those of young people accustomed to receiving significant amounts of visual information. When their experiences differ widely from those of inner-city youth, they rely on images in popular culture for information about worlds different than their own. These images reflect the assumptions with which pre-service teachers enter urban

classrooms and, as such, can serve as an invaluable format through which to explore these beliefs (p. 78).

The above quote very aptly describes how future teachers could use film to gain information about young people that are culturally and ethnically diverse. However, future teachers need to be able to question some of the media images and notions that they have accepted as accurate.

Grant (2002) offers the following questions to guide discussions of these movies and provide future teachers an opportunity to evaluate their prior beliefs about urban schools:

- What exactly do urban teachers and students do in the films? What aspects of their lives are glossed over or omitted?
- What kinds of people do you see living in the urban environments of these films? What kinds of people are missing?
- What violence do you see in the film? How does this aspect of urban education compare and/ or contrast with actual statistics and with reports in the media?
- What are the physical, social, psychological, emotional, and cognitive consequences of centuries of poverty and racism in the films? How are these issues addressed in the films?

Grant (2002) concludes by saying that it is extremely important for future teachers to develop relationships with parents and students and their communities because current teacher preparation programs are not providing them with the economic, social and historical context that they need to be effective in urban schools. The school film is an opportunity for a pre-service teacher to evaluate a teacher's performance and actions

using a theoretical approach that is different than their own. This gives them the opportunity to challenge previously unquestioned values, roles, structures and power dynamics.

The opportunity to challenge and question values, power and perceptions as a preservice teacher is important to the success and retention of the teacher once they become employed fulltime. A longitudinal study might be able to provide information regarding the benefit or impact of addressing and questioning perceptions during teacher preparation. Grant's study is an interesting study to use as a guide for the use of other films that address not just the complexities of teaching but the complexities of race and culture or gender. The questions that she employs to guide the critical exploration can serve as a model for the development of other questioning frameworks for students to use to reflect and respond.

Using Film to Challenge Deficit Discourse

Yosso (2002) used critical race theory and the Freirean (1970) critical literacy process to analyze the intersection of race, class, deficit discourse and gender by using entertainment media and critical media literacy. Yosso (2002) addressed racism in the media .One of Yosso's primary interests in this article is Hollywood's racialized notions that link educational outcomes to race. (Yosso, 2002) She discussed how Hollywood depicts Chicanos and African-Americans as academic failures because of their culture, lack of motivation, and inclination to violence. The students in her study watched several clips from *The Substitute*, *Dangerous Minds*, *187*, *Duel in the Sun*, *Treasure of the Sierra Madre*. She addressed the cultural deficit theories that also contribute to this belief and concludes that racist ideology allows Hollywood to perpetuate these images of deficit.

Yosso (2002) believes that critical race theory (CRT) can challenge students to “critically ‘read’ the racism, sexism, and classism in entertainment media portrayals of Chicanas/os –to develop critical media literacy” (Yosso, 2002). She proposed a curriculum that uses CRT and entertainment media with Chicanas/os. Some of Yosso’s findings can apply to African Americans and other urban students and future teachers. She concluded, “Critical media literacy must be centered in the lived experiences of People of Color” (Yosso, 2002, p. 12). That means that critical media literacy must include discussions about racism and challenge any discourse of deficit that exists because of race or gender or class.

The Color of Fear

In response to the need for developing a more culturally inclusive communications curriculum at one university, Harris (2001) conducted a study of two interracial communication courses. Students were required to write responses to the use of the film *The Color of Fear* or *Rosewood*. They were also asked to comment on the effectiveness of the films as a pedagogical strategy for teaching them about racism and interracial communication. The purpose of the study was “to use student reaction papers to understand how effective visual texts as pedagogical tools are in educating students about race and communication” (Harris, 2001, p. 101).

The reaction papers from the students in the course indicated that both films challenged the students to think more critically about racism. Across both of the classes in the study, the females provided a more descriptive, sympathetic reaction to the films. The researcher concluded that this phenomena may have occurred because of the way women are socialized in Western society. The reaction papers also indicated that the

'visual text' was useful in engaging them and teaching them about the "traditionally taboo" topic of race (Harris, 2001, p. 116). In the conclusion of Harris' article she implies that the film is a racially responsive pedagogical tool. This conclusion is consistent with other research, which documents and supports the instructional use of film and critical reflection (Alverman, 1999; Cortes 2000; Grant, 2002; Morell, 2004:).

The Use of Cases in Teacher Preparation and Film as a Case

Grossman (1992) acknowledged that case studies are stories and that teachers often talk in stories to contextualize their experiences and responses but she remains concerned that we do not know what teachers remember from cases. She concludes that cases help with critical analysis, reflection and represent the complexities of teaching. However, they must fit into a larger curriculum that includes field experiences where pre-service teachers can acquire and practice classroom techniques (Grossman, 1992, p. 234). Although case studies promise to help link theory and teacher practice, Grossman proposed a research agenda that would attempt to identify what preservice teachers learn and do not learn from cases .She discussed the nature of cases, the nature of learning from cases and the nature of teaching with cases.

As Grossman (1992) explored the definition of a "case" she raised a concern about the need for standardizing the use of cases in teacher preparation and the danger of modeling case studies methods upon other professional education programs like the law and medical professions. In education, case studies can include written text, videotapes of teaching, primary documents like lesson plans, journals and examples of student work (Grossman, 1992). Even when cases are similar, realistic and provide contextualized

accounts of teaching, they can have differences in origin, structure, purpose and amount of detail that is included. It is these differences that present a concern (Grossman, 1992).

According to Grossman (1992), the medium used for the case affects what and how teachers learn from it. She asks, “Do texts and video tapes provide different opportunities for learning?” (p. 228). Grossman also asserts that we should choose and organize case studies based upon how they will affect teacher learning instead of trying to make all cases fit a model for case-based methods.

Furthermore, Kleinfeld (1992) found that cases provided pre-service experiences that traditional approaches to teacher preparation cannot. Kleinfeld (1992) illustrated the benefits of case study by using the *Malaise of the Spirit* case. Kleinfeld (1992) used this case of a veteran teacher in a dilemma to show that cases provide “vicarious experiences with problematic situations characteristic of teaching, model how an expert teacher goes about framing and constructing educational problems, and a sense that teaching is inherently ambiguous activity requiring continuous reflection” (Kleinfeld, 1992, p. 34-35).

In this article, Kleinfeld (1992) noted there are competing paradigms of teacher education that include reflective inquiry, eclectic and technical skills models, but emphasized the importance of the emotional preparation of teachers” (p. 34). The veteran teacher featured in the *Malaise of the Spirit* case has to respond to a fight in his classroom between a Caucasian boy and an Eskimo boy. This volatile situation was further complicated by racial tension and cultural insensitivity in his English classroom and community. This case study dramatized the injustices that exist in some schools. Vicariously experiencing the teacher’s thoughtful and culturally sensitive response

models an inquiry and reflective process. Kleinfeld (1992) felt this opportunity to experience how a teacher handles emotional teaching problems was the most powerful aspect of case study methodology.

Film can also provide future teachers with opportunities for vicarious experiences. This would be helpful as classrooms continue to be diverse and the teaching force continues to be predominantly White and female.

Trier (2007), a scholar who began exploring methods of engaging pre-service teachers in the discussion of important educational issues has used both academic and popular culture text simultaneously as cases. His research included using “school film video compilations” (p. 136) as pedagogical text in teacher preparation. Trier designs what he called “dilemma cases” from fictional sources like Hollywood movies and television shows like *Boston Public*. He refers to *Boston Public* as public pedagogy. The pre-service teachers in Trier’s (2006) study discovered that their views of inner-city schools had been shaped by the representations of the schools in popular films.

Reading film

Unlike the teachers that show movies and allow their students to sit and remain disengaged, Teasley and Wilder (1997) gave themselves permission to stop the films to allow their students to ask questions and make predictions and then interpret or “read” the film. They developed a framework that encourages students to analyze film on a dramatic, cinematic and literary level. Along with other researchers they (Alvermann, Moon & Hagood, 1999; Giroux & Simon, Kellner & Share, 2005) acknowledge that the students today are involved in a wider variety of texts than ever before and instruction needs to incorporate media literacy to be relevant.

The multilevel framework that they developed guides their students to respond to the film on several levels. In addition to all of the film elements that align with printed text, the students are encouraged to consider lighting, camera angles, acting and sound. These are all things that influence the impact of the film and help student construct meaning. Although this framework allows students to think critically about the film they are “reading”, they are not being asked to consider other aspects that impact the message of the film.

Media Literacy for Using Film as Pedagogy

The media literacy movement is an emerging transdisciplinary movement that is modeled after K-12 initiatives in Canada, Australia and Great Britain. Some of the advocates of this movement come from education, sociology, communications, gender studies, religion studies, pediatrics, parenting, behavioral science, public health, library science, cultural studies, and politics (Galigian, 2004).

This emerging field has many different approaches from many different disciplines. What they have in common is that *media literacy* is the ability to access, analyze, evaluate and communicate information in a variety of forms including print and non-print messages (AMLA 2004). During a 1993 Media Literacy National Leadership Conference, educators could not agree on instructional goals or strategies for media literacy, but they agreed on the following concepts:

- Media messages are constructed;
- Media messages are produced within economic, social, political, historical and aesthetic contexts;

- The interpretive meaning-making processes involved in message reception consists of an interaction between the reader, the text and the culture;
- Media have unique languages and characteristics which typify various forms, genres and symbol systems of communication; and
- Media representations play a role in people's understanding of social reality (Hobbs, 1998).

Researchers have established that many people learn about other cultures through the representations offered in the film and their interpretations and analysis of those representations (Cortes, Hobbs, 1998; Kellner and Share 2005). According to Kellner and Share (2005), critical media literacy can help teach “multicultural understanding” (p. 372). It can promote the multicultural literacy needed to participate in an increasingly diverse world. They assert:

If, for example, multicultural education is to champion genuine diversity and expand the curriculum it is important both for groups marginalized from mainstream education to learn about their own heritage and for dominant groups to explore the experiences and voices of minority and oppressed groups (p. 372).

A common theme of all of the literature reviewed for this study is the belief in equity and social justice. Most of the literature addresses the importance of cultural awareness and in some of the research there is the hope that this awareness will in turn benefit future students.

Summary

This chapter provided a review of some of the literature that illustrates how film has been considered pedagogy and how this pedagogy has been used to prepare pre-service teachers for increasingly multicultural classrooms. It also situates this strategy and this study as an outgrowth of the focus on culturally responsive teaching.

Chapter III

Methodology

“The great majority of classroom teachers and school administrators are White and bring a worldview that tacitly condones existing race and class relations” (Sleeter, 2004). This situation exists at a time when classrooms are increasingly more diverse suggesting that teachers may need preparation to effectively teach in classrooms where most students have different cultures. Multicultural education scholars and scholars who focused their research on teacher preparation (Delpit, 1995; Ladson-Billings, 1999; Melnick & Zeichner, 1998; Sleeter, 2001) have established this need for further research in the area of preparing future teachers for diversity. Many scholars who focus on multiculturalism including, Ladson-Billings (1999) concluded that more research on the pedagogical strategies of teachers who are preparing future teachers for diverse classrooms is needed.

There is a need to explore different ways of preparing future teachers to understand and respond differently to cultural differences. One medium with potential for assisting in teacher preparation is popular media and in particular film. Two assumptions of this study are that film is a multicultural educator and that further study surrounding the use of popular film as case studies may reveal a way to enhance the preparation of future teachers for work in diverse settings. Popular culture provides future teachers with images and information about their students’ lives and communities (Grant, 2002). There is evidence that teachers rely on popular media images heavily when they have experiences that are extremely different from the youth that they will teach. Film has also been used as an opportunity to address the affective domain, which according to Bloom

(1956), is the learning domain that includes feelings, values, motivations and attitudes (Giroux, 2002; Grant 2002;Pescosolido 1990). With a curricular focus that includes affective perception (Krathwohl, Bloom, & Bertram, 1973) like the values, and dispositions of teachers, a film can become a common reference point for discussion and provide future teachers with an opportunity to transform their dispositions prior to field placements and student teaching.

Additionally, I would argue that film is a type of text and the use of popular film in this way is analogous to the use of pre-reading strategies employed to improve comprehension. It allows future teachers an opportunity to create a connection to their students, challenge previously held perceptions of these students and hopefully promote cultural appreciation and understanding.

Films provide a vicarious experience; are part of public pedagogy and are a match with the highly visual literacy of this generation of teachers (Giroux, 2002). Furthermore, film according to Giroux (2002), intersects with the current ethical and cultural concerns of educators. In this study film was used to provide a starting point for critical and often difficult conversations about stereotypes, low expectations and other perceptions of Black male students.

Research Questions

The purpose of this qualitative case study was to document how popular film was being used to provide opportunities for future teachers to explore their perceptions of Black masculinities and the lived experiences of young Black men. Additionally, implications for the inclusion of this strategy to enhance teacher preparation came from

the responses that the participants had to the use of popular film as pedagogy. The following research questions guided this study:

1. How is popular film being used as an instructional strategy for future teachers, including White female, future teachers (WWFT's) exploring issues of Black masculinity?
2. What responses emerged from the cohorts of teachers including WWFT's when popular film is used to specifically provide opportunities to discuss the lived experiences, stereotypes and perceptions of Black males?

Research Design

According to Creswell, (1998), “case study has proven particularly useful for studying educational innovations, for evaluating programs and for informing policy” (p. 41). A case study is “the in-depth study of instances of a phenomenon in its natural context and from the perspective of the participants involved” (Gall, Gall & Borg, 2003, p. 435). The following characteristics of case study research make it an appropriate approach for this study. According to Creswell (1998), case study research may:

- be influenced by the researcher's bias;
- present information in a variety of ways;
- obtain information from a wide variety of sources;
- examine a particular instance but illuminate a general problem;
- explain why an innovation worked or failed to work; and
- include vivid material –quotations and interviews (p. 31).

This research was anchored in the real-life setting of four university-level education courses at one large public university and one large private university. The

study used an interpretive multi-case study design and provided descriptive data on three cases of the classes and several embedded cases of individual pre-service teachers (Gall, Gall & Borg, 2003). Pre-service teachers selected for the embedded case studies included White, female future teachers who were declared education majors. They also reported that they have been that they had been K-12 educated in predominantly White, non-diverse settings. A limitation of this study is that the findings are not generalizable to all White female future teachers. The effectiveness of this pedagogical strategy depended on the theoretical orientation, personality, experiences, skills and comfort level of the instructor and this also affected the generalizability of the findings. Finally, the survey instrument used appeared to allow the students to predict, “how a good teacher would respond.”

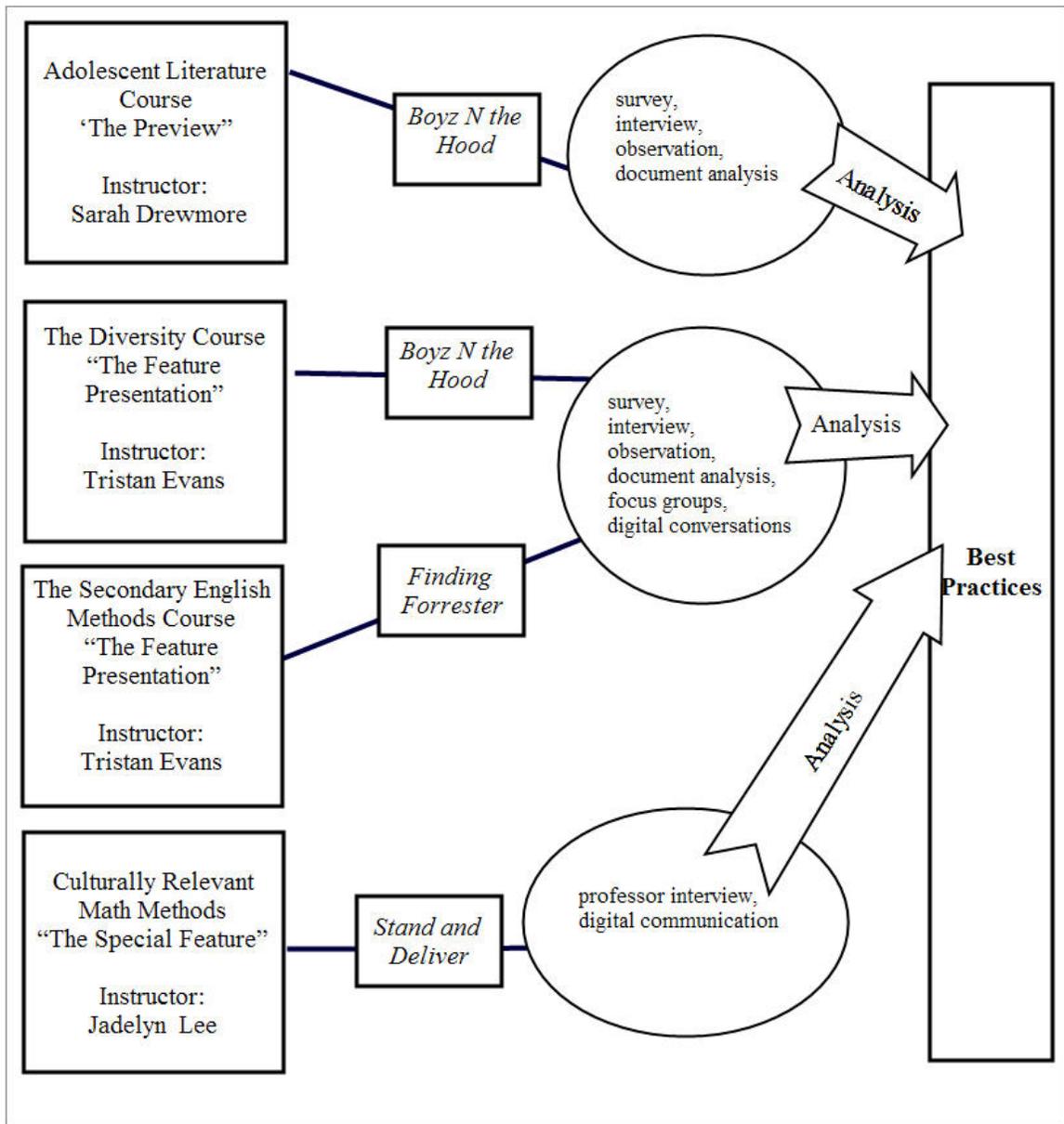


Figure 1. *Research Design Figure*

Researcher's Role

As a doctoral student in a Minority and Urban Education program I established a very deliberate focus on culturally relevant instruction, and social justice and the assumptions from these theories will help to frame this research. This programmatic focus has also influenced the nature, setting and research questions for this study. I would

also have to consider that a teacher raised me. I have imagined myself teaching since I was in the second grade. I forced my sisters to be students and I even gathered up the children in the neighborhood to be in my “class” during the summer. There was never any doubt in my mind that I would eventually become a teacher. I have always had a tremendous respect for teaching as a profession, even during the 80’s when all of my friends were becoming doctors and lawyers and making large salaries. Whenever I left teaching or training, I was miserable and did not think that what I was doing contributed to improving the world in any way. I have finally become comfortable with the fact that teaching is both my gift and my ministry. It is my way of contributing to the world.

I have also been a methods instructor and university supervisor, and have observed first hand, White, female student teachers in their internships and field placements. I have witnessed several instances of a lack of cultural awareness, and lack of ability to modify or adapt instruction for a diverse population. This lack of preparedness was reflected in the intern’s questioning style, low expectations for minority students, use of instructional strategies that were not modified for cultural differences, and use of examples that were not meaningful to their student population.

Observing future teachers that were not effective in culturally diverse classrooms disturbed me on many levels. As a parent of Black sons, I am extremely aware of the importance of high expectations for the academic performance of young Black males. Both of my sons have been involved in situations that have been misinterpreted by their White female teachers.

One teacher determined that my son’s body language was intimidating and she called to tell me that he was threatening. He had not said anything to her but she said that

she was afraid of him. She later expressed a general discomfort with Black males. My husband sat in her class for three months to make sure that my son would graduate from high school. Another teacher interpreted my younger son's kinesthetic learning style as hyperactivity when he was in fact gifted, bored, not challenged and without an attention deficit. When I observed in his class the teacher taught for three hours and never got up from behind her desk. In retrospect, I believe that my son's teachers had negative perceptions of Black male students and their academic abilities.

Furthermore, sixteen years of teaching experience with urban and diverse student populations has influenced my conception of teaching. I have experienced the frustration that comes from using a curriculum that is not important or meaningful to my students and as a result I acknowledge and believe in the importance of using the students', funds of knowledge (Moll & Greenberg, 1990) and the need for cultural relevance and responsiveness (Ladson –Billings, 1994; Shade, 1997; Irvine & Armeto, 2001). My exposure to multicultural education and readings on diversity and culturally relevant pedagogy (Banks, 2005; Bennett, 2003; Gay, 2004), confirmed that the strategies that I used in the classroom to make learning meaningful for my students were developed from the belief that all children can learn and that they could learn from each other.

I have acknowledged the role and impact of popular culture on my students as such; I have used music and movies to introduce lessons that allowed my students to be the experts and demonstrated to them that I valued what was important to them. In this way I helped them to embrace new concepts. My training and experience as a secondary art and language arts teacher has influenced the way I consider the visual and pedagogical impact of film. All these experiences have influenced my beliefs and as a result I

positioned myself as both a participant and observer in this research. I realized that my training, and experience and stance as a deeply invested mother and mentor teacher impacted the interpretation and analysis of the data. Furthermore, I employed multiple strategies to increase the accuracy of the findings (Creswell, 2003).

Researcher as participant.

I acknowledged comfort and familiarity with using film as text and using film to provide a common experience for my students and this comfort was part of my motivation for the study. However, I did not want to conduct research that was about my teaching style and my pedagogical decisions and preference. I felt the need to document how teacher educators preparing the future teaching workforce used film. As such I made a conscious effort to support Sarah Drewmore when she extended the opportunity for me to present in her class as well as observe her students participate in discussions inspired by film. Sarah said, that her objective for using film was, “To open up the curriculum to include critical conversations about race and media” (S. Drewmore, personal communication).

In order to accept both the invitation and the access to students and data, I positioned myself as both a participant and an observer and I kept in mind that I was a researcher. According to Gall, Gall and Borg (2003), a researcher in the role of “participant-observer” interacts closely with the participants but the researcher maintains their researcher identity (pp. 268). Sarah agreed to take notes when I was speaking to her class and I took notes when she facilitated critical literacy discussions about the film that I selected based upon her objectives for the class. As a participant/observer for two class sessions on media literacy, I selected *Boyz N the Hood* to use with the future teachers in

Sarah's class. As part of my contribution to the class, conversation surrounding the film focused on race and young Black men in particular.

Setting

The study took place at a large public research university located in the North East. This university offered a wide range of degree programs. Its faculty is well known internationally for research, scholarship, creativity and innovation. Additionally, the university provides research that contributes to educational reform regionally and nationally. Although the student and faculty population is predominately White, the university has identified increased diversity in the entire academic community as one of the institutional objectives.

Educators face the challenge of addressing issues of racism, sexism and cultural issues. The college of education at this university has responded to this need by using a conceptual framework that focuses on the development of reflective practitioners who will be prepared to teach in a diverse society. The college is committed to improving urban education and minority achievement and has an institute that serves as a concrete example of this commitment.

Rationale for Sites Selected in the Study

Film was used in different ways in four different courses being taught by three different professors. The professors differed in race, theoretical orientations and subject matter as well as experiences. However, they were all advocates of diversity. They were working from three different vantage points. Two instructors are Black females who taught from the perspective of being a women that experienced marginalization often imposed on Black people in many facets of their lives. Conversely, the other instructor is

a White female who is part of the dominant culture. She empathized with the issues and concerns of Black males, but it is not a part of her lived experience. This instructor's approach to issues of diversity has evolved from a different set of circumstances than the Black female instructors.

Four courses were selected because they are very different in many ways yet; in all of the courses it is natural that they would use film as part of the curriculum. In the literature course film was introduced naturally because it is considered non-print text and part of new literacy. It was also an opportunity to teach and practice media literacy and a critical reading of film. The literature course was at the later part of the continuum of courses and the students are secondary education majors who are learning about adolescent literature. The Diversity and English methods courses were selected because the instructor was trying to find new ways to present the concept of stereotypes to her students. The course on culturally relevant math strategies was selected because the instructor had previous success in using film to encourage new teachers to teach.

Because of the differences in the courses, the philosophies and experiences of the instructors, the experiences of the students and the way that the film was used pedagogically, each course served as a case for the use of film in the teacher education program.

Participants

The study participants were chosen from four different courses in the Department of Curriculum and Instruction in the College of Education at the selected university. The total number of participants [students] was 58. First, *The Adolescent Literature* course, this course provided an introduction to materials written for young adults and emphasized

literary as well as sociopolitical approaches to texts. Second, *The Diversity* course where the overall goal of the course was to, “support teacher candidates’ engagement in critical reflection around key issues facing our increasingly diverse student population” (Course Syllabus Document #2, 2007, p. 1). Third, an *English Methods* course and according to the course syllabus this course, “provides an introduction for prospective secondary English teachers into the basic issues, concepts, orientations, and processes that shape the teaching of English for diverse students in schools” (Course Syllabus Document #3, 2007, p. 1).

Sample

The students selected to participate in the study were treated as embedded cases as well as part of the larger case study of each course. *Purposeful Sampling* was used (Gall, Gall & Borg, 2003) to select participants that, “...are likely to be information rich with respect to the purposes of a qualitative research study” (p. 633). The following criterion was used to determine the individual study participants:

- Declared education majors with plans to teach;
- Educated K-12 in all or predominantly White schools;
- Able and willing to articulate their perceptions of Black male students orally and in writing; and
- Student is in the Diversity course, the Secondary English Methods course or the Adolescent Literature course.

Data Collection Procedures

This study focused on four different films events in four courses. Each case was built from similar data collection procedures. The methods of collecting data included

interviews, a focus group, and document analysis of the syllabus, written responses to film, discussions and a perception assessment. Semi structured interviews were conducted to obtain information regarding the participants' interpretations and feelings about the world around them (Merriam, 1998). The focus group was used as a secondary research tool to gather specific information from participants and to triangulate the findings. The guide developed by Krueger & Casey (2000) provided direction for collection and analysis of focus group data.

An interview protocol (Creswell, 2003) with a face-to-face semi-structured interview of the professor was used to determine the approach to teaching issues of diversity, and the role of film in the course. The interview included questions about the professor's film choice and the instructional goals for its use. The course syllabus, text and student assignments related to the lessons using film were analyzed prior to observing the lessons that incorporate film. Codes were developed to help manage and retrieve data for analysis (Creswell, 2003). Initial codes that are important to the study were for race, gender, perceptions of Black males, and response to film as a strategy.

During my first visit to three courses (Adolescent Literature, Diversity and English Methods), students were asked to take a perception assessment survey regarding attitudes towards Black males. Analysis of this perception assessment tool was a source of baseline data. The following visit to the class was to observe film being used as a strategy for discussing issues of race, gender and ethnicity. The discussions were audio taped and my reactions were also audio taped. Interactions and other dynamics between participants were noted using codes for race, gender and type of comment.

The second interview was used to debrief after the lesson observation. The instructors were asked to give their impression of the quality of the discussion and the use of film as pedagogy. They were asked to identify any topics or issues that were addressed that seemed particularly poignant and to remark on any of the comments that addressed Black males. The third interview was used for the purpose of member-checking.

Professor interviews preceded the lesson observations; the course instructors were interviewed to determine their theoretical perspective, their feelings about how and when issues of diversity should be taught in teacher preparation, and how they are using film in their course to address issues of race, gender or ethnicity. These interviews also helped determine the instructors' comfort level with the subject of teacher perceptions of Black boys and to get their perceptions of Black male students as well. The original intent was to interview Tristan five times, however the interviews with Tristan, who taught the Diversity and English Methods courses, were ongoing through the semester. She reflected continuously and made herself available and transparent as she made modifications to the way that she used film.

Data Collection Procedure Timeline

Course 1: The adolescent literature course (Spring, 2007). The procedures used in this course included the following data collection activities:

- Face to face interview of course professor to determine the approach to teaching; about issues of diversity, and the role of film in the course. April, 2007;
- Review of syllabus, April 2007;

- Document review of Course Objectives, and Course syllabus and assigned readings that focus on film and media –April 2007;
- Participants were given a perception assessment (Appendix A) that addressed attitudes towards Black males and served as a source for a baseline;
- Participants responded in writing to selected film clips, April 2007 and may 2007;
- Discussion and observation of participant responses to images and topics represented by the film clips, April 2007 and May 2007; and
- Interview with professor for member checking, July 2007.

Individual Student Data included written responses to film clips, researcher observed discussions and computer mediated postings. The professor was interviewed for member checking:

- Written responses and reflections to film clips, April 2007 and May 2007;
- Researcher observed discussions, April 2007 and May 2007;
- Computer-mediated postings; and
- Interview with professor for member checking.

Courses 2 and 3: Diversity course and English methods.

- Face to face interview of course professor to determine the approach to teaching about issues of diversity, and the role of film in the course, October 2007 to November, 2007;
- Course syllabus and assigned readings that focus on film and media, October 2007 to November, 2007;

- Participants took a perception assessment (Appendix A) that addressed attitudes towards Black males and serve as a source of baseline data; and
- Participants in the Methods course posted written responses to viewing entire film (Finding Forrester) November, 2007 (Appendix E);
- Participants in the Diversity course responded in writing to selected film clips from (Boyz N the Hood) October, 2007;
- Discussion and observation of participant responses to images and topics represented by the film clips, October 2007 to November, 2007;
- Interview with instructor after discussions and responses, October, 2007 through December, 2007; and
- Interview with professor for member checking, January, 2008.

Course 4: Culturally relevant math strategies.

This instructor was not observed and she described her practice in the use of film.

This instructor was identified for the study because she has previously been nominated by a colleague to participate in my study. As such, she was added to the number of instructors to provide data on how instructors use film to talk about race and ethnicity with pre-service teachers. The time line follows:

- One professor interview, October 5, 2007;
- Follow up e-mail for member check to review transcript of the interview for accuracy, November, 2007

Focus Groups

Focus group members were selected using the previously mentioned sampling criteria. Group members were asked to give written and verbal responses to pictures of

Black males. This data collection activity was piloted in a language arts methods class and the students wrote responses that revealed prejudice and discomfort with Black males. During this first meeting the focus group members also saw a clip from *Finding Forester* because it portrayed a situation where someone incorrectly assumed that the young Black teenager in the clip was a criminal trying to steal a BMW. Participants provided written feedback. The discussion and responses to the film were not videotaped because of the members expressed discomfort, but they were audio taped. I was a participant in the discussion.

The second meeting was used for member checks and to have the focus group members provide more information about their background, experiences and beliefs about Black males. Focus group members were asked to respond to questions about the usefulness of film in preparation for teaching Black males. They were asked to agree to have me contact later through email to provide additional information.

Focus group timeline.

- Focus group convened, October, 2007;
 - Five members volunteered from the Diversity course and Methods course;
 - In the first meeting, the focus group members provided written responses to photographs of Black males. (Appendix E). Members provided written feedback and participated in discussion, October 2007; and
 - In the second meeting, members checked for accuracy of the discussion transcript, October 2007.

Data Analysis

Transcriptions of all discussions and interviews provided the basis for category development. According to Merriam (1998), categories should reflect the purpose of the research, be exhaustive, be mutually exclusive, capture the meaning of the phenomenon and have the same level of abstraction. Categories for the data were constructed using the process delineated by Merriam (1998). “As you read down through the transcript for example, you jot down notes, comments, observations, and queries in the margins. Think of yourself as having a conversation with the data, asking questions of it, making comments of it and so on” (p. 181). This process was used with the rest of the data that included the observations, written reflections, and audiotapes.

Additional guidance for the development of codes and categories was offered by Creswell ((2003, p. 192-193) who suggested that you find the most descriptive wording for your topics and turn them into categories. A list of possible types of codes that could be used in this study was offered by Bogden and Biklen (1992, p. 166-172): (a) perspectives held by subjects (b) relationship and social structure codes; and (c) pre-assigned codes.

The Survey

At the beginning of the study a survey was given to all student participants in an effort to gather information on their perceptions of Black males. I developed this survey to assist me in gathering baseline data from the future teachers who participated in this study. I formed questions from the research of several scholars in the area of culturally relevant pedagogy, multicultural education and sociology (Dance, 2002; Howard 1999; Kunjufu, 2002; Ladson-Billings, 1994; Tatum, 2003) . The survey was originally 50 questions that I narrowed down to 35 questions to

ease the administration and eliminate redundancy. I employed a Likert- like scale for the student responses, which ranged from strongly disagree to strongly agree.

The data from the surveys was tabulated and displayed in charts. The charts were reviewed and analyzed for baseline findings on their perceptions. Emerging themes from the first survey and written responses to the film was used to develop codes and categories. It was noted whether the same categories developed from written responses emerged in the discussions.

Table 1

Data Analysis Table. This table pairs the research questions with the data collection method and the method of analysis.

Question	Measure	Analysis
Question 1:		
How is popular film being used as an instructional strategy for future teachers, including White female, future teachers (WWFT's) exploring issues of Black masculinity?	Future Teacher Perception Assessment survey; Observations; Focus groups; Digitally recorded interviews; Written responses; Interview course instructor Course Syllabi	Interpretational Analysis: Interviews and written responses were reviewed and coded. Taped interviews were transcribed verbatim. Themes and patterns were identified. Assessment Survey results are displayed in graph or table.
Question 2:		
What responses emerged from the cohorts of teachers including WWFT's when popular film is used to specifically provide opportunities to discuss the lived experiences, stereotypes and perceptions of Black males?	Written responses to photos of Black male students; Perception Assessment Survey; Focus Groups; Interviews; Observations	Interpretational Analysis: Written responses were reviewed and themes and patterns identified. Results of perception assessment were displayed and patterns identified. Taped interviews were transcribed verbatim. Themes and patterns were identified.

Validity

Internal validity can strengthen qualitative research (Merriam, 1998) and the following strategies were used in this research study. First, *triangulation* of the data was used in order to construct a holistic understanding of the phenomenon. Multiple sources of data and multiple methods to confirm the emerging findings (Merriam, 1998, p 204) were employed. Second, member checking was used for the focus group participants who reviewed the findings during the study to ensure the representation of the emic perspective (Gall, Gall & Borg, 2003). Third, a peer debriefer was used from a private

urban four-year research university. This individual served as peer examiner to make sure that procedures and analysis were clear to someone besides this researcher (Creswell, 1998). Fourth, the bias that this researcher brought to the study was clarified in a section titled the “Researcher’s Role.”

Protection of Human Subjects

Confidentiality

To help protect the confidentiality of study participants, the names of the subjects were not included on observations, interviews, or collected data. A code was placed on all collected data and only the researcher had access to the identification key that linked the collected data to a participant’s identity. Any information stored on computers was secured using password protected computer files. All collected information and data such as inventories, transcriptions, photographs, audiotapes, and videotapes were kept for fifteen years and then destroyed. If the researcher writes a report, article or gives a presentation, the identity of the participants will be protected to the highest extent possible.

Risk to Participants

Participants were observed, asked to complete interviews, emails and other reflections as well as participate in discussions and focus groups. Participation in this study could result in the loss of time that participants may have designated for studying or personal activities. Some participants did express being uncomfortable with the topic of diversity and cultural awareness, and perceptions of Black male students, however there were no physical risks to participation in this study. Finally, the participants did

acknowledge that they had concerns about being associated with characteristics of racism and extreme prejudice.

Summary

Chapter III provided an outline of the methodology, research questions, research design, the researcher's role, the setting, the participants, the rationale for the site, the data collection procedures, a timeline, data analysis, validity, and protection of human subjects. The methodology and the research design selected for this study was appropriate to discover the phenomena of using film as an instructional strategy. Additionally, this design was helpful to answer the research questions on how film was used as an instructional strategy to develop cultural awareness. Chapter IV follows providing the findings and analysis.

Chapter IV

Results: The Instructors

The purpose of this study was to document how popular film was being used to provide opportunities for future teachers to explore their perceptions of Black males and Black masculinities.

The following chapter addresses Research Question 1: How is popular film being used as an instructional strategy for future teachers, including White female future teachers exploring issues of Black masculinity?

The three instructors included in this section are (1) Sarah Drewmore, the instructor of the Adolescent Literature course (*The Preview*), (2) Tristan Evans, the instructor of the Diversity course and the English methods course (*The Feature Presentation*), and, Jadelyn Lee, the instructor of a professional development course (*Special Feature*).

The chapter is divided into three sections indicating each instructor involved in the study and each section provides the rationale, objectives, film choice, methods, procedures and instructor's reflections about using film as an instructional strategy. The three instructors and their classes are presented using metaphors particular to film (1) *The Preview*; (2) *The Feature Presentation*; and (3) *The Special Feature*.

Film as a Metaphor

Film language is used to help illustrate the different phases of the study and the relationship between them. The class, taught by Sarah Drewmore, is called *The Preview*. The students in this class provided an example of how future teachers would respond to using film and respond to questions that help them analyze film.

The second phase is called *The Feature Presentation* and like the feature presentation in the movie theater, this is where I spent the majority of my time. This phase included the Diversity class and the Methods class taught by Tristan Evans. I observed both classes and conducted several interviews with Tristan as she planned and reflected on her instruction and the responses of her students.

The last phase or *Special Feature* is the data that I have included from Jadelyn Lee , a highly regarded professor, who has had great success using culturally relevant strategies and using film in teacher preparation. In this study, she was considered the senior scholar with the most experience using film to promote discussions about race. Her information contributed to the knowledge of best practices for this strategy. A brief discussion of the instructors follows in order to provide the rationale for their inclusion in this study.

The Instructors

Each instructor was selected to be part of the study for different reasons. I used purposeful sampling to make sure that there would be rich data pertinent to the study (Gall, Gall & Borg, 2003). Their experience with using film in instructional settings varied, and their purposes were different. Even so, the observations, interviews and document analysis revealed many things that linked them together like scenes from a single movie.

Sarah Drewmore

I realized that Sarah Drewmore embraced critical literacy and new approaches to text after taking her Children's Literature class. She is a feisty, out spoken young junior professor who was willing to try new approaches to literacy and teaching and learning.

Sarah was not afraid of to find herself in new pedagogical waters. She mentored and supported young scholars by incorporating students' research interests into her curriculum when appropriate. She has published articles about gendered childhoods in children's literature and rethinking gender representations. Sarah is White and although willing to include conversations regarding issues of race, invites guest speakers to assist her when she is not totally comfortable teaching the topic. This was the case with Black males. I was interested in using her class for this study because she was willing to allow me to help her use film with her students to address Black male masculinity. Sarah used film in other courses to present constructs like girlhood, teenagers and delinquency and her past instructional use of film indicated her acceptance of its pedagogical power.

Tristan Evans

Tristan is a doctoral candidate in a program that focuses on minority and urban education. She selected the graduate program because of its social justice emphasis and she has developed a strong affinity and belief in culturally relevant instruction. She is a young Black woman who entered the doctoral program very early in her teaching career, which started in an inner city school system. As a graduate assistant she instructed a Diversity class for future teachers at the university. This seemed like a natural location for this study, which addressed perceptions of race. Tristan also taught a methods class and she incorporated her scholarly emphasis on social justice in this class as well. She used film to make her students aware of stereotypes and their impact on instruction. I interviewed Tristan several times during the fall semester and her ability to critically reflect became evident with each interview. She made her thinking and planning transparent and we both were able to learn from those conversations. Tristan modeled the

reflective practice that researchers recommend for teachers (Howard, 2003; Gay & Kipchoge, 2003; Kea, Campbell-Whatley, and Richards, 2004). It was also significant that Tristan was flexible and willing to try new approaches to teaching her classes. She notes, “There is meaning to be taken from everything.” Her passion for teaching and belief in equal access to quality education for Black children was apparent from our discussions and obvious during her instruction. Her objectives and her decisions to use popular film instructionally as well as her willingness to share her critical reflections led to my decision to ask her to participate in this study.

Jadelyn Lee

A senior scholar who taught and worked with Jadelyn suggested that I speak to her because she used film successfully in her courses and she was in the process of writing a book about culturally relevant pedagogy and math instruction. Jadelyn, an experienced Black woman from another university in the North East, was more than willing to share the story of how she selected the film that she featured in one of her classes. She was also reflective as she shared the evolution of the instructional use of film in her classes. Jadelyn had several films that she has used in the classroom and recommends them in her book for use to inspire rich conversations about race, White privilege and culturally relevant instruction.

She is a scholar known to have a strong emphasis on issues of diversity regardless of the subject that she is teaching. Jadelyn teaches math methods to undergraduate students as well as culturally relevant teaching of math to inservice teachers in a professional development course. Jadelyn was also deeply concerned that her instruction was encouraging to her students. It was important that the films she used did not

discourage her students from teaching. However, she felt that even though she could use film to encourage discussions about White privilege she was a long way from actually calling students racists. I included data gathered from Jadelyn because she shared some best practices, some guidance on film choice, a belief that films could highlight culturally relevant strategies, encourage new and future teachers as well as make White privilege visible.

Transparency and Reflection

Several interviews and observations were conducted to allow the instructors to share their rationale, objectives, and inspiration for using film. The transparency (Kleinfeld, 1992) of their thought process led to the development of themes that helped guide the analysis of their responses. The interviews were structured to discover the instructor's inspiration for using film, their particular objectives for using film reasons for selecting a certain film, and the methods, strategies and reflections used in their classrooms. The thinking that accompanies these strategies, the actual procedures and pedagogical choices that the instructors made were an important part of the data collection process.

Table 2

The Script

Instructor	Sarah Drewmore (WF) Preview	Tristan Evans (BF) Feature Presentation		Jadelyn Lee (BF) Special Feature
	<i>Adolescent Literature</i>	<i>Two courses:</i>		<i>Professional Development Class:</i>
		<i>Diversity:</i>	<i>English Methods:</i>	
Class Description	13 White females 5 White males 4 Asian Females 1 Black Male 2 Hispanic females 1 Hispanic male 4 Black females <i>Total 30 participants</i>	1 Asian female 3 White males 9 White females 1 Hispanic female 1 Biracial female 1 Black female <i>Total class 16</i>	1 Asian female 6 White males 2 Black females 1 Black male 13 White females 1 Egyptian male <i>Total class 24</i>	Math methods (or is it culturally responsive teaching?) 5 Blacks(2 African-American, 1 Caribbean American, 1 Nigerian, 1 Cameroon); 2 Whites(1 European –American, 1 Hispanic); 3 Filipinos This information was provided by the instructor and not observed by the researcher.
		Study Participants	Study Participants	
		1 Asian female	1 Egyptian male	
		1 Hispanic female	2 Black females	
		1 Black female	6 White males	
		7 White females	1 Asian female	
		1 White male	1 Black male	
		6 White females		
		Total participants 11	Total participants 17	
Objective for Film Use	“To open up the curriculum to include critical conversations about race and media”.	To provide future teachers with cultural context of students. To address stereotypes and misconceptions in general. To address misconceptions about Black males in particular. To “bring it to their (future teachers) attention”.		To engage teachers (inservice and future) in rich conversations. To talk specifically about race relations. To get both inservice and future teachers to recognize White privilege. To demonstrate a successfully taught culturally relevant math lesson.
Inspiration or Rationale for Film Use	She believes that film is text that can be analyzed critically like printed text. She was inspired by my interest in media and race to expand the curriculum to include an opportunity for media literacy discussions.	She is a film buff, a “media junkie”. She is impacted by images and they provide her with opportunities to reflect and she assumed that it impacts others the same way. Film is a relevant text. Students are comfortable with it. Movies provide a jumping off point for people who do not have context or exposure to groups. (diversity) Believes there are messages “ground up in movies”.		Inspired to consider film after reading Geneva Gay’s Book, <i>Culturally Responsive Teaching</i> (2000) Where <i>Stand and Deliver</i> and Jaime Escalante are featured as an exemplar of culturally relevant teaching. Instructor believes that popular film or film in the public space is powerful and that it can “usher teacher candidates into discussions about race, gender and ethnic diversity.
Process and Strategies	Students were required to view the film prior to class discussion and write a response. They	Students were required to view entire film on their own prior to class. Students discuss film in class and post responses to guided questions on Blackboard.		Clips from this film are shown on the very first day of class. Students are given a viewing guide with 8 questions

Instructor	Sarah Drewmore (WF) Preview	Tristan Evans (BF) Feature Presentation	Jadelyn Lee (BF) Special Feature
	responded to the same questions that they used for print text. Students also read a chapter on media literacy. When students came to class they had already watched the entire film. They watched a clip with a viewing guide and then engaged in a guided conversation about the things that stood out for them in the clip.	Students also posted comments on other student postings Blackboard discussions.	to complete while watching the film.
Level of Scaffolding	Support and guidance provided for discussion, viewing and reflection. Students answer three questions while responding to film and all other text used in the course. They were also provided a viewing guide and it provided some structure and a starting point for critical discussion.	The discussion in the classroom is organic. Tristan does facilitate but it is like Socratic Seminar. There is small group and whole group discussion and students decide what stands out to them about the films.	The viewing questions guide the student reflections. The discussion is generated by the responses on the viewing guide. The questions require students to comment on assumptions and biases related to teachers, teaching, math and culture. High level of scaffolding required on the first day of class. Teacher indicates richer conversation came from teachers with more experience and
Films	<i>Boyz N the Hood</i>	<i>American History X</i> , * <i>Boyz N the Hood</i> * <i>Finding Forrester</i> **	<i>Stand and Deliver</i>
Was a classroom context in the film?	A classroom context in the film was not required although a few of the students commented on the representation of the teacher in the film.	There is one classroom scene in <i>Boyz N the Hood</i> and a classroom scene in <i>Finding Forrester</i> .	Film was selected because it had classroom context. Most of the action took place in a school setting. The film contained examples of culturally relevant math instruction. Strategy better received when class was for cultural diversity or relevance as opposed to a math specific class. That is why she chose <i>Stand and Deliver</i> which is about a math class.
Other Films Recommended or used by the instructor	<i>Email sent to her 2/29/08</i> But she used <i>Rebel With a Cause</i> , <i>Girl Interrupted</i>		<i>Lean on Me</i> , <i>Something New</i> , <i>Mona Lisa Smile</i> , <i>A Time to Kill</i>
Data	Observation, email, documents, researcher participation.	Interviews, observations, focus group, online postings, follow-up email communication.	Interview with Instructor and her viewing guide for <i>Stand and Deliver</i> , follow-up emails, citation from her new book.

The Script, of a movie provides the text, story, characters and direction. The script section of my study provides a comprehensive visual that organizes instructor responses in terms of their rationales, objectives, film choice, methods and procedures. *The Script* includes the demographics of the student participants and the demographics of the class, which is characterized as a *Special Feature* since the information about it, was provided by the instructor and not observed by the researcher. Film choice, classroom context, and other recommendations are presented.

Sarah Drewmore the Preview (Adolescent Literature Class)

It is not unusual to use a film in a literature course since film aligns with the genres of novels and short stories and as such can work as a companion piece to a printed text. Film and literature also share some of the same terminology and elements (Corrigan, 2004; Teasley & Wilder, 1997). Characters, point of view and narrative style are a few of the elements that films and novels share therefore, some of the skills that a student used to critique a novel can be used to analyze a movie. Sarah Drewmore encouraged the critical analysis of a variety of texts in her Adolescent Literature class and film after the students applied their critical literacy skills to novels, short stories and articles.

The following provides a Course Overview for Sarah Drewmore's class: "This course provides an introduction to materials written for young adults and emphasizes literary as well as sociopolitical approaches to texts. In particular, students will:"

- Analyze and critically evaluate texts from a variety of genres and traditions
- Use literary criteria to select and evaluate young adult literature
- Become aware of and address issues of diversity in young adult materials

- Identify authors of landmark texts as well as recently published works
- Develop strategies for bringing adolescents and books together to encourage engagement with literature, develop literary understanding, and foster diversity (Course Syllabus #1 Document, 2007, p. 1).

Objective: Film as Literature

This course in adolescent literature was a requirement for future teachers' preparation program. There were students, and the majority was White females. As such, it was representative of the current teacher work force nationally. The instructor said that her objective for using film was, "To open up the curriculum to include critical conversations about race and media" (S. Drewmore, personal communication, November, 2007). Sarah's choice to allow film to be part of her curriculum was inspired by her belief that film is text that can be analyzed critically in the same manner as literature. She was motivated to include the film *Boyz N the Hood*, in particular, by my interest in race, media and teacher preparation and the pilot study that I conducted with another group of her students.

Sarah Drewmore, a White female instructor, said that her pedagogical decision to invite me to co-teach her class was because she considered me to be an expert in "issues of how race is represented in media" (S. Drewmore, personal communication, March 3, 2008). When Sarah described this aspect of her pedagogical approach she said, "I do this a lot in my classes with undergraduate students too. I have found that an open invitation to expand my curriculum to include student interests, concerns, etc. creates a more intellectually stimulating atmosphere" (personal communication, March 4, 2008). I developed great respect for Sarah's scholarship while taking two classes from her and she

was very supportive of this research. She was also willing to incorporate my study into her curriculum because film is considered text and media and visual literacy are important for future teachers.

Guided Critical Inquiry

As a participant/observer for two class sessions on media literacy, I selected *Boyz n the Hood* to use with the future teachers in Sarah's class. I selected the film for three purposes as identified by Sarah. As part of my contribution to the class, instruction surrounding the film focused on critical conversations about race and Black males in particular. Sarah also wanted the students to consider the pedagogy of a non-print text and she required the students to watch the film in its entirety. After viewing the film they responded to three questions and brought those responses to the next class.

Students wrote reactions to this non-print text by answering the same three questions that they used to guide their reflections of print text. This "Daily Assignment" consisted of responses to the following questions:

1. Write down your initial observations about this text. You might write about the worth of the piece, memories it calls to mind, or speculations about the writer;
2. Identify at least one scene from the film that you would like talk about in class; and
3. Identify at least two questions about the book/article/film (not whether the material is appropriate for young adults) that you would like to discuss in class (Course Syllabus Document #1, 2007, p. 8).

Sarah encouraged additional focus on critical analysis by requiring that students

read the chapter on media literacy in *Teaching Literacy to Adolescents* (Beach et al., 2006). As the co-teacher for these sessions, I selected the clips that the students would view and discuss in class (Appendix F). However, Sarah provided the viewing guide that was used to structure student responses. The viewing guide included the following: (1) Make notes of any vivid visual images you notice; (2) Make notes of any vivid sounds or interesting music you notice; (3) What do you learn about Tre in this part of the film?; (4) What ideas about Black masculinity are represented in this part of the film?; and (5) How is being a male defined? The student responses to these questions and their responses to the Daily Assignment were used to guide the classroom discussion that followed the viewing of the clips.

It is important to note that the structure and support that Sarah provided with the viewing guide and the Daily Assignment kept the students from straying away from the objectives for the discussion. Sarah also directed students to respond to specific questions and to the comments of their classmates. This was a critical literacy (Stevens & Bean, 2007) inquiry. However, the comments that the students wrote when answering the Daily Assignment were more detailed and complex than the comments they contributed to the classroom discussion.

Tristan Evans the Feature Presentation (The Diversity and Methods Courses)

Film is a powerful public pedagogy that presents images of different races and ethnicities. Very often this is how people learn about diversity; therefore, Cortes (2004) asserts that film is a multicultural educator. With this in mind, Tristan used popular films to help address the misconceptions that her students had of Black males.

Tristan Evans was the instructor for the two courses that were the Feature

Presentation or the main focus of the study. The first course was the Diversity course and according to the syllabus, the overall goal of the course was to, “support teacher candidates’ engagement in critical reflection around key issues facing our increasingly diverse student population” (Course Syllabus Document #2, 2007, p. 1). The second course was the English Methods course and according to the course syllabus this course, “ provides an introduction for prospective secondary English teachers into the basic issues, concepts, orientations, and processes that shape the teaching of English for diverse students in schools”(Course Syllabus Document #3, 2007, p. 1).

Course Objectives and Instructor Goals

I spoke with Tristan, a young, Black woman, many times during the Fall 2007 semester, and during our conversations her thinking, inspiration, motivation and objectives for using film as an instructional strategy were confirmed. Tristan and I are in the same graduate program, share similar research interests, and have taken several classes together. As a result, I was comfortable asking her if I could observe how she used film when she wanted to speak about race with future teachers. Tristan had planned to use film in her courses and added a few films when she heard about this study. I observed her teaching and planning for instruction and communicated with her often through email. The following comments from one of my interviews with Tristan revealed her theoretical orientation and inspiration for considering the use of film in both of her courses:

For starters I think culturally relevant pedagogy is really important. A lot of students have different learning styles, but sometimes...sometimes, sometimes, not always but sometimes these learning styles are associated with their home cultures. A lot of times it is associated with home cultures. So I think that it is real important for pre-service teachers to understand that it is very easy to generalize students like it is real important to understand their home culture and based upon

what you know about their home culture then try to make connections and make bridge connections with what's going on in the classroom. Something that is really, really important for me to convey to my students is that not all kids are the same. Often a lot of students enter class or even schools of Ed with misconceptions. For instance White kids are the same ...not even so much White kids are the same ...they think that Black kids are all the same or that Latino students are all the same so what is really important or what I hope they leave my class with an understanding that each kid is unique and different and there may be a lot of commonalities but there are also going to be a lot of differences and I think the key to being an effective teacher is understanding those differences as well as those similarities and creating lessons around those. So culturally relevant pedagogy I would say is a biggie for me (Initial Interview: Tristan Evans 8/23/07, p. 1).

Tristan's descriptions of her teaching philosophy reveal that she believes that in order to be a relevant teacher you should make connections between the student's home culture and the academic culture. She also believes that there are future teachers who have misconceptions about their future students and she hopes that her class will provide them with an understanding of how to adapt teaching and learning to meet the unique needs of each student. Tristan's approach to teaching is in alignment with the literature on culturally relevant teaching, which she said was a "biggie" for her (Delpit, 1995; Irvine, 2003; Ladson-Billings, 1999).

Movies as a Multicultural Educator

When I asked Tristan about her motivation for addressing diversity and other issues that are often considered controversial, she said that there has to be a place where students can ask the "taboo" questions. She believes it is important to have the opportunity to discuss things like race prior to going into a classroom and having interactions with students that could be harmful as a result of the future teachers' lack of awareness.

I feel like there has to be a venue where we can ask the questions that are taboo and you're not supposed to ask but you are thinking it. So for instance I had a

student who was really curious and said ‘Why are Black people so loud?’ That can be on its face really, really offensive but there needs to be, there has to be some place where a student can ask these questions because if they are not given the opportunity at some point they are going to get in the classroom and if they don’t know the truth and if they don’t understand well you are making generalizations or something they’ll end up going out in the real world and interacting with the kid and potentially hurting the kids. So there are some things that I am really uncomfortable with but I’d rather us deal with it or start to deal with it in my class than not and have student teacher go out and do something really, really silly that’s going to end up hurting one of their kids (Initial Interview: Tristan Evans August 27, 2007, p. 4).

Tristan’s own interests shaped her use of instructional strategies. Most notable, her view of visual media plays a role in her ideas about teaching. Describing herself as a visual person and “movie and media junkie she went on to explain how one film, in particular, inspired a conversation about the Middle East. The film allowed her to challenge some of the negative perceptions that she maintained about people from this part of the world.

I find that I learn so much from watching television, listening to music, watching movies, scouring the Internet, etc. I take in so many images and those images impact me. It’s through conversations, often, that I am made aware of how these images impact me. For instance, I know very little about the Middle East. What I hear, however, is often very negative. I hear about the Middle East when I watch the news or hear about the wars in Iraq or Afghanistan. I recently saw a movie about terrorists in the Middle East. I can’t think of the name but it features Jamie Foxx. Long of the short, from conversations with my husband about the images within the movie, I was able to further challenge some of my own misconceptions and really start to focus on where many of my assumptions came from. I’m not sure, honestly, if I would have had that conversation without seeing that movie images, however, is essential, in my own experience...For a person who has very little context or very little exposure to groups, movies provide a jumping off point (Tristan Evans, personal communication, November 9, 2007).

Tristan’s broad concept of literacy includes media like film, television and radio. She acknowledges that there are messages in this media that are consumed and not questioned. She set out to use film in both of her classes as an extension of literacy to

address issues of race, class and gender with her students.

So my conception of literacy is far broader than just reading and writing I mean my conception of literacy is based on like an interaction with words and symbols and all kinds of things, things that are going to broaden your understanding of the world around you ...that can happen not only with us reading articles and talking about it but it can also happen with them looking at movies, listening to songs...There is meaning to be taken from everything and I think especially for movies I think sometimes we are not even aware of the messages we're getting like on a daily basis like most people watch TV I'd imagine on a daily basis pretty regularly ...We just kind of accept it and move forward. So I think this is a really good time to take a form of media a form of literacy, which is a movie, and really have student dissect this and kind of tear it apart. Something that they might have just looked at and flipped through and not put much thought into it. (Initial Interview: Tristan Evans, August 23, 200, p. 4).

Misconceptions About Black Males

Tristan's objective for this part of the class was to clear up misconceptions that future teachers may have about different groups of people. She was particularly targeting White future teachers who may not be comfortable talking about issues of race especially dealing with Black males. She noted that her students were uncomfortable and indicated that they had questions and concerns and she wanted to use her course to deal with these misconceptions regarding violence and the fear of Black males. When I asked Tristan specifically about her objective for the classes where she used film, she said:

There are a lot of assumptions, misconceptions about anger and violence and a lot of apprehension around working with Black males. It is really important to explore these misconceptions because ultimately how you feel about him...It is really important for us to kinda get it out in the open and just deal with it or start to deal with it. This is a 15-week course and you can't deal with everything but I can at least bring it to your attention right. We can address some of the misconceptions and why these exist. But especially for Black males, it seems like something really, really important cause they are struggling academically and it is not based on a lack of intelligence.

...And to best help him you gotta put aside a lot of preconceptions. He is not going to attack you. He is probably not in a gang, probably not even seen a gun, probably never had any interactions with drugs or anything like that but these are the types of misconceptions that a lot of preservice teachers have that cause them

I think to back off of Black males. So when there are issues they jump to making assumptions and based on those assumptions they write them off. I think that is one thing that happens that causes some of the issues with little Black boys. (Initial Interview: Tristan Evans, August 23, 2007, p. 6).

Movies Make It Easier

Prior to the lessons using film, Tristan indicated that she believed that using film, as a strategy would help her have critical conversations with her students. She described popular culture as “sexy” and in other words, appealing and relevant to her students. She also believed that her students would relate more naturally to a movie than to a research article that presented the same scenario or concept. Tristan also felt that using film instructionally was a good match for her students who learn visually.

I think sometimes it is easier to see something and talk about it than it is to read it... Most of my students probably are more likely to watch a movie than to read a fifty page article so hopefully this will give us another opportunity to have these kinds of conversations but instead of over an article it will be over a movie (Initial Interview: Tristan Evans, August 23, 2007).

This is what folks are in to...I think it is really important to be in touch with pop culture and you know this is a good opportunity for kids to see also this is how I can incorporate this into my classes (Initial Interview: Tristan Evans, August 23, 2007, p. 9).

Oh I think film is fantastic because not everybody learns best by reading... A lot of them look at reading, I think as a chore. So I think that’s one reason why I like to use movies. It’s just a different outlet for motivating conversations that hopefully all of them are going to buy into or most of them. Also I just think movies are fantastic because I think there are so many messages that are ground up in movies.. So for me this is natural to include something like a movie into my course and I’m going to do another movie, two other movies, one “The Shadow of Hate” and another, “*American History X*” with Ed Norris. Its just fabulous conversation points and often they’ll raise issues that we don’t necessarily talk about in class. And its also really cool to see how different people see the movie differently the same way that you read stuff differently and points that maybe I never even thought of students are like “Did you see that? Did you hear that?” It is just interesting to see how they take what they are seeing and apply it to what we are reading or even their own real life experience. Sometimes it’s really different when you have a movie (Tristan Evans: Interview Transcript, August 28, 2007, p. 5).

Tristan Evans selected a different film for each class. Her desire to match the film with the course requirements was apparent in her comments. It was important to Tristan to have a student driven conversation about stereotypes. As such, her approach to the classroom discussions of the films allowed students to “discover” concepts and themes that pertained to stereotypes and Black males.

Tristan: The Diversity Course

Tristan was the instructor for the Diversity course. This section contains the data from this course, which includes course objectives, film choice, discussion style, and teacher reflections.

The following provides an overview of the goals for the Diversity course. Teacher candidates will:

- Reflect on and critique important dimensions of difference (including race, class, gender, ability, and sexuality) as intersecting social and economic systems of privilege and marginalization in the United States;
- Reflect on personal experiences with privilege and marginalization;
- Understand one’s own experience of difference in and out of the school and the implications for teaching all children;
- Reflect on the role that schools can and should play in the promotion of an egalitarian society; and
- Begin to consider how these understandings may impact one’s approach to teaching and the facilitation of a classroom community. (Course Syllabus Document #2, 2007, p. 1).

Tristan expressed a concern about the misconceptions that her future teachers had of Black males. One way she chose to address these misconceptions was by using *Boyz N the Hood* because John Singleton said that he made the movie to show people the lives of people that are often ignored. Because this class focused specifically on issues of diversity, Tristan didn't think that she had to use a film clip with a classroom context.

The following comment is about her film choice for the Diversity class:

I think it fits really nicely with the Diversity course because I feel like that movie was made specifically to address a lot of stereotypes that exist about Black men. I think in some ways it was made to express that sometimes there's just an angry Black man's syndrome I think a piece of which, John Singleton, the director, was to actually explain, like this may not always be the case 'cause you have Trey who is not the angry Black man not in the beginning anyway but he explains this is why some people behave this way, this is why some people think this way and he talks about that façade and all that good stuff. He addresses it so I thought that movie within the diversity course would be a fantastic movie to have some um really great conversations about the presentation of race, the presentation of gender the presentation of Blackness. I decided that, with the Diversity class specifically, I decided it doesn't have to take place within the context of school. So I thought it was more fitting (Tristan Evans: Interview Transcript, August 28, 2007, p. 2).

Student-Centered Inquiry

Tristan used Student Centered Inquiry, the use of exploration by questioning, as one of her instructional strategies in her classroom. Her Student Centered Inquiry (www.nas.edu) approach allowed students to discover answers to the scenarios presented in the films in a cooperative non-threatening fashion. This inquiry-based style is common in science classes (www.nas.edu) and Tristan's version of it is closely related to the shared inquiry method of discussion developed by The Great Books Foundation (www.greatbooks.org). The following comment explains how Tristan planned to position herself during the classroom discussion of *Boyz N the Hood* and Black male stereotypes.

She made a conscious decision to allow students to control the discussion.

Well I think what I'm planning on doing is having a couple of questions to start conversation but from there hopefully students will kind of take it and I can turn from someone who is kind of leading discussion to someone who is just more so mediating but I would really like them to kind of take this on. But that is how I structure all of the courses. Even when I have readings I will start off with one or two questions and they kind of take it from there. And what I may do actually is have students come in with a scene already prepared in their head that they want to discuss and maybe a question that goes along with that scene. So we are not going to get to everybody's scene. We have sixteen people in the class and the class is about an hour and a half (Tristan Evans: Interview Transcript, August 28, 2007, p. 6).

Strategies For Talking About Stereotypes

As Tristan planned for this class session she discussed her pedagogy and expectations for the students. In the following comment, she also addressed the adjustments she would make based upon the responses she had from students when she showed American History X earlier in the semester:

I wanted to give them a little more direction this time, so I have a list of questions for them. They are going to be asked about masculinity. I think their answers are going to be geared toward masculinity, male masculinity, specifically Black male masculinity...And what does that mean if Black characters or conceptions of Black masculinity are missing from what is considered to be normal... From there we are going to identify individuals who fit within those stereotypes and who don't or a Black male who embodies some of these stereotypes and some who don't, same for White males. We'll talk about that and then we are going to break into groups and look at the four main characters of the movie... Because each of them has attributes that both fit but are also outside of those stereotypes. And then we are going to talk about just how are these stereotypes, just bring it down to our kids. How do these stereotypes influence the way our kids behave and how do they influence the way that we see our kids, specifically Black males. Then we will talk about some scenes in the movie, because I do want to talk about the movie at the end of class, but I really want to focus on Black masculinity (DWA0025, p. 2).

During the session that Tristan entitled "*Fear*" she used *Boyz N the Hood* as the backdrop for her discussion on Black males. She assigned the viewing of the film in its

entirety as a homework assignment. Students were told to come to class prepared to discuss the film. She told the class, “We saw clearly in that movie that most people don’t embody all the stereotypes that exist around them, White, Black whatever you are. But often, what research is finding that when it comes to Black males, specifically, these stereotypes are alive and well” (DWA0026, p. 16).

Tristan divided the Diversity class into four groups and assigned a character from the film to each group. They were told to discuss how their character defied or embodied the stereotypes that the class identified as common and currently operating in society. The student responses to this activity are presented in Chapter V. Once the students reported their conclusions to the entire class Tristan asked them questions to facilitate more critical analysis of the film:

What was the purpose of this movie being made? Why do you think he (John Singleton) made this movie? Because clearly we have some contradictory Black characters here. None of them all embody all of these and in some way they defy the stereotypes. Why do you think this movie was made? (DWA0026 p. 11).

A Teacher Reflects

Tristan’s comments shared during an interview that took place right after this class are reflections as she evaluated her practice and they indicated an informal assessment of her students. Her critique of her own practice and her ability to make this process transparent demonstrated the metacognition that helps a teacher benefit from critical reflection:

A difference between this and when we showed *American History X*, I didn’t have the movie this time. I actually forgot the movie unfortunately. But I don’t feel we were at a loss. If anything I think our conversation was even more inspiring this time. I had questions for them. What was interesting was they were largely motivating the conversation. There were a lot of side conversations but they weren’t side conversations about what they did over the weekend. People were interested and intrigued about what we were talking about and their time to speak

was passed so they spoke to a neighbor about it...In the end I would have liked to wrap up. I felt that I was the one telling them that Black males were struggling and there are a lot of reasons for that. I really wanted them to come to that on their own. I really didn't have a bridge to that, but I really needed to close the class (DWA0028, p. 18).

During this interview Tristan pointed out that she didn't have the movie to show the class that session but she felt the conversation was still successful and inspiring. She also felt the constraints of time, which was probably created by the inquiry approach to discussing stereotypes.

Tristan Evans required the students to post comments and participate in Blackboard conversations online. The students were asked to write two movie critiques of *Boyz N the Hood*. One was modeled after a newspaper review and the other was to take the perspective of a middle class Black male. Finally, Tristan said that she felt that the movie served the purpose that she wanted it to, which was for the students to consider Black masculinity. She also wanted the students to consider how their, "stereotypes probably fit a lot of the Black boys that they are going to be interacting with but often we assume they do and that influences our interaction. I think they got that" (DWA0028, p. 20).

Tristan: The English Methods Course

This secondary English methods course is a required course for students who are planning to teach English on a secondary level. There were 16 students in the course and 11 of them agreed to participate in the study. The seven White female students constituted the majority of the participants.

Course objectives. The class focused on seven learning outcomes listed on the course syllabus and the following outcomes were germane to the study.

Students will demonstrate:

- their abilities to relate their personal perspectives with historical and current professional perspectives on what English is as a subject and what English teachers do;
- their awareness of differing attitudes and beliefs on selected issues in the teaching of literature, language, and writing-and of the type and quality of research and practitioner experience that supports particular views;
- their abilities to select/create designs for coherent lessons in English instruction, including identifying/selecting meaningful goals and objectives, selecting learner and context-appropriate content and materials, identifying and sequencing different learning activities to support scaffolded, coherent instruction, identifying assessment options to understand learner progress during instruction and achievement at the end of planned instruction, and identifying features of classroom management and organization that support planned instruction (Course Syllabus Document #3, p. 1).

Movie choice: a classroom context. In this course it was important to Tristan to use a film that showed scenes in a school and classroom and had a storyline that surrounded English, the subject that the students were being prepared to teach. The following comments indicate Tristan's reasons for selecting the film *Finding Forrester* for the English Methods course:

Originally I wanted to use *Boyz N the Hood* for both classes but one is an English

methods class and it just didn't seem to be as much of a natural fit for the course even though I want to look at conceptions of race specifically looking at conceptions of Black masculinity but I don't think that *Boyz N the Hood* fit as well with the overall agenda of the course so what I choose for 416 instead was *Finding Forrester* which I think is a fabulous movie that really touches on a lot of stereotypes. I think the main character, I think his name is Jamaal, I think in some ways he embraces, and embodies a lot of stereotypes, he demonstrates a lot of stereotypes but he defies them as well. Also there are a lot of references to school and he is actually in an English class and I just thought that was more of a fitting movie. I also like his relationship with the White man. So he is teaching the White man stuff. He's learning some stuff as well but I also thought it was just a fantastic contrast so I thought that for English methods class I chose *Finding Forrester* (DWA0021, p. 1).

Tristan selected *Finding Forrester* for several reasons. The film's English emphasis allowed most of the drama to be centered around a classroom and writing. The main character, a Black male teenager embodied many stereotypes and Tristan felt like her students were comfortable with the representation. She also believed the students would make a natural connection to the film because they could put themselves in the shoes of the English teacher in the movie.

Jamal, the Stereotypes and the Students

During the class Tristan asked the students to explain how the main character in the movie defied or embodied the stereotypes that exist in our society about Black males. She had planned to show a clip from the movie, however there were technical difficulties and students had to recall and then respond to several scenes in the film. *Finding Forrester* was not shown in class. Tristan's comments indicated that she felt like students were still able to learn something during the class discussion although having the clip would have helped because some of the students relied on distant memory of the film.

Tristan said:

Being able to get clips from the movie I think would have further enhanced it because for some of them I don't know when they watched the movie. For all I

knew they watched it a year ago. They remembered the movie. They'd seen it before so I am trying to talk about a specific scene and trying to talk about culturally relevant pedagogy and some remember and some don't. So I think that having that visual further enhances experience because not only are they just relying on their memory, they've got it right in front of them and we can unpack it together as opposed to what do you remember about it and let's have conversations about it based on your memory...Although there is some great information that can be obtained from a memory, what stood out to you about that scene and why? That's a different kind of conversation though. I wanted I was kind of focusing what I wanted them to get out of that conversation, I mean out of that scene so it could have been great if I had had that scene ready for them to view. (DW0034, p. 5)

Guided Inquiry

Tristan also asked her students to respond to questions on Blackboard and the student responses are included in Chapter V. The following questions inspired complex responses from the students:

(1) Do you feel that focusing on stereotypes around Black males, specifically, is unnecessary? (2) Would you be comfortable teaching in Jamal's initial school? Explain why or why not? (3) Do you think you would be an effective teacher with this population of students? Please be sure to define your conceptions about this population of students (OPMS, OPMFF).

Some Students Still "Turn Off"

Based upon the classroom discussions, Tristan did not think that her students had made the connections to the movie that she wanted. She had not read their electronic responses at the time of this interview so she became concerned that her class of future teachers would not be willing to get to know all of their students as individuals. First the students appeared to rely on generalizations and stereotypes to feel like they would be comfortable. Tristan said that she noticed several students who totally checked out of the

conversation and her explanation for this behavior is that when it comes to race it is easy to disengage. She said that the students were all willing to watch the film because they thought that the conversations would be about other topics, like the teacher's pedagogy (DWA0034, p. 5).

Unfortunately I feel like when it comes to issues around race even though we didn't focus on class and gender, I think especially around race, there are some people that are just automatically turned off so they can watch *Finding Forrester* and if they think they are watching it to learn about teaching or if they think they are watching it to learn about anything other than race or social class. Hard issues, they just automatically check out and I also thought it was kind of interesting because most of the students were talking about how they just think *Finding Forrester* was the best movie but yet when we try to have a conversation that stems from that movie about race some of them check out. I just think it was a response I mean I'm not saying the conversation is the best in the world. I 'm saying that I thought it was pretty engaging, the topic and the fact that they could check out over a topic like this suggests to me that they don't want to really deal with the issue. (DWA0034, p. 2).

A Teacher's Reflection: Better Next Time

While reflecting on the use of *Finding Forrester* in the Methods class, Tristan realized that she would have to make several improvements in order to achieve the desired responses from her students. First she noticed that although she was happy with the direction of the classroom discussion, she ran out of time before she was able to address some of the questions that would provide a connection to the film. She would have to watch her time and make sure that she got to those questions. Second, she would only use one movie instead of several and refer to that movie during the semester when it is relevant. This will give her more time to dissect the movie because one film can be used for several purposes (DWA0034, p. 6). Third, she would purposefully use Blackboard, an electronic messaging platform, to follow-up or extend important

conversations that start in class and allow students express their thoughts (Tristan Evans, Personal Communication, November 30, 2007).

Tristan used a student-centered approach during the discussions of stereotypes and Black males. She did not show movie clips in either of the two courses, however she referred to particular scenes in the movie. She selected the films for different reasons and it was important for the English Methods class to see a film that had a classroom context. She acknowledged that she ran out of time to really make all of the connections between the film and the future classrooms of her students. She did, however elicit complex, thoughtful responses to questions that she asked. These responses were posted online.

The Special Feature Jadelyn Lee (Professional Development Class)

The third instructor is considered the Special Feature of the study. She was willing to share some of her inspiration, motivation and lessons learned while using popular film with teachers.

Course and Instructor Objectives

Jadelyn Lee is the instructor for a special professional development course. She provided information on the demographics of the course participants and shared some of experiences that influenced her decision to use film to teach culturally relevant pedagogy. The course is part of a project that addressed one particular public high school's "need to provide teacher development for its math and science teachers and improve student academic achievement" (COEWS, p. 1). The goal of this course is to enhance school mathematics instruction and classroom management through culturally relevant instruction. This course provides support and strategies to teachers primarily from Africa and the Philippines who will teach in classrooms described as "majority minority"

(COEWS, p. 1).

Film Choice: Film From The Public Space

Jadelyn has used several films in her courses but at the time of the interview she was only using *Stand and Deliver* because it had a classroom context and it also demonstrated a culturally relevant math lesson. She was inspired by Geneva Gay (2000) to use popular film in addition to teaching videos. Her greatest success with this strategy was with experienced teachers. She said the following:

But I found using movies that are in the public space much more powerful and as they are watching I gave them this sheet that I sent you to fill out. I also showed it last spring to a secondary math methods class and they seemed to get as much but they didn't talk about it as much as the elementary people did and then this year I showed it at the High School for the program that we are doing here at University. Now there I was able to engage adult teachers that have been teaching for a number of years into the richest conversation so far. The students at the campus, they still seem to be inhibited to some degree and perhaps the movie was somewhat removed from them because they were probably born when it came out I don't know...but I find that maybe it was just the group dynamics of the class, it was mostly people of color (Jadelyn Lee Interview: October 5, 2007, DWA0029, p. 2).

Film To Encourage New Teachers

Jadelyn indicated that it was important to show a film that would make the students want to teach. This was something that she considered when she selected the film to use in her class. She considered using *Lean on Me* but she felt like the tone of the film was too angry. She said:

I just didn't see it as the kind of thing that I wanted White students to think was the norm because I don't think it is the norm and it could be in some areas. You don't want to scare them away from teaching. You want to encourage them to teach so at this point in time I have just been showing *Stand and Deliver* (Jadelyn Lee Interview: October 5, 2007, DWA0029, p. 2).

Film On The First Day: Jaime Models Culturally Relevant Lesson

Jadelyn uses the film on the first day to introduce her emphasis on culturally relevant instruction and to show her students Jaime Escalante as he demonstrates a culturally relevant math lesson. *Stand and Deliver* became a common experience that she was able to reference during the semester.

The first day of class they saw this movie. So they didn't really know that much about me. They didn't really know where I was going with this. But this class is called Culturally Responsive Teaching so we are dealing with this directly where as the other courses were math courses so they are probably going...Where is she going with this? But the discussion that followed and being able to use that as a backdrop throughout the course by saying remember when Jaime Escalante did this so when we are talking about Algebra or something like that we can refer back I can say "Remember the problem", and you have a context, a common understanding.

So In the movie if you recall, there is a problem about the gigolos and its an Algebra problem but it is culturally relevant and it got their attention because they were young adults so it got their attention. So today you know you have to be as savvy as that without being vulgar to try to get the attention of high school kids. And so they would probably think it was funny but yet they would be engaged (Jadelyn Lee Interview, October 5, 2007, DWA0029, p. 3).

Guided Inquiry For Social Justice

One of Jadelyn's goals for using this film was to reveal White privilege. Because she showed the film on the first day of class she felt it was necessary to let her students know exactly what she wanted them to think about. Jadelyn provided guidance to the students' reflections on *Stand and Deliver* with the following questions:

- What assumptions did Mr. Escalante's neighbor make about him when he accepted a teaching position?
- How is mathematics a doorkeeper to educational opportunity?
- What biases and assumptions did the teachers have about the students at

Garfield High?

- How did Mr. Escalante provide his students with human, social and cultural capital?
- Why do you believe students' scores at Garfield were questioned by ETS?
- Why did ETS send a Latino and African American male to Garfield High to question the students about the scores?
- What does one student's request for multiple math books tell you about student perceptions of academic success? (Course Document #4, Reflections).

The Benefit of Film Clips

One of the things that Jadelyn Lee learned from a student was the benefit of using film clips over the entire film. She found that using clips allowed her to use other films that may contain objectionable material but had scenes that could be shown in class. *Stand and Deliver* however, is a film that she felt was worth seeing all the way through and referring to the different scenes during the year. One of her students created a montage of movie clips for a project and this project made Jadelyn think of how she could use film clips to talk about issues of race.

She has used several movie clips to discuss issues of race. *Crash*, *Something New* and *A Time to Kill* all have scenes that demonstrate provocative racial situations. Jadelyn used a scene from *Crash* to initiate a discussion about Ebonics and a scene from *Something New* was used to talk about the experience of a Black woman in corporate America.

So what I was trying to do in that class even though I wasn't supposed to probably deal with this stuff...I didn't feel that they would probably get it anywhere else so I wanted them to see how racialized our country is and for them to understand

that... White privilege to them is such a norm that they don't really see it as White privilege. So they don't know some of the anxiety that kids might have...that people of color have (Jadelyn Lee Interview: October 5, 2007, DWA0029, p. 5).

Although Jadelyn showed scenes where math was being taught, she also focused on issues of equity and issues of access. She said that this strategy was not always well received. She was accused of focusing too much on diversity. However, in response to this criticism, she said, "But where are they going to get it from?" (Jadelyn Lee Interview, October 5, 2007, DWA0029, p. 6).

Summary

The data gathered from the instructors describes their motivation, inspiration, strategies and reflections on using film as a strategy for promoting conversations about issues of race, gender, culture and Black male masculinity. Different approaches were used to connect the viewing of the films with the objectives of the class.

Four major findings came from the instructor data: (1) Film was used and critiqued as a form of literature by Sarah Drewmore; (2) Film was considered a multicultural educator by Tristan Evans as she used the film primarily to reveal stereotypes and address the misconceptions that her students may have about Black males; (3) Jadelyn Lee used film to encourage new teachers and model culturally relevant math strategies and she also used it to reveal inequities and injustice (see Table 3).

Jadelyn, who teaches at a different university from Sarah and Tristan, had a broader approach to using film with her students than Tristan and Sarah. One of her objectives was to encourage her students to teach and therefore the tone of the movie was extremely important to her. The film that she used showed a teacher who eventually

experienced great success. This is very different from showing teachers in challenging situations that are not resolved in the space of the film and having students predict or presume the outcome or their response to the situation or problem. These outcomes may be very difficult for a future teacher to predict and resolve. This might discourage a new or pre-service teacher. It also creates a situation where the instructor has to support and guide students to critical responses.

All three instructors felt that film had very legitimate pedagogical possibilities. In other words, they agreed that film could be used to teach. They did not agree however, about whether the film should be shown in class in its entirety. Tristan and Sarah had their students watch the film on their own. The film titles were on their syllabus and the students had to see the film anytime during the semester prior to the session where it was being used. On the other hand Jadelyn showed *Stand and Deliver* on the first day and it served as a model of good teaching, a reference point that she referred back to during the semester, and a discussion starter to help address issues of race and equity, in addition to a way to encourage her students to want to teach.

Sarah was the only instructor to point out to the students the similarity between written text and visual text. All three instructors referred to lessons, themes, plots, characters and other elements that film has in common with novels and stories. Only Sarah purposefully guided her students through a critical evaluation of the film in the same way that they analyzed novels and other print text created for adolescents who were the focus of the literature course.

Tristan was the only instructor that taught an entire lesson without showing the film or a film clip in class. This was not her original plan but she conducted an inquiry-

based discussion about stereotypes based upon the students' memory of an outside viewing of the films *Finding Forrester* and *Boyz N the Hood*. She was also unique in this student –centered approach to discussion of issues of race.

The rich data from Tristan Evans resulted from her willingness to share her personal and professional reflections of her teaching experience during the fall semester. All of the instructors in the study indicated that personal reflection on their practice is ongoing and they have made adjustments to their approach to using film with students based upon the students' responses to it. Even though all three instructors appear to be very reflective and flexible and open to new instructional approaches, only Tristan had the opportunity to allow her practice to evolve during the study. She made changes that she felt would improve student responses. She assigned more carefully and purposefully designed questions when she did not get the responses or achieved the connection to the film that she expected. She allowed students to respond electronically when their in class responses did not demonstrate personal connections to the film. The online responses were more thoughtful however the students were still able to avoid connecting themselves and their future teaching practice to the movie scenarios.

The following chapter contains the findings from the student-generated data.

Chapter V

Results: Students

The purpose of the study was to observe how film was being used to inspire conversations about Black masculinities and the lived experiences of Black males; therefore, it was important to frame the perceptions that the student participants had of Black males. A survey was given to all of the student participants and a focus group provided additional information through initial impressions of photos of Black males. The results of these activities are presented in this section.

This chapter is divided into two major sections; Part I: The Preview Section describes the findings associated with the Adolescent Literature Course where I was participant-observer. The data from the Adolescent Literature course informs the second phase of the study. Part II: The Feature Presentation Section includes two courses: the Diversity Course; and the English Methods Course. Instructor, Tristan Evans, taught these two courses. The findings of each will be reported separately in this section. This two phase qualitative study incorporated three groups of students who plan to become teachers. The first phase of the study, including one group of students, informed the second phase of the study which included two groups. I was a participant observer during the first phase of the study and lessons learned during the first phase formulated the research processes that occurred with the second and third groups.

The first course on literacy materials for adolescents served as the preview of the study. According to the syllabus, “This course provides an introduction to materials written for young adults and emphasizes literary as well as sociopolitical approaches to texts” (Adolescent Literature Syllabus Document 1). The findings from the participants

of this course, however, are valuable and have implications for teacher preparation. As such, they are included in this analysis.

The second course was a Diversity course; a required course designed to expose future teachers to issues of diversity that impact teaching and learning. According to the course syllabus, “The overall goal of the course is to support teacher candidates’ engagement in critical reflection around key issues facing our increasingly diverse student population” (Diversity Course Syllabus Document, 2007).

The third course, which is also part of the second phase of the study, was a secondary English methods and materials course designed to provide prospective teachers with exposure to concepts and processes that shape teaching and learning English. According to this syllabus document, one of the many learning outcomes for the course is that students will demonstrate, “their awareness of differing attitudes and beliefs on selected issues in the teaching of literature, language, and writing” (English Methods Syllabus Document). All three of these course descriptions indicated that one of the objectives was to incorporate issues of diversity. However, the methods class infers this by that using language like “context-appropriate” and “different perspectives and orientations.”

Table 3 shows a visual depiction of the “Cast” members and provides demographics of the members of each class in the two phase study. The following table shows the three courses: Adolescent Literature; the Diversity; and the English Methods. Each course is delineated by race, gender, and number of participants enrolled.

Table 3

Meet the Cast

<i>Preview</i>	<i>Feature Presentation</i>	
Adolescent Literature Course	Diversity Course	English Methods Course
<i>Total 30 participants</i> 13 White females 5 White males 4 Asian Females 1 Black Male 2 Hispanic females 1 Hispanic male 4 Black females	<i>Total class 16</i> 1 Asian female 3 White males 9 White females 1 Black female 1 Hispanic female 1 Biracial female 1 Black female <i>Study Participants (Total 11)</i> 1 Asian female 1 Hispanic female 1 Black female 1 White male 7 White females	<i>Total class 24</i> 1 Asian female 6 White males 2 Black females 1 Black male 13 White females 1 Egyptian male <i>Study Participants:(Total 17)</i> 1 Egyptian male 2 Black females 6 White males 1 Asian female 1 Black male 6 White females

The study of the preview class was conducted towards the end of the spring semester and the activities in diversity and methods classes were observed at the beginning of fall semester. The preview class had established a rapport with the instructor and classroom discussions reflected the establishment of a safe place for critical reflection about race (Howard, 2003).

Research Question 2 follows providing the findings for responses of student participants.

What responses emerge from the cohorts of teachers including the (White Female Future Teachers) WFFTs when popular film is used to specifically provide opportunities to discuss the lived experiences, stereotypes and perceptions of Black males?

Future Teacher's Perceptions About Black Males

The Survey

At the beginning of the study a survey was given to all student participants in an effort to gather information on their perceptions of Black males. I developed this survey to assist me in gathering baseline data from the future teachers who participated in this study. I formed questions from the research of several scholars in the area of culturally relevant pedagogy, multicultural education and sociology (Dance, 2002; Howard 1999; Kunjufu, 2002; Ladson-Billings, 1994; Tatum, 2003). The survey was originally 50 questions that I narrowed down to 35 questions to ease the administration and eliminate redundancy. I employed a Likert- like scale for the student responses, which ranged from strongly disagree to strongly agree.

The analysis of the survey results indicated that 6 of the 35 questions contain varied responses, unanticipated responses or many responses that indicated 3, which was the “not sure” response on the answer scale. The discussion of responses to these 6 survey items helps illustrate the perceptions that these students had of Black males and Black masculinities prior to the study. In the following section I will report the responses to 6 of the questions that were closely associated with the study. The questions are numbered to correspond with the original survey, which is shown in Appendix A.

Question 1: Most of what I know about Black males comes from television and movies. According to the survey data, 13 of the 21 or 62% of the White females disagreed with this statement. This finding is not consistent with the expectation of the instructors who believed that the majority of their White students learn about people of color from the media. Although the research also supports this assumption (Cortes, 2000; Dance,

2002), the majority of the White females in this study claimed that at least some part of what they know about Black males comes from a source other than the movies or television. Based upon observations, one explanation for this response is that these future teachers were concerned about being perceived as not being politically correct and therefore not being suitable as teachers. Perhaps these students have not been convinced that they are learning from movies and television and therefore have not acknowledged learning about Black men through the societal curriculum (Cortes, 2000).

Question 2: I am prepared to teach Black Males. Only 1 White female disagreed with the statement, 52 % of the White females agreed with this statement and 38% checked “Not Sure”. The one future teacher that admitted that she was not prepared may realize that she doesn’t have the strategies or the experiences needed to allow her to work successfully with or be comfortable with young Black men. These findings may also indicate that these teachers lack cultural awareness, and may not know how important culturally responsive instruction is when teaching Black males. They may describe themselves as prepared to teach because they don’t know what they don’t know (Cortes, 2000; Gay, 2000; Hammerness, K., Darling-Hammond, L., Bransford, J., Berliner, D., Cochran-Smith, M., McDonald, M. et al. 2005 Howard, 2003; Ladson-Billings, 1999).

Question 3: I would teach a Black male student the same way that I would teach any other student. Seventy six percent of the White females responding to the survey strongly agreed with this statement and 24% agree with it. Again this response could indicate a lack of preparedness and a belief that all students learn the same way regardless of sociocultural context or experiences or learning styles (Gay, 2000; Howard, 2003). These responses also indicate a need for the development of cultural critical

consciousness (Gay & Kirkland, 2003).

Question 9: What I do in the classroom could lead to the low performance of Black male students. The responses to this question were distributed throughout the Likert scale. Thirty-three percent of the White females that responded disagreed with the statement and 28.5% agreed, and 9.5% are not sure. Perhaps this question was not clear enough for the students to predict the correct response. However, the students that disagreed also may benefit from learning the historical, social and emotional context for the current achievement gap. One of the goals of teacher preparation is to help the future teacher to understand the impact and influence they have on students and achievement (Gay, 2000; Ladson-Billings, 1999; Villegas & Lucas, 2002).

Question 20: My racial identity has nothing to do with my ability to teach. The responses to this question may have changed if it read “My racial identity has nothing to do with my ability to teach young Black men”. Thirty three percent of the White females strongly agreed with this statement. Again this response may indicate a lack of cultural awareness and inability to see any connection between a racial identity and a culturally responsive pedagogy. Perhaps the respondents interpreted the question to mean that you can teach no matter what race or ethnicity you are. I guess the better question is will anyone learn if you don’t recognize that there is a potential for the diversity in the classroom to require a more customized approach to teaching (Banks, 1996).

Question 24: I am not prejudiced. This was such a straightforward question and I did not expect anyone to say that they were prejudiced because of the negative connotation of the word prejudiced. Even though 57% of the White females agreed that they are not prejudiced 23.8% are not sure. This is a difficult concept to discuss in a class

that frowns on prejudice, injustice and stereotypes. I wonder what the women that voted “not sure” need in order to determine if they are prejudiced. Perhaps this finding indicates the need for guided opportunities to discuss issues of race (Ladson-Billings, 1999; Villegas & Lucas, 2002).

Student Responses to the Survey

The following comments are verbatim responses to the perceptions survey. There were students who indicated concern that the survey was too general and could not reveal their perceptions. One student only completed half of the survey and scribbled, “Too vague! Are you looking for our perceptions?” (L21wm).

Lisa, a student in the methods class pointed out that she was actually embarrassed about some of her feelings and perceptions about Black males. She said that she knows that as someone who is supposed to be getting ready to teach that some of the things that she is feeling and thinking are not politically correct or acceptable. She also said that she might be more truthful if she could respond electronically from the comfort of her home.

Pat, a White female student from the methods class said that the perceptions tool did more harm than good. When the researcher asked her to clarify her comment she said, “There were things on that survey that I had never heard of and now they are stuck in my mind and it would be better if I had never heard of those things.”

Some students’ responses to the survey may indicate a discomfort with the subject matter. More than one student indicated a preference for electronic versions of the survey. This could also indicate some discomfort with the issues of race, stereotypes and perceptions of Black males and a desire for perceived anonymity as well as an indication of the preference of students of this age to respond by the use of technology.

The Focus Group

The focus group had representatives from all three classes. There were five members that participated in the activity that provided an opportunity for them to reveal some of their perceptions of Black males. They were asked to respond to random selected pictures of Black boys, adolescents and young men. The images were of Black males in a variety of settings and a variety of contexts and the members of the focus group were asked to:

- Tell me about the male in the picture; and
- Tell me what they would be concerned about if this person was in their classroom.

The members were required to formulate some of their perceptions in a transparent way (Kleinfeld, 1992) as they tried to provide descriptive information based upon what they saw in the photo. Not one of the focus group members appeared to have a problem with doing this activity. They all had very fluent responses and used politically correct terminology; however, one theme emerged from all of the responses. Each member indicated that they would be concerned about the lack of the child's ability to focus. They also acknowledged that they had several stereotypical perceptions. The following comments from the different focus group members are listed together and create a composite comment that illustrates this theme. In spite of the fact that they responded to different pictures of Black males, the theme of concern for the child's ability to focus is consistent. The following verbatim text offers the responses from study participants:

He's obviously adventurous and comical. Based on his clothing and the setting, which seems to be some kind of foliage, I would guess that their class level would

be middle class. They coordinate very well and they seem to be dressed well. I would be concerned about normal age related activity like attention span or energy level and how to get that guided correctly in the classroom with structure, Just a generalized curiosity about whether or not the child would have a learning disability- *Sam* (fgvtwf 1)

One of them is wearing a hat and how do I feel about hats in the classroom? I said maybe they'd be boisterous because most little boys are...or little kids in general tend to be boisterous. -*Roxy* (fgvtwf 2)

He seems like he's happy to be there. Excited about things and uh...I'd be again like other people here, I'd be concerned that he'd be a bit too lively just because kids at that age are busting with energy.-*Tommy* (fgvtwm 3)

Um...and he has glasses, so I kind of assumed he'd be more of an intellectual but that was also the way he was looking at the camera, not just him having glasses. I would be concerned of him being maybe too soft-spoken because he has his mouth closed in the picture, not really expressing much emotion and I would want to try to get him engaged in the classroom. These kids I assumed were lower, middle class based on their clothes. How the clothes fit, they seemed to be a little...a few sizes too big. Also they have strong overbites, also the way they're grabbing at the paper I assumed they might be a little more rambunctious. And that would be something that I would be concerned about in the classroom especially if I had both of these boys and they were sitting anywhere near each other. -*Blue* (fgvtwf 4)

I just thought he looked a little goofy and that he kind of loses focus quickly because he's not really looking directly in the camera. He is kind of off to the side a little bit. And I think in the classroom he would be more of the ...goofy class clown type student that you have who doesn't really focus on the curriculum at hand but more on what's going on in the classroom with what other students are doing, trying to get their attention. I don't really think that he's rebellious as much as he just likes the attention. He is not going to be disrespectful to the teacher but he might be a little more attention grabbing than the other kids. Like I said he might be a little ...He loses focus a little too quickly, maybe focusing on the other students. I would try to get to know him through what he gives me as homework assignments, like get to know him through his work as well as through meeting his parents...And find something that he can focus on, say a favorite sport or a game or something like that to kind of incorporate him into the class so that he can kind of tie the two things together and maybe help him focus on what I'm teaching. ---*Kay* (fgvtwf 5).

This composite comment was included because it appears to reveal an unwarranted, impossible to substantiate, concern for the lack of focus of the Black boys

that were in the pictures. When the individual comments are read together they create a commentary that has implications for the teaching and learning experience of a young Black boy. Even though each focus group member was describing a different picture of a Black boy, their comments blend together almost seamlessly and demonstrate the need for more awareness of the importance of getting to know students before assumptions are made about their academic abilities. Each focus group member was willing to make assumptions about the boys in their pictures. Not one member resisted the activity or said that they did not have enough information to predict what these boys would be like in their classroom.

During the descriptions of the boys and the discussion that took place in response to the descriptions, only one of the members described their picture by mentioning the race of the boy/boys pictured. Race was not part of the discussion; however several comments about social class were mentioned during the focus group meeting (fgvt 10/15/07). This is significant because they knew that the research was about Black males and they knew that this activity was to assist me in assessing their perceptions of Black males yet they did not engage in any discussion that mentioned race. Race was like the drunk cousin at a wedding. The one that everyone sees and has an opinion about but they pretend that the person is not there.

The fact that race was not part of the discussion is also significant because race was currently being discussed in all three courses involved in the study. Perhaps this is consistent with the kind of silence that Gay and Kirkland (2003) found was a way for White future teachers to avoid discussions of race.

Part I: The Preview

“In their environment they barely have time to be children...” (LDA 21 wf).

The student discussions, written reflections, online postings and other computer-mediated communications (Merriam, 1998) provide a variety of responses to the films used in the study. The student participants responded to the use of film as an instructional strategy in general and to the specific films used in the courses. Several categories of responses emerged from the data (Merriam, 1998). It is important to note that online postings provided opportunities for students to continue conversations outside of class. In Part I, the findings from the Adolescent Literature class reveal students' comments and responses in four areas (1) stereotypes, (2) pedagogy and messages, (3) literary and cinematic critic, and (4) “Not Like Me.” The following comment crossed over several of the above categories and represents the kind of critical responses evident in the data from the preview class.

Campbell's initial observation was that the movie, *Boyz N the Hood* was “exceptionally powerful in its portrayal of Black males and the stereotypes that determine societal perceptions of them”. She identifies the themes of violence, drug abuse, sexual relations and immense social and personal conflict and says that *Boyz N the Hood* “provides an insight into the oppression that occurs in inner-city schools and is a great resource for teachers who have students in similar environments” (LDA 15 wf).

Although her initial comments are positive, she comments on the “ridiculous amount of stereotypes and labels” and she also felt that the conflicts seem overdone. Campbell, a White female, warns, “If looked at the wrong way, this movie could exploit an already marginalized group, and there would be an issue if students tried to model

their behavior after any of the characters in the story. I had some issues with the message the movie was making about Black culture” (LDA 15 wf).

“...Hydraulic cars, drive bys, robberies, 40 ouncers, teenage pregnancy and the list goes on” (LDA 21 wf).

Stereotypes

Many of the student comments and responses from the preview class indicated a concern with stereotypes and representations in the films used in the study. There were concerns that negative images would perpetuate stereotypes. One student wrote, “I understand how this movie can be used to break stereotypes, but could it also induce them?” These observations and concerns about stereotypes are characterized by the following comments. Andrew, a White male student wrote:

Does this movie help or hurt the perception of African Americans? If viewed as a call to action and an expose on racism and discrimination, I can see it helping. On the other hand, this movie can be interpreted differently by many. Some may see this movie and assume that all African American people act the same (LDA 9 wm).

Andrew brings up an important issue regarding using film to learn about other cultures. His concern may indicate the need to encourage students to consider the source and intent of the messages in the movies that are shown instructionally. According to Kellner and Share (2005), one of the core concepts of media literacy is that “Media messages are constructed using creative language with its own rules” (p. 374). Media literacy would reinforce the fact that films are not reality and when analyzing them for educational purposes students should be reminded that the messages in movies are highly constructed from a set of signs and symbols.

Aaron, another White male student felt that many of the stereotypes in the film

were “smashed.” He wrote:

The relationship between Tre and his father is a prime example. It goes against the stereotype that young Black men never have a supportive father in their lives and is just as strong and loving as any White father-son relationship portrayed on film. The film acknowledges that a lack of fatherly support is a problem in the Black community but makes it clear that this can’t be universally applied to every individual.”

The above comment indicates that Aaron understood the director’s intended message for his viewers. An established stereotype regarding Black father and son relationships is challenged by the strong presence of Furious in Tre’s life. This is consistent with the literature that describes film as a multicultural educator (Cortes, 2004).

Conversely, the same student said that he also found situations in the movie that reinforced stereotypes. He was concerned that the portrayal of the White female teacher in the beginning of the movie was “clichéd” (LDA 18 wm).

Brenda, a Black female, makes a comment that also crosses categories as she acknowledges stereotypical images and not having a lot of information about the “Black urban neighborhood.”

Boyz N the Hood presents stereotypical images and scenes from the lower class Black neighborhood. Without knowing an extensive amount about what occurs in the Black urban neighborhood, I gathered from this movie that it is a very rough, drug-infested, and gun violent place (LDA 16 bf).

Cinematic and Dramatic Critique

Several students commented on the quality of the film from a cinematic and dramatic perspective. They were required to identify specific scenes that they wanted to discuss and passages of dialogue that stood out in their minds.

Amanda included the music that was playing in the background when she

described the scene that she wanted to discuss in class. She said that she watched the movie more critically after being in a class about “reading movies”. As a result, in addition to noticing color, sound, dress and speech, she noticed music in the background that provided another layer of meaning. The lyrics contributed to her understanding of the scene when Tre sees his friends being taken away by a policeman for stealing.

Their mom is upset, but it seems like she almost expected this to happen but significantly, in the background, music is playing, “Ooh child things are going to get easier. Ooh child things are going to get brighter” and Tre exchanges a very powerful glance. No words are spoken but there is a deeper understanding that somehow things have to get better and move forward (LDA 17 wf).

Many student participants wrote comments about the director’s choices and the stylized way the story was told. Joseph’s critique covered several of the director’s decisions that annoyed him. He felt like the actors looked too old to play high school students and that the speeches that Furious made to the community seemed contrived even though the message was good. In Joseph’s critique he acknowledges that the movie brings up important issues but he thought the characters were shallow(LDA 22 hm).

In addition to the above comments, Jasmine, a Black female student really enjoyed the “philosophizing moments”. She provides several examples where the film and the director inform the viewers. This is consistent with the literature that supports the use of film as a teaching and learning tool

Tre’s friends actually gave Dooky and possibly even some uninformed viewers, actual information about AIDS. When they drove into Crenshaw to hang out on the street, they started a long conversation about God and the treatment of women. Even the very beginning of the movie, with statistics and a stop sign on screen over the sound of gunshots, started to make us think about how the characters were more than just thugs (LDA 5 bf).

There were several responses that expressed concern for the safety of the

characters and the quality of life they represented. This comment from Angela indicates a concern about the violence portrayed. She describes the movie as emotional which could indicate a connection to the story and the characters. Her concern for the safety of the characters is also evidence of a connection and may be an example of the film's ability to provide a vicarious experience for the student (Klienfeld, 1992).

When viewing this movie, it is very easy to forget that these boys are still in high school; their violent actions make them seem much older. Even when they are only ten years old, these kids barely flinch when they see a dead body. None of them seemed concerned about the constant presence of helicopters with searchlights. In their environment they barely have time to be children (LDA 21 wf).

Bob was very frustrated by the background noise in the movie. He wrote:

The sirens and helicopters were making a lot of noise and distracting from the dialogue in the film. I realize this was a choice made by the director to add a sense of realism, but the excessive amount of noise made this film sometimes frustrating to watch. (LDA 11)

Not Like Me

Many of the students acknowledged different experiences from the characters in the film. Racial differences are mentioned rarely, but may be implied in the student comments about the socioeconomic and situational differences between them and the characters. Ashley wrote:

I feel like I have lived such a sheltered little, middle class life where I have not really been exposed to life in the "hood" or anything remotely like it. This kind of thing is overwhelming to me and makes me feel so small and insignificant. What do you do about violence, racism, poverty, drugs, and lost lives? There is so much to think about and it makes me feel so overwhelmed and insignificant (LDA 1 wf).

Ashley's concerns and feelings of being overwhelmed appear to illustrate the need for exposure and preparation for cultural and socioeconomic diversity. This comment also illustrates the possibility that the future teaching force, which will be

majority White women, could walk into diverse classrooms without having authentic experiences in pluralistic situations.

Jasmine wrote that she never lived in South Central LA so “ I don’t have much to relate it to. Her comments illustrate her inability to see any of the universal “truths’, issues or themes the director intended to illustrate through the film. Jasmine, a Black female, also demonstrates that she is not connecting to the film solely based upon sharing race perhaps she feels like she has to have a similar socioeconomic status and familiarity with the day to day experiences to find the film relevant (LDA 5 bf).

The following response from Carol, a White female appears to judge and evaluate the characters when she stated:

I was shocked at the level of profanity, especially coming from young children. It was so profoundly disappointing, so upsetting; to see the kind of lives those kids were living.... The most interesting scene in this movie for me was the dialogue between the recruiter and the boy with a child. It was amazing to see his face when the recruiter asked him what he wanted to major in, and he has to pause. I didn’t know what I wanted to do with the rest of my life for sure, but I’ve always had educational goals. Seeing a kid who didn’t have solid expectations was really sad. Just really, really, sad (LDA 10 wf).

Carol’s evaluative comments seem very judgmental. She demonstrates how a teacher can evaluate a student based upon their value system and previous experiences and not the values, culture and experiences of the student. Perhaps further discussion of this response will point out to Carol some of the reasons why an unwed young Black man may not have what she defines “solid expectations” for his life. This could lead into a discussion of systemic racism, tracking and academic inequity (Oakes, 1985). Susan, an Asian female student that the film made her realize that understanding where her students came from would help her to relate to them and then help them relate to that she

was teaching in class, She also said, “I realized that I will have all types of students in my classroom and I should never assume their lives at home are easy (LDA6af)”.

This statement infers that she believes she is different than these characters and that she would have to develop some empathy in order to teach them effectively. Susan’s desire to become a bridge between student home life and academic requirements is characteristic of a culturally responsive teacher (Gay, 2000).

Alex, a White male student could not imagine life in the environment depicted in the film. He felt that the depiction of danger and the way stereotypes were handled were significant aspects of the film and he wrote the following response:

It’s hard for me to imagine growing up in an environment much different from the quiet suburb I was raised in, but this film gave me some insight. As bothered as I was by the looming threat of violence in a movie, it’s hard to grasp that many people live with that as their reality (LDA 18 wm).

Alex’s comment demonstrates the importance of creating situations and opportunities for future teachers to experience environments and situations that are different than where they grew up and attended school. A lack of experience with diversity may cause these new teachers to teach the way they have been taught even though the circumstances will probably be different. These future teachers are also entering the profession with values and beliefs that have been shaped by their own experiences. As a result, the unique educational needs of some students are not being met (Dance, 2002; Delpit, 1995; Irvine, 2003; Howard, 1999).

Sarah, a White female student wrote the following response after viewing a clip from the film:

My biggest problem was looking at race. I as a White woman was brought up thinking everyone is the same, regardless of race, so seeing people base power on racism was incomprehensible to me. I apparently have power I don’t want, and I

have no idea what to do with that. (LVG 1 wf)

This comment is consistent with Howard's (1999) *White Identity Orientations*. Sarah also appears to be a student who is just beginning to acknowledge White privilege after being raised to think everyone is the same. She has some aspects of both the Fundamentalist and Integrationist as described by Howard who said, "Some well-meaning fundamentalist Whites may be emotionally committed to a belief in colorblindness, which allows them to deny and avoid differences (pp. 101)." However the confusion that she expressed in this comment is also an aspect of the Integrationist who is just beginning to question White privilege but have not "grasped the systemic and institutional nature of social inequality (pp.103)." Sarah appears confused by the power that she has as a White woman and might be attempting to distance herself from the racism represented in the film.

Delpit (1995) also addresses this phenomena when she said, "When we teach across boundaries of race, class and gender, indeed when we teach at all we must recognize and overcome the power differential, the stereotypes and other barriers which prevent us from seeing each other (pp. 134)." As such, one of the roles of teacher preparation programs in this blossoming multicultural society is to provide the opportunities for future teachers to see and identify stereotypes, power differentials and other barriers to teaching.

Pedagogy, Themes, Messages

Several students mentioned the presence of strong themes in the movie. The themes of peer pressure, the impact of a role model on an adolescent, sexuality, police brutality, violence, personal motivation, gender roles, racial uplift and community are

mentioned in some of the student responses. Students also point out the messages that are presented to the viewer and the conversations that could be facilitated by this film.

Campbell wrote, “I like the culture and stereotype discussions that could be facilitated, but I would worry about violence...I would make sure my students were analyzing the character development, socioeconomic status, and personal motivation on plot development” (LDA 15 wf).

The themes presented throughout the movie made a strong impression on Connie, a White female student. Connie wrote about the positive impact that Furious , Tre’s father, had on Tre’s life. She also noted the different morals and values that Tre had from his friends (LDA 20wf).

Angela felt that the movie’s violence and profanity helped the film address the problem of urban violence. She also noted that *Boys N the Hood* looks at the political effects of violence on the entire community (LDA21wf).

Angela’s comment supports the belief that film teaches viewers and provides information about things that they have not experienced. It also demonstrates that at least one viewer heard the voice and the concerns of a community through the characters of *Boys N the Hood*.

Andrew handwrote an additional comment on his reflection assignment that summarized what he felt was the important lesson from the film. He said, “The biggest thing here, I feel, is that we must separate the message from the style it is presented in. People may react strongly to this movie because it is over dramatized; however, these are real issues we must consider” (LDA9wm). This comment acknowledges that students can and do respond to movies on more than one level. He is stressing a type of media literacy

when he discusses the importance of understanding the need to separate message from style.

The Black female students in the class were the only students to respond specifically to the portrayal of women in the film. Several students mentioned gender roles as a theme but only the Black female students spoke specifically about how the Black women were portrayed. Vanessa, a Black female, said:

While I praise the message of racial uplift within the community, I question who the racial uplift is for. The images of women in the film are not the most flattering. The most visible woman, Brenda, is loud, foul-mouthed, and showed favoritism to Ricky over Doughboy. Other women in the movie have had children out of wedlock. Brandy sets aside her morals and has sex with Tre. The only issue addressed with regard to the better treatment of women is derogatory language, which clearly isn't enough (LDA14bf).

Vanessa uses a stance that was not expressed by anyone else in the class. Her comments are from a Black woman's perspective. I found this comment significant because even though the director has been celebrated for his effort to uplift Black males and tell their stories, he has left Vanessa feeling misrepresented by one-dimensional female characters. This also illuminates the importance of students and teachers seeing themselves in the text that is used instructionally. It emphasizes the importance of using a variety of film texts that reflect and portray different groups in both authentic and flawed ways. All of these representations have the potential to inspire conversation.

Campbell indicated that this film could be a resource for teachers. She wrote:

"The movie is full of violent action, drug abuse, sexual relations and immense social versus personal conflict. It provides an insight into the oppression that occurs in inner-city schools and is a great resource for teachers who have students in similar environments (LDA15wf).

Other students mention how this film could be used in conjunction with other

texts with young adults because of the relevant themes. Aaron mentioned other films and novels with similar themes when he said:

This film is a powerful morality drama about the life of an African American family in the early 90's in South Central Los Angeles. I thought that it was very well done, and it had many themes that can be related to adolescent life. First of all, it is part "coming of age" of the main character Tre; it also incorporates friend and family bonds, trust, father as role model, etc. These are all pertinent issues for adolescents to study, and I think this film would be a great teaching tool in conjunction with other texts, including other digital media texts such as Spike Lee's *School Daze*, *Do The Right Thing*, and *Malcolm X*. All of these films deal with racism, sexism, and overall identity. They would be useful when reading such texts as *Autobiography of Malcolm X*, Wright's *Native Son*, Baldwin's *Go Tell it on the Mountain*, etc. These films provide a modern and engaging perspective from the successful and respected filmmakers (LDA2wm).

At the end of the movie Doughboy makes the following statement, "Either they don't know, don't show, or don't care about what's goin' on in the hood." Several of the student comments mention this quote and point out its significance. For example, Brenda, a Hispanic female, comments on the fact that news media does not accurately portray Black life, Black struggles or successes. This one statement at the end of the film appears to get viewers to begin thinking more critically about the role of media in society. Brenda even suggests that the media plays a part in perpetuating the violence that exists in some of the Black neighborhoods (LDA16bf).

Black Masculinities

When students from this course were asked directly about what they learned about Black masculinities from the film, very few students saw validity in the concept of Black masculinity. One White male student posited that the film would be the same if White boys played the part. He didn't feel like there was anything inherently different about being a Black male and that all of the experiences illustrated in the film were universal

experiences. Additionally, four of the 20 viewing guides that were collected had the word “Black” crossed out leaving just “masculinity”. This appeared to indicate their belief that there are no conceptions of masculinity that are inherently Black. This also could be interpreted as an attempt to say that everyone is the same or that it is presumptuous to think that the Black experience is so unique that there is a way of being a Black male that is different from any other race. Furthermore, Sylvia, a Black female student wrote:

I have grown up very close to (an urban area); therefore, the men portrayed in this movie are very real to me. I don’t think the issue being brought up is a racial issue, I think it is a human issue; a group of men struggling to define themselves (LVG16bf).

It is significant that Sylvia, who is very familiar with the experiences portrayed in the film, sees the issues as human issues and not racial issues. Perhaps this is her attempt at raising the level of concern regarding these issues. This may be her way of saying that they are basic issues that should be important to everyone. Sylvia’s statement also indicates her ability to see herself as part of a community of Black people.

Sylvia also took issue with the title of the film. She said that the film should not have “Boyz” in the title. Joseph, a Hispanic male student wrote about Sylvia’s comment in his reflections on the classroom discussion:

(She) felt that the use of the word “boys” as opposed to “men” was offensive when applied to Black men. I, on the other hand, felt that the movie was about boys growing up, not “men” growing up, and the use of the word “men” would not fit (LDA22hm).

This difference in opinion about the use of “Boyz” in the title appears to illustrate how prior experiences influence how a viewer responds to aspects of the film. Sylvia, a Black female probably brings to this analysis the understanding of the history of oppression of Black men. She may have been raised to believe that when you call a grown man a boy

that you have insulted him.

Antonia, a White female, identified two of the scenes that she believed demonstrated some of the issues of Black men. She mentioned that the scene where Tre felt pressured to make up stories having sex displayed some of the pressure that men experience in this world. She said that if this scene were to be discussed that “we can realize how unfair this world is and maybe encourage acceptance and reform in our students (LDA4wf).” She mentions this first as an issue for men in general and then Black men in particular. She also says that we already talk about women in society but we should realize that men are under pressure (LDA4wf).

Summary

The analysis of this data revealed comments in several categories. Students have responded with comments about their lack of experience with the context represented in the film, the stereotypes, the director’s approach to the material and cinematic choices, and the message inferred or directly stated in the film. It appears from the complexity of some of the responses that, the “reading” or analysis of the film takes place on several levels. This is characterized by single responses that contain several of the identified categories. Some of the student participants appear to be using more than one lens to “read” the film.

Part II: The Feature Presentation

The findings from two courses are presented in this section: The Diversity course and the English Methods course. Each course provides yielded data that answers Research Question 2 and their findings are reported separately.

The Diversity Course

In this class the instructor, Tristan Evans, used the movie *Boyz N the Hood* to provide a context for discussions of Black male stereotypes. She also wanted to bring these stereotypes to the attention of the class of future teachers. The students discussed

stereotypes in general and stereotypes of Black males specifically. They also participated in a small group activity where they discussed how the characters embodied or defied the common stereotypes. This section is organized by the activity and then by the themes that emerged in the responses. Verbatim student responses help to demonstrate the findings.

Defies and Embodies

During this class students divided up into four groups. Each group was assigned a character from the film and asked to create a list of how these characters *defy* or *embody* the stereotypes of Black men that the class agreed existed currently in society (DWA0026p10).

Based upon the film, their prior experiences and this group activity the students agreed that the following stereotypes of Black men are currently operating in this society:

Table 4

Student Generated List of Stereotypes of Black Men

Lower Class and Poor	Criminals	Alcoholics
Wear Gangster-Like Clothing	Remorseless	Have Children at a Young Age
Dominate Women	Athletic	Violent
Disrespect Authority	Hypersexual Womanizers	Don't Take Care Of Their Children
Uneducated	Have Guns	A Member Of a Gang
Fatherless	Sell Drugs	Lazy

Once these group reports were completed and the lists of how each character embodied or defied the stereotypes were made, the instructor, Tristan Evans asked the

students:

What was the purpose of this movie being made? Why do you think he (John Singleton) made this movie? Because clearly we have some contradictory Black characters here. None of them all embody all of these and in some in some way defy the stereotypes. Why do you think this movie was made? (DWA0026p11).

Embedded in Tristan's question is what she intended her students to uncover through the group activity. The following responses from students demonstrated their attempt to interpret the director's message or motivation for the film given the fact that all of the characters are not monolithic representations of Black males:

I think because he is from South Central LA and he wanted to show that there is a lot more there because it has a greater dimension than just the Black stereotype (Nicky DWA0026p11wf).

I agree with that and the point was to give depth to these flat stereotypes and to show how these horrible things could happen to someone who might look like they belong in the hood (Lisa DWA0026p11wf).

At the same, he gave them dimension he sort of also acknowledged that some of that stuff really does happen. They are in gangs. They do get shot. People do have kids that they take care of or don't take care of... (Leslie DWA0026p11wf).

Through this brainstorming activity and discussion of stereotypes the students offered an interpretation of the director's message or pedagogy and his motivation for writing the film. Two statements from Lisa's comment raised concern. She uses the phrase, "give depth to flat stereotypes" which discounts the fact that a stereotype is still a stereotype even when it has depth and is developed. She also mentions "someone who might look like they belong in the hood", which sounds like she is operating and responding to an already established stereotype.

Movie Critiques

After the class discussion on Black male stereotypes and *Boyz N the Hood*

students were asked to post critiques of the film. The critiques were to be written as if they were going to appear in the newspaper. The critiques addressed (1) the director, John Singleton's message and its relevance for audiences, (2) the dilemmas and depiction of the characters, (3) the violence portrayed and, (4) cinematography. The reviews are complex and contain several levels of analysis. All of the critiques contain two or more of the above-mentioned themes. The students appear to have been influenced by their assigned readings and the classroom discussions.

The following critiques demonstrate what the students thought would be published as a movie review for *Boyz N the Hood*. These comments also illustrate the themes that students identified in the film. Even though Tristan did not provide written questions to frame and guide this analysis, the students were directed to model their response after a newspaper review. The student's knowledge of the style and level of critique that is usually evident in a newspaper review provided the framework for their responses. The following critique is an example of the kind of student responses that came from this prompt:

Boyz N the Hood leaves viewers wondering what to take away from the film. It treats the controversial topics of gang violence, stereotypes, and life in "the hood" with a remarkably balanced and sophisticated tone. Stars Cuba Gooding, Jr., Laurence Fishburne, and Ice Cube portray realistic characters, but in such a way that they are round. By no means are they the stereotypical gang-bangers that we see on the news each evening in South Central Los Angeles. On the contrary, we see Ricky, who wants to go to college, but struggles with school and caring for his girlfriend and son. "Doughboy" (Ice Cube), his half-brother, lives in the shadow of the football star, embracing a life of crime with far less potential for achievement. Even Trey (Gooding) has difficulty finding his niche in a world that expects so little of him. The film is well acted, and well directed, but now that we've seen the many sides of these "boyz," what do we do? (OPDC25bf)

Some of the notable themes discussed in these reviews were, masculinity, morals,

violence, the hardships of the ghetto, the essence of adolescence, fatherhood, the actors and their portrayals, and poverty and inequality and breaking cultural barriers and stereotypes.

Another Perspective

Students were also required to write another movie review of *Boyz N the Hood*, however this assignment had to be written from the perspective of a Black middle class man. It was difficult for me to determine what part of the review was really the students' original perspective and which part was what they perceived to be the Black middle class male perspective. There are several questions to consider after analyzing these responses: Do all Black middle class males respond to things in a similar fashion? Are race and class the only descriptors that influence a person's interpretation of a film narrative? Wouldn't the students have to rely on stereotypes in order to write the review?

Only one of the many online responses indicated some difficulty assuming the perspective of a middle class Black man. The other 15 posted responses to this question were very similar in content, tone and level of analysis to the reviews that the students wrote as if it would be published in a major newspaper. These students did not indicate any resistance, or inability to complete the assignment from this perspective. This is problematic because it may indicate that the students are comfortable using stereotypes to help them write responses. Conversely, Tina, an Asian female acknowledges difficulty with the assignment in the following comment by writing, "Writing from a Black middle class male's perspective is quite difficult for an Asian middle class female (OPDC2 12af)."

Even though Tina did not feel comfortable writing a review from a Black middle

class male's perspective she does offer comments which appear to be her own reaction to the film. Even though she acknowledges that she could not take the stance of a Black middle class male, she makes a comment that could be considered stereotypical when she wrote, "Of course poverty and violence is prevalent in those areas..".

Summary

The analysis of the data from the Diversity course appeared to indicate that the students participated in a guided discussion of stereotypes in general and stereotypes that could be attributed to the characters of *Boyz N the Hood* in particular. Those classroom discussions and inquiries were planned to lead students to identify the director's message and purpose for the film. The movie critique assignments requirement helped guide students to analyze the film on several levels. They addressed characters, cinematic choices, themes and stereotypes. The film was used with a companion text (Tatum, 1997) that assisted students in identifying how stereotyping could impact how they interact with their future students.

English Methods Course

In this class the instructor, Tristan Evans, used the movie *Finding Forrester* to provide a context for discussions of Black male stereotypes. This film was also selected because the plot had an English emphasis with one of the characters being a famous, White male writer who befriends and advocates for a young Black male that is accused of plagiarizing an essay. Throughout the film there are issues of prejudice, privilege, and power and peer pressure.

The film was not shown in class and technical difficulties prevented clips from being shown. Students discussed scenes from memory. One of the highlighted scenes was

a classroom scene in the main character, Jamal's neighborhood school classroom. Students responded to seminar style questions about stereotypes. They were also asked to explain how the main character in the movie defied or embodied the stereotypes that exist in our society about Black males. The film was used as a point of reference as the students answered questions about stereotypes and the accuracy of the portrayals of Black males in the film. To conclude the class, Tristan, the instructor, warned her students against race-based strategies and making assumptions about their students based upon how they looked and what they wear.

Embodies and defies: How does Jamal defy or embody the stereotypes of a black male? There was time for three students to respond to this activity. Their responses provided enough inspiration for the rest of the class to talk about and relate to the film. The students just called out their answers. They indicated Jamal defied the stereotype of Black males by being, (1) a risk-taker, (2) passionate about several things like basketball, school, writing, and cars, (3) incredibly intelligent. According to the students, he embodied the stereotype through his physical appearance. They mentioned things like his clothing and his body language in the classroom and on the basketball court. One student said that the way he sits in his chair gave the impression that he didn't care about his education (CTMFF).

The majority of the actual dialogue regarding Black male stereotypes and Jamal and what he represents took place on Blackboard. The exchange was very active particularly when students responded to the question: Do you feel that focusing on stereotypes around Black males, specifically, is unnecessary?

A focus on black male stereotypes. The analysis of the student exchange posted

online indicates that students agree that there should be a focus on Black male stereotypes. They also, however believe that negative stereotypes in general must be addressed and perhaps there should be a more balanced approach taken. The following written comments indicate a concern about the personal impact of stereotypes, their impact on society as well as on Black males:

Personally, I find the stereotypes surrounding Black males to be startling, alarming, and also fascinating. Many of the stereotypes are negative, therefore, in order to avoid being prejudiced, I would like to discard those stereotypes from my schematic perspective--however, unfortunately, there are always those within a demographic who reinforce negative stereotypes and keep the wariness of outsiders alive. For example, there were some Black men in Langley Park who shot and killed (three?) people for their cars the other night--and when I was walking in Langley Park this afternoon, I froze when approached by some young Black men in baggy clothing walking toward the grocery store. This wasn't racist--it was an act of self-protection. I identified these men with the descriptions of criminals that are currently at large in that part of town.

THOUGHT: Are stereotypes formed as a self-protective device, similarly to how other mammals learn to assess the threats or non-threats posed by their peers? (Jennifer-OPMS3wf).

Jennifer's comment appears to offer explanations and excuses for the existence of stereotypes. Although she admits to reacting to and perpetuating stereotypes she does not go as far as admitting any racist thinking, She does however comfort herself by claiming her response was to protect herself.

Audrey posted this response to Jennifer's question:

I think your question is quite interesting. I find that people feel insecure when they can't pinpoint a person into a certain category. As a result, often individuals get lumped together into labels such as the nerd, jock, emo, cheerleader, etc. because we need to identify them so that we know where we stand in relation to them. It is an interesting and sad concept but stereotypes are an outcome of this same kind of process. In that way, stereotypes can become a sort of self-protective device, yet I would add a negative one (Audrey-OPMS4wf).

Allegra indicated some concern about the emphasis on Black male stereotypes:

I think that placing such a huge emphasis on Black male stereotypes only draws more attention to the fact that there are stereotypes surrounding Black males.

Virtually every ethnic, racial, and religious group has stereotypes, but it seems as though a larger emphasis is placed on Black males than most other groups. I think it's important to acknowledge that stereotypes exist but I think that it is unnecessary to focus on stereotypes, especially those surrounding Black males, because I think it can be perceived the wrong way (Allegra-OPMS6wf). It is not clear what Allegra means by not drawing attention to the fact that there

are stereotypes surrounding Black males. This seems like a way to avoid some of the more difficult conversations that should be taking place regarding young Black men and the perceptions that people have of them.

Liz wrote that stereotypes could be viewed as helpful to a future teacher:

Stereotypes can help make people feel comfortable. A young teacher, entering a classroom where he/she is severely outnumbered, needs comfort. By stereotyping students, a teacher can "prepare" and feel more secure going into the first day. This security will probably be obliterated after their first class because stereotypes never capture the whole picture. In fact, when students feel stereotyped, they will probably be less cooperative. We learned in class that Black males are stereotyped a lot in the classroom. I see breaking this pattern as the best means of effectively teaching them. While it is important to know who you are dealing with, stereotyping seems to be a cheap way out (Liz-OPMS5wf).

Even though Liz suggests that breaking this pattern of seeking comfort through stereotypes is warranted, she illustrates one of the phenomena that teacher preparation could be addressing. This is apparently an unspoken strategy used by some new teachers. It may also be an example of how a new teacher uses their prior knowledge to make assumptions about the students rather than taking the time to get to know the student individually.

Leslie's comments indicate a desire for more discussions of perceptions versus reality, particularly when it concerns Black males:

In today's society, virtually every racial and cultural group brings with it stereotypes that have been imposed upon them by the rest of society. When I think about stereotyping, Black males typically come to mind. With the prevalence of rap music and hip hop culture in the lives of many American youngsters, it is hard for them not to obtain negative stereotypes of Black males, particularly if they don't like rap or agree with the hip hop movement. Because

negative stereotypes of Black males are so widespread and entrenched in American society, I think it would be unwise to avoid focusing on them. If nothing else, a dialogue about the perceptions versus realities of being a Black male in the US is necessary for many of us who (to put it simply) may not know any better. In an ideal world, talking about stereotypes at all would be unnecessary because they wouldn't exist. Particularly with Black male students, who have been negatively stereotyped in this country for decades, I think it is important to focus on reality so that we can see that the stereotypes so many of us hold about Black males in the classroom simply are not true (Leslie-OPMS8wf).

Leslie's desire to "focus on reality" may indicate a willingness to actually do what needs to be done to treat each student as an individual and not rely on stereotypes to develop curriculum and responses to young Black students. Additionally it appears to demonstrate a willingness to consider that there are different realities for different races.

Celeste's comment addresses the power that a stereotype has to shape behavior:

I have a hard time with this myself. I feel bad for those Black males that are exceptional and are given a bad rap for the few that decide to err from the path. I think that the stereotype is completely unnecessary because it causes many young Black males to feel as though they must assume this role because it is their only option. I have struggled with this stereotype because of the role that the media plays in enhancing this. They are showing many movies where it is the Black males that do the crimes and murders. It makes it so sometimes if I walk by myself and I see a Black male in a do rag I think about how they are normally portrayed (Celeste-OPMS14wf).

The above student responses indicate a concern for the pervasiveness and power of stereotypes. However, she describe the Black men that do not fit the stereotype as "exceptional" which seems to denote that they are unique and unusual if they do not fit the stereotype that has been established for them.

Students acknowledged the need to consider the impact of stereotypes on their lives and on the lives of Black males. This should impact classroom practice. Tristan followed up her classroom discussion with online activities for her students.

Jamal's classroom in Finding Forrester. Tristan posted the following questions

on Blackboard after her class: Would you be comfortable teaching in Jamal's initial school? Explain why or why not? Do you think you would be an effective teacher with this population of students? Please be sure to define your conceptions about this population of students. The students provided a variety of explanations for their answers about their comfort in this particular classroom. Some of the themes that emerged are (1) being comfortable when racially outnumbered, (2) needing "street cred," (3) having empathy for this population, (4) being able to relate because of ethnicity and (5) the movie didn't provide enough information. The following student responses demonstrate some of these themes:

The only way I would be effective in this classroom is if I spent time getting to know the lives of the kids. However, I wouldn't walk in and assume that all these kids have a hard life and they must be so poor and I feel so bad, etc. NO!! I think this would be very damaging to the potential connection I could form with these kids. It would reduce the relationship to me as a professional indoctrinator and the class as various pockets of groups uniform and preconceived. I may not be comfortable initially because I don't know the kids. It's a blatant form of discrimination when a teacher walks in the room and teaches to the kids' exterior. It's easy to do but the effects of this mindset are cataclysmic to put it lightly. It would be a struggle to get to know these kids and what they like and dislike, but there is absolutely no way I would claim to know these things by looking at them or even having a simple conversation. Everyone is an individual even if the school system tries to group or track kids based on various flat aspects of who "they" are (Tommy-OPMFF1wm).

Mia posted this response to Tommy:

Well-said Tommy! I would be equally uncomfortable walking into a high school of rich upper class White kids. Uncomfortableness comes from unfamiliarity. How long you choose to remain unfamiliar with your students is up to you, but I would suggest good and effective teachers try to break the ice as soon as possible (Mia-OPMFF3wf).

Jennifer, a White female, indicated that she would be comfortable because she grew up in schools similar to Jamal's school but she didn't explain if she is identifying

with the fact that the school is majority Black or not. She indicated that her current classes make her uncomfortable because they do not reflect the diversity that she has experienced in the past. Jamal's class is not diverse. It also seemed as if she is using the terms Black and diverse interchangeably (Jennifer-OPMFF4).

In the following response Antoinette provided her definition of diversity and gave reasons for not being able to answer the question about Jamal's classroom. Antoinette said:

I think one of the only reasons that in my own personal experience I would disagree with this post is because I define diversity very differently. Diversity to me does entail a student's race, but there are so many other factors that can contribute to a diverse classroom. There is race, religion, economic status, and school status (such as been a cheerleader, a jock, a "nerd", a goth, etc.) that should all be considered. I think the questions presented to us are good, honest questions to consider, but in reality we know very little about Jamal's classroom. The movie only showed his initial classroom for a brief moment. We know most (if not all) the population was Black, mostly male, and liked athletics. This doesn't let us know about their morals, values, or even how smart they are. There is a very probably chance that Jamal was not the only one in that classroom who was hiding his intelligence in order to fit in (Antoinette-OPMFF5bf).

This response highlights another issue that teacher preparation program have the opportunity to address. Perhaps more time should be spent providing a clear definition what a diverse classroom is. One of the issues that became apparent in this data is that future teachers had different definitions of diversity. They had different ideas about what was important to consider when you are trying to get to know your students. In spite of the course focus on race and ethnicity, many of the future teachers felt like it was not important to focus on race. This idea was represented in many of the activities, discussions and comments and is consistent with Howard's (1999) integrationist stance. Mia responded to Antoinette's comments:

I agree with your post. I think by focusing too much on race, you are almost

setting yourself up for a fall. It is dangerous to see yourself as the White teacher who doesn't see color and who will make the text come alive. You cannot help being White, just the same way that the students in Jamal's classroom can't help being Black. It's a better use of your energy to focus on the diversity of your students' interests, rather than their race, which they cannot control (Mia-OPMFF6wf)

Mia's response indicated that she doesn't think that race is an aspect of diversity.

Antoinette, a Black female, also posted her response to the original question. She explains that she would be an effective teacher in Jamal's classroom because as an athlete she would be able to use the competitive nature of sports in her classroom and to relate to the students. It is interesting that she would select athletics as a common denominator or way to meet the needs of the students represented. Only Jamal's athletic ability was featured when they showed the classroom. It is possible that Antoinette, although Black is responding to the stereotypes that Black children love sports and that they would be responsive to using sports as a metaphor to teach academic material would be effective for all of the students. It is also possible however that Antoinette would choose sports as a method of relating to her students because that is what she is comfortable doing. Just as some teachers who are good at grammar teach a lot of grammar (Antoinette-OPMFF bf).

Student Commentary: Student Responses to Film as an Instructional Strategy

The student participants responded to the use of film as an instructional strategy in general. The following themes emerged from discussions, emails and online postings. This section identifies the theme and provides a student comment that demonstrates the significance of the theme.

The following themes emerge as students suggest how to use film as an instructional strategy:

- Using media as a shield, (to protect yourself);
- Used to provide a vicarious experience and exposure to diversity and diverse situations;
- Use to challenge current perceptions; and
- Use to jumpstart the process of learning to get along/springboard for discussions/icebreaker or using it to establish a comfort level.

Media as a shield or stepping stone. One of the themes that emerged from the student responses from this class is that film could be used to protect someone or guard them from embarrassment and exposure as they had conversations about race, class or ethnicity. Sharon posted the following comment:

I think that using different mediums to foster conversations about difficult issues such as race, gender, ethnicity and sexuality are a wonderful idea because you can protect yourself by using the media as a shield. It is important to have these conversations because often times, whether we like it or not, it is up to the schools to instill a solid moral foundation in kids because some things parents cant or wont talk to their kids about (OPMF2wf).

Liz also expressed a similar goal for the use of film:

I would use film to teach difficult and sensitive issues to students because it allows them to express views through characters. A student who might normally be afraid to speak up, or would be uncomfortable sharing his or her view can now use the movie to make a statement. While the ultimate goal is to have them speak for themselves and own their opinions, it can be a nice stepping-stone. The movie, and particularly the discussion after the movie may be used to get the students thinking about a paper or project (OPMF19wf).

Jennifer felt like film clips were a good way to discuss different perspectives of Black male students. She wrote, “By using clips it brings up hard concrete examples that are more easily discussed whereas asking open questions without such clips individuals may not respond with ease as not to offend another individual” (FGE1wf).

Sharon appears to have referred to using film to protect teachers as they talk about these sensitive issues with their students and Liz and Jennifer referred to supporting a shy student by allowing them to use the film to help express their opinion. Alicia supports using a film as a shield and to jumpstart discussions. She wrote:

I wholeheartedly support the use of film in the classroom to use as a jumping-off point for difficult discussions about race, gender, etc. A lot of students may initially feel uncomfortable with sharing their opinions but movies, as Sharon, said can act as a shield. They portray a reality that, while not always completely accurate, students can still identify with. Film can be used to establish a comfort level with tough issues because students can talk about how things like race, gender, and ethnicity are depicted in the film, and then branch out to how it affects their own lives. The film can provide strong examples of the very same issues that today's students struggle with. These clear events can help students articulate their thoughts without having to struggle to find an example from their own lives. I think that after a comfort level with the topic is established, the conversation can then move to include students' lives. Schools are definitely places where students should feel safe speaking on tough issues, particularly if they do not get that sort of discussion at home. In today's society, it is vital that we are able to have these conversations with each other, particularly if our ideal for America is a land where everyone gets along. Film can jumpstart that process (OPMF3wf).

Film as vicarious experience and exposure to diversity. Additionally, Alicia mentioned that film can provide examples of the issues that cause students to struggle and Sabrina indicated film provided concrete examples. This appears to be consistent with the literature on using film as a case where the student or future teacher can have a vicarious experience that will help them develop the complex skills involved in teaching and learning (Grossman, 1992; Klienfeld, 1992; Trier, 1992) by watching the film.

Film as a springboard for discussion. Several students indicated that film would be an excellent way to “jumpstart” or initiate discussions. Clarice wrote:

I think that film is a great way to open up a discussion. It breaks the ice. The issue is hard to open, but once it is there, it is easy to start to facilitate it. I will always preface my movies before I show the children, but I will wait to discuss after it is shown. A difficult issue is difficult no matter what. I have seen students open up

to uncomfortable questions when it is placed on their terms and are asked for their opinion. They are open and honest if you let them. I do not know if I would always throw out a video/film but if I feel it needs addressing: I will do whatever is necessary to make my classroom a safe environment for all students even if it means a period of being uncomfortable (OPMF6wf).

Leslie's comment illustrates both the "springboard" theme and the concept of vicarious experiences for students who need to prepare for diverse situations. She wrote:

I do not think I would use film to help define or explain these issues in terms of what I see as the truth, but I do think they make for interesting springboards for discussion. As unbelievable as it may seem to us here at UMCP, there are parts of the country that are very non-diverse and have very little experience with people of different races, ethnicities and culture. For some, films like *Freedom Writers Diary* may be their only experience with Black people in a school (OPMF4wf).

Using film to challenge perceptions. Another theme that emerged from this data was using film to challenge the students' personal perceptions of race, ethnicity or gender or their interpretation of how these constructs are represented in the film. Jennifer wrote:

It could also be interesting to assess how students' perceptions of racial, social, and cultural hierarchies in a story's literary context might be challenged by the views of a filmmaker. For example, The Great Gatsby film scene shown in discussion today portrayed characters in a strikingly different way than that of F. Scott Fitzgerald's novel (OPMF5wf).

Jennifer also said that film could be used to support students as they learn to "broaden their perceptions" (OPMF18wf).

Dennis' comment indicates that he thinks that films are useful to make people aware of these issues and perhaps aware of how they feel about these issues. He wrote:

I think it is vital to use films to spark these discussions (on gender, race, etc...). In my experience, I don't remember having these conversations at all in high school. It wasn't until college that I really had them. However, I think students need to have these talks. Gender and race are real issues that people need to be aware of. If we don't talk about them, we won't overcome stereotypes and inequalities related to them. Films are a useful way to talk about these things; because it lets students place their discussion within a context. There may be less fear of offending classmates or feeling uncomfortable. But discussing race or gender in the film should eventually allow the students to be aware of these items in their

real life (OPMF14wm).

Antoinette also indicated that film could be used to challenge perceptions:

You could find out what students' perceptions are before you present a movie and then purposely show a movie to challenge those perceptions. Or you can show clips from two movies that portray a certain group in opposite ways. After viewing each clip students could write a short paragraph about how the group was portrayed. Then there could be a conversation about the differences and similarities of the two. Even the negative can be turned into a productive and positive lesson (OPMF21bf).

The students identified pedagogical and sociocultural possibilities for film. The possible uses that they identified are consistent with the literature that supports the use of film text as a way to provide experiences, challenge perceptions, promote discussions and teach about diversity (Cortes, 2004; Grant, 2002; Xing & Hirabayashi, 2003) but they also voiced concerns and warnings about the way film is used by teachers and perceived by students.

Warnings and concerns about film. Students expressed concerns about (1) stereotypes, (2) lack of subtlety, (3) the amount of violence, sexuality and inappropriate material, (4) films are powerful but portray only the one perspective, (5) the use of clip vs. the entire film, and (6) films being used without companion print text.

These comments also appear to support the development of a critical media literacy (Giroux, 2002; Kellner & Share, 2005). Several of the students comment on the need for the film messages to be deconstructed and analyzed and for the viewers to construct their own meaning and not passively accept the film director's interpretation. Several students mentioned the power of multidisciplinary approaches to the discussion of race that would include film, written reflections and conversations.

Summary

The analysis of the data from the methods course provided information about how the students in the course, including White females, responded to the use of the film *Finding Forrester* and how they responded to the use of film as an instructional strategy. The students had several recommendations for using film in classrooms and several warnings concerning using film. An interesting finding in addition to the emerging themes and concerns was that many of the students in the Methods class responded to film as if they were only going to use it with their future students and few people responded to it as a strategy with the potential of influencing future teachers. This may indicate the limited opportunities that these participants have had to experience film being used to help them enter into difficult discussions. Additionally, this may demonstrate the need to explore this instructional strategy more extensively with pre-service teachers so they will begin to consider it a legitimate activity for promoting conversations on issues of diversity.

Chapter VI

Discussion, Conclusions, Recommendations

I am an invisible man, No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids-and I might even be said to possess a mind. I am invisible; understand, simply because people refuse to see me. ... When they approach me they see only my surroundings, themselves, or figments of their imagination-indeed everything except me... That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those whom I come in contact... Then too, you are constantly being bumped against by those of poor vision (Ellison, 1972, p. 3).

The *poor vision* that Ralph Ellison refers to in the above excerpt from *The Invisible Man* is a metaphor for the lack of cultural critical consciousness that is an integral part of the disposition of the teachers working with Black males. This consciousness or awareness is difficult to assess and measure and is an important characteristic for all teachers to have. However, with diverse students in mind, several researchers have suggested that further studies be conducted around the opportunities that future teachers are provided to develop cultural critical consciousness (Gay & Kirkland, 2003; Ladson-Billings, 2001).

The problem that inspired this study is the lack of opportunities that teacher preparation programs provide for future teachers to develop cultural critical consciousness. In particular the future teacher workforce, which is comprised predominately of White females, has demonstrated a lack of comfort, expectations, experience and empathy with Black male students. The well-documented academic achievement crisis that is currently facing Black males requires a purposeful focus on how future teachers perceive them and how that perception has the potential to impact instruction in future classrooms (Dance, 2002; Noguera, 2002). Several researchers (Gay

& Kirkland, 2003; Howard, 2003; Ladson-Billings, 2001),) have suggested that additional research be conducted on the strategies that prepare teachers to work in racially and ethnically diverse situations.

Assuming that the first step in developing a culturally conscious teacher is for the future teacher to acknowledge their existing perceptions, strategies have been employed by the instructors in this study to promote cultural awareness and critical reflection. The instructional strategy that was the focus of this study was the use of film.

Film appears to be similar to cases used to demonstrate the complexity of teaching (Trier, 2006). Additionally, there has been research on the power of film to educate about culture and race (Cortes, 2004; Yosso, 2002, Grant, 2002). However, there has been very little research on the opportunities that film can provide to inspire conversations specifically about race and ethnicity with future teachers. There is also the potential that this strategy would allow these teacher candidates time to have vicarious experiences with diverse populations. As such, the purpose of this study was to document how popular film was being used to provide these opportunities for future teachers to explore their perceptions of Black masculinities and the lived experiences of Black males.

The following research questions provided the guidance for the inquiries included in this study:

- 1. How is popular film being used as an instructional strategy for future teachers, including White female future teachers, exploring issues of Black masculinity?*
- 2. What responses emerge from the cohorts of teachers, including the White*

female future teachers (WFFTs), when popular film is used specifically to provide opportunities to discuss the lived experiences, stereotypes and perceptions of Black males?

Methodology

This was a qualitative, descriptive case study that involved three instructors and participants from three education courses at a large public university in the North East. The common thread for all three courses is the use of film as an instructional strategy used to have conversations about race and stereotypes.

The data collection procedures included: (1) survey results; (2) instructor interviews; (3) classroom observations ;(4) document analysis; (5) a focus group; and (6) computer-mediated communications (Merriam, 1998). The data analysis was interpretational. The categories and themes were identified as they emerged from the data. Internal validity was strengthened through triangulation, member checking, peer debriefing and researcher's bias was acknowledged. The findings were generated from the instructor and student data. They are discussed in the following section.

Discussion

The study investigated how and why teachers would use film in their classroom. In all three cases, the objectives of using film as an instructional tool was to help future teachers to begin to think critically about race, issues surrounding diversity and about their personal perceptions about these issues. Using film as text, they utilized activities and questioning styles that encouraged a high level critique. This section is a discussion of the best practices of the instructors who use film to provide opportunities for their students to become more analytical and aware of their own beliefs about teaching Black

males. It also includes a discussion of the students' responses to this strategy. Finally, an instructional design emerges as a result of observing and interviewing the teachers and students in the study and a description of the model is provided.

The research questions will guide the presentation of the findings.

Research Question 1: How is popular film being used as an instructional strategy for future teachers, including White female future teachers, exploring issues of Black masculinity?

Film on the First Day

Jadelyn shows *Stand and Deliver* (Appendix E) on the first day of class to encourage her students to teach and to expose her students to the objectives and theoretical orientation of the class. That is why her film choice is so important. She provided the students with a viewing guide that directed their responses and also helped the Jadelyn achieve her objectives in spite of not having developed a rapport with the new students. She was careful not to show films that she thought were discouraging and had an angry tone. She also used this particular movie because Jaime Escalante teaches a lesson using a culturally relevant math strategy in several of the classroom scenes in the movie. The film is shown before students get to know each other and before they get to know the goals and objectives of the instructor.

Jadelyn expected her new students to respond to viewing guide questions about the assumptions that teachers made about Latino students, and the kind of social and cultural capital Escalante could provide the students. The viewing guide also required the students to think about social justice and how math acts as a “doorkeeper”. This helped to focus the student responses on the things that the instructor wanted to bring to their

attention. It also helps to support the inquiry. In many ways the film is an icebreaker. In this case it actually helped Jadelyn introduce the objectives for her course and it gave her students a common reference point. She was able to refer to the film all semester. She said that she would remind students of what Jaime Escalante did or might have done to solve similar problems or respond to certain situations.

Although Jadelyn felt this entire film had value she chose to use only clips. This instructor also used the film to help illuminate White privilege. She does this by having discussions inspired by the situation depicted in the film, which in this case is the preparation of Latino students for the AP Calculus exam. Her discussion focuses on the social justice issues surrounding the lack of access that these students had to advanced placement math courses and the fact that the testing authorities questioned their achievement and exam scores.

The viewing guide seems particularly important for several reasons in this case because the film is shown during the first class and the first day of a class is generally not an optimal time to share your feelings with people you don't know. Jadelyn said the film is helpful because the students are not talking about themselves. They are talking about the characters in the film and perhaps this displacement encouraged students to participate in the discussion. This becomes extremely important when the discussions are about race, racism, stereotypes and prejudice. The question then becomes how do you get the students from the discussion about the characters to more of the personal internal conversations that may actually reveal prejudice?

For Jadelyn, using film clips allowed her to consider many more movies. She was concerned about vulgarity in some of the films and this technique gave her a way to use

parts of films that were not appropriate in their entirety. Clips seem to be more useful in focusing the student on a particular phenomena or set of issues without being distracted by the entire plot of the movie. An extension of this idea would be a compilation of clips that created a montage of similar issues of importance to future teachers.

Film as Literature

In Sarah Drewmore's class the focus was on the critical analysis of non-print text. When film was analyzed critically it provided an opportunity for students to comment on race and Black males. In this class the focus was on the critical literacy analysis of the film. The students viewed the film in its entirety before the class but they watched clips together during the class. I went to this class and discussed one of the scenes from *Boyz N the Hood* (Appendix E). The students were then asked to respond to a viewing guide that attempted to get them to describe how Black masculinity is represented in the movie. In this class, however the most critical responses were the written responses from students answering the questions that were used for all of the critical analysis of text used in the course.

There are several possible explanations for the more complex written responses in this class. The questions required students to consider film as a legitimate form of literacy. In other words, by using the same questions that they used to guide their critique of the books from the course they are assuming that film text aligns with the genres of print text. Sarah included film as a part of her official curriculum.

I observed these students towards the end of the semester and they had practiced this high level of analysis on several books for young adults. The students critiqued the film *Boyz N the Hood* using the same guided questions that they had used all semester.

Perhaps familiarity with the questions and practice with the higher level of analysis allowed them to transfer this skill to film critique. This analysis, however did not translate to open classroom discussion, which I will address when discussing the second research question.

Film as a Multicultural Educator

Tristan used movies to give her students the opportunity to have conversations about stereotypes and race. As an instructor who subscribes to the importance of culturally pedagogy, she was particularly interested in their perceptions of Black males and their ability to articulate whether the characters in the films shown embodied or defied established stereotypes. Like the other two instructors, she believed that movies are powerful and serve as pedagogy however, it was apparent that she was using the film as a means to develop an awareness of stereotypes.

Tristan also asked the students to view the film in its entirety prior to coming to class. She intended to show several clips but due to problems with the technology she could only refer to the clips and ask students to rely on their memory to recall the scenes and situations that she felt would illuminate stereotypes and injustice. This was a good way to recover from the technical difficulties however it was possible that some of the students had seen the movie a long time ago and did not have a current memory of it.

It was important to Tristan to have the discussion on stereotypes evolve naturally. In other words she used a seminar style questioning technique and she provided questions to open the discussion and allowed the students to discover the answers. This style of questioning apparently was not threatening to the students and they willingly participated, however it took a much longer time than anticipated to get to the goal of the discussion,

which was how the stereotypes that the students identified would impact, their classroom practice. There was a lot of student involvement in group activities and conversations however the student responses were far more revealing and focused when they responded online using Blackboard.

A Connection to Literature

In all three cases, the teachers used the film as part of societal curriculum (Cortes, 2000, p. 17) and helped their students to learn about diversity. In this study, the teachers used film as case studies and vignettes. The instructors referred to specific scenes in their discussions of the films with their students even though Sarah Drewmore and Tristan required the students to view the entire film prior to coming to class. The scenes that they selected to discuss illuminated issues in the lived experiences of Black males or showed movie teachers modeling teaching strategies that could be relevant for students of color. This is consistent with Trier's (2007) research using vignettes from "public pedagogy", which included film, to present "dilemmas" to pre-service teachers. Trier's most recent research explored the use of vignettes from the Boston Public television show about a fictional urban public high school in Boston. He asserts that the fictional case study that he created elicited "critically reflective engagements" from secondary pre-service secondary English teachers (Trier, 2007).

The teachers in my study demonstrated that film could provide a multi-layered image allowing their students to have a vicarious experience (Kleinfeld, 1992). This finding is consistent with the case study literature. This also supports Gay and Kirkland's (2003) idea that critically conscious-learning experiences could be realized with the use of realistic situations supported by the instructor. In the case of this study, the realistic

situations are created using the film clips.

A culturally critical consciousness (Gay & Kirkland, 2003) is probably one of the steps on a continuum towards true multicultural understanding. The comments of the future teachers appear to fall in various locations on the continuum. According to Kellner and Share (2005), critical media literacy can help teach “multicultural understanding” (p. 372). It can promote the multicultural literacy needed to participate in an increasingly diverse world. They assert:

If, for example, multicultural education is to champion genuine diversity and expand the curriculum it is important both for groups marginalized from mainstream education to learn about their own heritage and for dominant groups to explore the experiences and voices of minority and oppressed groups (p. 372).

During this study the films gave future teachers an opportunity to try to hear the voices of Black males both literally and figuratively. This is consistent with the literature that speaks to using media as part of multicultural education since Black males are considered both members of a minority and a historically oppressed group (Cortes, 2000; Grant, 2002; Xing & Hirabayashi; Yosso, 2002).

All three instructors discussed the classroom scenes in the films that were used. Two of the instructors required classroom contexts in the film that they used. For example, the classroom scene in the beginning of *Boyz N the Hood* featured a young Tre and a White female teacher. The movie teacher made several stereotypical comments and one controversial decision to let Tre teach the class clearly because she thought he would not be successful. The result of her decision was an altercation between Tre and another young boy who did not agree with the information that Tre shared about the origin of man.

The school film is an opportunity for a future teacher to evaluate a movie teacher's performance and actions using a theoretical approach that may be different than their own (Grant, 2002). This gives them the opportunity to challenge previously unquestioned values, roles, structures and power dynamics in society and begin to think about how they would impact classroom instruction. The instructors' decision to use films with classroom context is consistent with the work of Yosso, (2002); Grant (2002); and Trier (2007) who used popular "school films" to challenge perceptions of teachers or to present cases for pre-service teachers to experience.

In summary, film in these three classrooms was used in three distinct but related ways. It was used on the first day of a course to inspire and encourage new teachers to teach by providing a model of a successfully implemented, culturally relevant, math lesson. Another instructor used film primarily as literature providing an opportunity for critical analysis of a non-print text and a discussion of Black male masculinity was part of that literary analysis. The third instructor used film to educate her students about stereotypes and during those discussions they focused on perceptions of Black males. The instructors used film in a way that was consistent with the literature.

Research Question 2: What responses emerge from the cohorts of teachers, including the White female future teachers (WFFTs), when popular film is used specifically to provide opportunities to discuss the lived experiences, stereotypes and perceptions of Black males?

The films used in the study were very provocative and were selected to create a space for conversations about race and racial stereotypes and prejudices. The future teachers had a variety of responses; however the quality of their response appeared to

depend on the venue, the support that was provided by the instructor and whether students had the implied option of avoiding discussions of race.

A Safe Place to Talk About Race

Students acknowledged having different experiences from the characters in the film, and they were not the racial differences, but socioeconomic differences. This suggests that there was an unwillingness to discuss race. This is in keeping with the research of Gay and Kirkland (2003) that asserted students changed the conversation about race to class gender and individuality. "...To avoid analyzing their thoughts, beliefs, biases and behaviors about racial and cultural diversity in education" (p. 183). This would suggest that the students in this study who were exposed to certain multicultural concepts in film emulated the responses of previous studies of pre-service teachers generated by non-film experiences.

The most critical responses from the students came when viewing guides and other questioning directed students to have inward critical reflections that elicited analytical responses. In this study, many of the responses were posted electronically using Blackboard and those responses were the most complex and thoughtful responses throughout the study. There was a preference for this electronic platform as evidenced by the length and quality of these responses.

These digital conversations were interactive and addressed the questions that were posed by the instructor. Perhaps one reason is the familiarity with the social networking platforms that students use in their lives outside of school. Another possibility for this preference could be the perceived anonymity. More specifically students can't hear or see any of the reactions of their classmates or instructor during electronic interactions.

They can respond without the fear of seeing someone roll their eyes in disgust or gasp in response to a notion that they cannot support.

Additionally, it appeared that students could give politically correct responses to the initial perceptions survey. It was clear that from the study participants that they could determine how a “good teacher” would be expected to respond. When they could not tell how a “good teacher” would respond, they responded with Choice # 3 “Not Sure” on the Likert Scale.

Studies of this nature need special attention to the anonymity of participants. This is more complex in a qualitative study where the researcher is very familiar with both the instructors and the students. The participants indicated a need for more anonymity and wanted to take the survey in the comfort of their own homes or online as opposed to my administering in the classroom.

It is possible that the focus on diversity and discussions of race allow future teachers to become aware of dispositions that are preferred for teachers in an increasingly diverse nation. The possibility that future teachers are not being honest when asked to share reflections poses a problem for both teacher preparation and educational research in general. This may influence the design of future research in this area.

The Need for Media Literacy

The instructors in this study said that a benefit of using film as a strategy was that the students were comfortable with it. However, the data indicated that it is just that comfort which made it difficult for students to analyze the film particularly for lessons about race and stereotypes without the support of the instructor. Students did express concerns about stereotypes, which indicated some deconstruction of the message in film;

however, these responses were solicited by the direct questioning of the instructor. The students were asked specifically about the stereotypes of Black males and their comments indicated that several of the future teachers recognized stereotypes but were not making the personal connection to them or deciding what they would do in their classroom because of them.

The findings from this data indicated that the students were critical of the film. However, the cultural critical reflection and the ability to making personal connections to the implications of the situations that were presented required guided deconstruction. The student responses and reactions to the different scenarios in the films were unpredictable and when the instructors did not have specific questions that focused the students on issues of race the students focused on class. In sessions where students were allowed to have student-centered seminar style conversations time often ran out before the students made the desired connection to themselves and to their future classroom situations. The students' responses indicated that their teachers need guidelines or a more structured approach that leads to the type of reflection that is desired for cultural awareness.

In addition, many of the students in the Methods class responded to film as if they were only going to use it with their future students and few people responded to it as a strategy with the potential of influencing the perceptions of future teachers. This demonstrated a need for students to make personal connections to the films clips and perhaps instructors have to encourage students to make those connections. This demonstrates the need to support and encourage students to identify the personal implications of the scenarios that are presented.

A retelling of this Zen parable and an analysis by Hinchey (1998) is included in

Popular Culture in the Classroom (Alvermann, Moon & Hagood, 1999):

In a Zen parable, a young fish asks an elder fish to determine the nature of the sea. The young one complains that although everyone talks constantly about the sea, he can't see it and he can't really get a clear understanding of what it is. The wise elder notes that the sea is all around the young one; it is where he is born and where he will die; it is a sort of envelope, and he can't see it because he is part of it (Hinchey, 1998, p. 13).

The parable illustrates the need for critical media literacy and the young fish is also a metaphor for the pre-service teachers who need assistance as they analyze media messages. The parable could also suggest that teacher educators have the distinct role of helping future teachers engage in a conversation that will allow them to discover and reflect upon their own biases, perceptions and prejudices. This study found the use of film as one of the strategies that provides future teachers with opportunities to consider their perceptions and like the young fish, this strategy helped them to begin to really look at themselves and their world through a more culturally responsive lens.

Lessons Learned

The instructors in this study are pioneers in using film with future teachers. Their practices provide information about the possibilities of using film in teacher education programs. Some of the lessons we can learn from them include the following:

- Film provides a safe place to talk about race. Future teachers felt safe from criticism and the fear that their honest reflections would prevent them from becoming teachers.
- Future teachers may avoid discussions of race without purposeful guidance from the instructor or critical literacy questions.
- Film provided a multi-layered image and many things impacted the resulting

impression on the student.

- Cultural critical consciousness was difficult to assess and measure.

Most important, my study illustrates that in order to assist future teachers in developing the desired dispositions of a culturally responsive teacher, they will need support to develop the consciousness or awareness of race and how this perception or set of beliefs impacts teacher practice. A framework for using film in the classroom emerged from exploring the teaching strategies of the three teachers in this study.

A Multi-level Framework for Reading Film

The best practices of all three of the instructors involved in this study provide the first steps in how to use film to frame discussions of race and culture. In this case, the discussions are focusing on attitudes toward Black males. The investigation of the three teacher education classrooms suggests basic assumptions about film as text. The following guidelines are used to develop a multi-level framework for reading film in teacher education classes:

- Film is public pedagogy.
- Clips should be viewed in class with other students.
- Instructors should be comfortable with using movies in the classroom.
- Future teachers will need the support of an inquiry model in order to deconstruct the message of the film clip.
- Future teachers preparing for diverse classrooms need several opportunities to practice critical reflection and to make connections between their perceptions about race and their classroom practice.

This instructional model for using film to encourage the development of an awareness or consciousness of issues of race and ethnicity is described in this section.

The Reel Image

In addition to observing the instructors in this study, I have piloted the use of film with future teachers. I have also used film in my high school classes to provide context and create experiences for students that lacked prior knowledge needed to make connections to printed text. A personal interest in media and visual literacy, culturally relevant pedagogy and urban education motivated me to think about ways to combine aspects of these disciplines to improve academic outcomes. I have observed the way the discussions are scaffolded and witnessed the difficulty that the instructors have facilitating student-centered discussions. These experiences along with the findings from this study have influenced the design of this instructional model.

As I observed the instructors, I listened to the questions that they asked and took note of the questions that elicited thoughtful responses from their students. I also noted when the students were not as willing to make personal attachments to the material. For example, one instructor asked students to define stereotypes and talk about where they originated and even though their responses were posted electronically using a method that students seemed to prefer, the responses were clearly limited by the style of question. The question allowed students to give scholarly, academic answers but very few of them told any personal story about stereotypes or shared how they learned what they knew about stereotypes. The majority of the responses to that particular question were textbook style answers.

I decided that a semester is a short time to try to support the development of

cultural awareness, however teacher educators can ask questions that would really help future teachers focus quickly on making explicit connections to the phenomena being presented in the film clips. I considered it parallel in many ways to the strategic teaching of reading printed text. Strategic reading is used to guide students to comprehension of the text (Paris, Wasik, & Turner, 1991) and I felt that this same approach could be used to help students interpret the film, hear the voices of the people that are represented, look for the voices that are not represented, make predictions about how this could impact instruction.

One of the findings from the study was that each instructor focused on something different while using film with their students. Jatelyn used film to model a culturally relevant teaching strategy, to reveal social injustice and White privilege, and to encourage new teachers. Sarah used film to have students apply the principles and practices of critical literacy and to analyze film text using a process that aligned with analysis of print text. Tristan used film as a multicultural educator as she discussed how characters in the film embodied or defied established stereotypes. When I put each area of emphasis together it began to reveal a possible approach to analyzing film. Each instructor offered a piece of a puzzle, however a piece was missing. As such, a gap existed in the current best practices of the instructors. A completed puzzle would provide an approach or guidelines for guided film analysis. According to my findings, questions from a critical media literacy framework will help fill the gap.

The instructional model is based upon several of the core concepts of media literacy and a framework for viewing film developed by Teasley and Wilder (1997) and the best practices of the instructors in the study. Teasley and Wilder offer a framework

for viewing film on three levels. They asserted that film can be read on a literary level, a dramatic level and a cinematic level.

The Center for Media Literacy (CML) provided a framework that compiles the concepts offered by media educators and cultural studies scholars into guidelines that teacher educators could understand. The first core concept that I considered is “All media messages are constructed” through a system of signs and “demystifying media messages through critical inquiry is an important starting point for media literacy “(Kellner & Share, 2005, p. 374). The second core concept that influenced the framework is, “Media messages are constructed using creative language with its own rules” (p. 374). As a result, a goal is to help use semiotics to interpret the connotations and denotations of signs and codes in the media and to explain to students that films are not reality but “highly coded constructions”. The analysis of the way that gender, race, marginalized groups, and masculinity are represented reveals to the student that many things influence the representation.

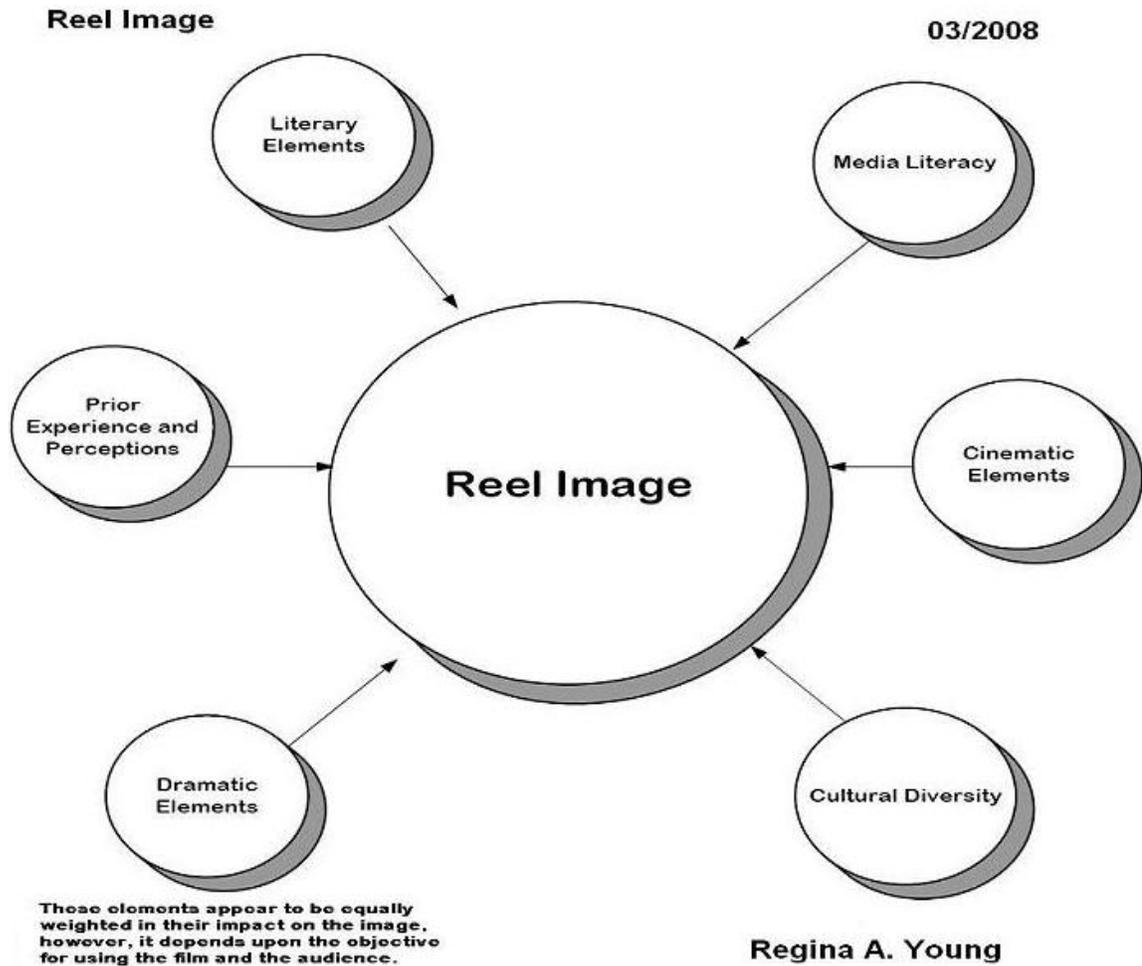


Figure 2. Reel Image: This chart is a visual representation of some of the elements that impact and influence a student’s final impression after analyzing film using the framework.

The illustration appears to give the same amount of weight to each of the factors and they also appear to manifest at the same time, however the analysis may indeed happen consecutively. Students may apply these levels of analysis in any order and how they apply the different elements may impact the final image in varying intensity. The circles correspond to the different levels on the instructional framework.

Reel Image Inspired Critical Inquiry: A Multilevel Framework for Reading Film

The framework has six levels of questioning that serve to elicit an analysis of a film clip that is being used as a case demonstrating a complex cultural issue. The first level of Inquiry is the Literary level and that is probably the most familiar type of analysis for students. Level II is the Dramatic level and this is also a familiar level of inquiry for students who demonstrated during this study that they could critique film on a dramatic level with little assistance. Level III, the Cinematic Level may be the first level that the students would need some guidance. Level IV and V, the Educational Implications Level, the Media Literacy/Cultural Diversity level, is the most important level of inquiry when reading film for the purpose of developing cultural critical consciousness. Level IV allows students to begin to think about the pedagogy that is in the film. Level V is when the student is applying this information to education in general and considering the pedagogy that exists in the film. The questions on this level and the next have been influenced by case study research. Level VI is the opportunity for personal reflection and connection to the film. This is a strategy to counteract some of the ways that students can avoid making the desired personal connections.

The questions offered in the model come from literary analysis, strategic reading, film critique, and the literature on cultural responsiveness, media literacy and the instructors. They are presented in levels that start with simple and guide students to more complex and personal analysis of the film clip. The levels of analysis require the student to think about how they would apply and synthesize some of the things that they have learned by engaging in conversations about the film clips. (Bloom, 1956)

A Multilevel Framework for Reading Film

Level I Literary (McDougal-Littell, 2002; Teasley & Wilder, 1997)

The first level of inquiry is the literary level and that is probably the most familiar type of analysis for students. This is the kind of analysis that is done with a novel or short story text. These literary elements are studied during language arts K-12:

- What is the story in the scenario?
- What is the setting?
- Who are the characters?
- What are the conflicts?
- Who is telling the story? (this may also have implications for the accuracy of the representation of race, class, gender and authenticity of the image)
- What does the title mean?

Level II Dramatic

This also comes from film and play critique. Students may be familiar with this from reading and hearing film reviews.

- Who are the actors?
- Are they believable?
- How would you rate the acting?

Level III Cinematic (Corrigan, 2004; Golden, 2001; Teasley & Wilder, 1997)

These questions allow students to begin to think more completely about the things that impact the overall impression of the film. Students will begin to consider some of the aspects of the film that are controlled by the director.

- Does the lighting contribute anything to the scenario?
- What do the camera angles and camera shots contribute to your understanding of the clip?
- Describe the mise-en-scene
- What are the sources of sound?
- What are the lyrics of the song playing? What do they contribute to the image or message of the clip?
- What is significant about the opening credits? (if the whole film is used)
- What is the last image of the film? Why does the film end with this image?

Level IV Media Literacy/Cultural Diversity (Cortes, 2004; Grant, 2002; Yosso, 2002; Kellner & Share, 2005; Alvermann, Moon & Hagood, 1999)

The questions on this level were influenced by the media literacy core concepts and research on preparing teachers for diversity.

- Who is privileged in the clip?
- What appears to be the source of the power?
- Who is the intended audience?
- What is the message?
- Who is creating the message?
- Is there more than one message?
- Is there any symbolism in the clip?
- What are you learning about race, gender, and ethnicity?
- Who is represented? Who is not represented?

- Is it a realistic representation or a stereotypical one? If so what stereotypes or archetypes appear to be represented in this clip?

Level V Educational Implications

This is where students begin to make a personal connection to the pedagogy present in the film. This level will have some shared elements other levels because learning will cross all levels.

- What did you learn from the film? What did the characters learn?
- What accommodations, modifications, or considerations are indicated?
- What instructional strategies or approaches might be helpful?

Level VI Personal Critical Reflection (Gay & Kirkland, 2003; Howard, 2003)

This level guides the student to begin to think about how their future behaviors and perceptions may be impacted and how this might manifest in their classroom.

- Can you make a personal connection to anything in the film clip?
- How will this film clip experience influence your teaching practice?
- What have you learned from the discussion about the film and from the responses of others?
- Did anything that you saw in the film offend you, surprise you or interest you?
- Did the film clip illustrate your perceptions?

Recommendations of Practice for Teacher Educators

Several recommendations for teacher educators emerged from the observations during this research study and the review of the related literature. They are recommendations of actions and activities that appear to support instructors as they use

film to inspire future teachers to have discussions about race and its implications for the students that they will teach. The recommendations are in the area of (1) planning and preparation, (2) instruction and (3) opportunities for student reflection

Planning and Preparation

During this study and in the research literature, there were several purposes and objectives for using popular film instructionally. It became apparent to me that it was important to set a purpose for viewing a film in class because the purpose would also influence the film choice and the choice of clip from that particular film. This is preferred over the temptation to select the film first and then try later to create a valid purpose for introducing it as pedagogy. Some of the purposes for viewing a film that were indicated by this study are:

- To promote discussion and inquiry;
- To reveal a phenomena;
- To demonstrate exemplary teaching strategies
- To highlight aspects of discrimination, inequity, or injustice;
- To provide context needed for cultural understanding, and;
- To reveal previous conceptions and misconceptions regarding race ethnicity and gender.

Once the purpose or objective for using the film has been established then a film can be selected. A teacher educator may want to consider several things when choosing a film. They should be familiar with popular film text or find resources that categorize film and make recommendations for its instructional use. There are several ways that a teacher could search for films that contain scenes that represent phenomena matching objectives

for their courses.

In addition to film nominations from professional colleagues and friends, suggestions may come from public library media specialists or books like *We Gotta Have It* (Iverem, 2007). Iverem, a cultural critic who wrote movie reviews for The Washington Post and Newsday, provides a collection of essays and critiques of Black films from 1986-2006. These essays could provide an educator with enough information about the film to determine if they should screen it for use in their classroom. Likewise, similar collections of film critiques may be helpful when researching films for instructional use.

The research for this study and my professional experiences using film as text, indicate the importance of looking for films that contain scenes that represent phenomena that matches the objectives for the course or concept being presented and that students may not have seen before, Teacher educators should also consider their audience and objectives when determining if the message they want students to receive from the movie should be presented explicitly or in a more subtle, perhaps artistic or abstract ways. This may also be influenced by the instructor's choice to use an inquiry approach that requires students to discover and reveal the concepts using a reciprocal teaching method or the prior experiences of the students.

Based upon the findings of my study I would also recommend using film clips instead of the entire film. A clip can focus the students on a specific instance or example of the phenomena. It allows the teacher educator to present a concept or provide an experience to the students in a period of time that leaves time for follow-up discussion during the same class session. This strategy also prevents students from being distracted by other messages and cinematic choices made by the director that may take attention

away from the objectives of the class discussion.

It may also be necessary to use films with a classroom context in order to ease future teachers into critical discussions. In my study one of the instructors thought that familiarity of the classroom, students and teachers would make it easier for the future teachers to make connections to the situations and concepts regarding race and inequity. Therefore I would recommend the use of “school films” (Trier, 2006), a familiar context, as a way to introduce this instructional strategy and begin to facilitate discussions with future teachers. In order to present the selected clips and perhaps allow students to view several clips from one film or clips from several films technology must be available to the teacher educator.

During my study the significance of available technology and the instructor’s familiarity with it became apparent during several of the class sessions. As such, a recommendation that emerged from this research is that the instructor should become familiar with the technology that will be used to present the film, and have a plan just in case the technology fails. This preparation is required because the lesson is impacted if the technology is more of a focus than the actual film. The focus will be taken off of the intended concepts and experiences and interrupt the discussions if the technology fails, the instructor has not been trained to use it proficiently, and the instructor does not have a back up plan.

Finally, in addition to the previously mentioned preparations, instructors should always preview the clips and then prepare students for any extreme violence, profanity or other situations that may be offensive. Instructors will also have to discern if the message of the film outweighs the possibility that the film may shock or offend their students.

Instruction

As a result of this study I developed a framework for viewing and responding to films. This framework was developed to encourage students to respond critically to the film and make personal connections to the concepts and issues presented in the clips. A recommendation for instruction is to provide students with the *Reel Image Critical Inquiry* multilevel framework to guide their analysis or reading of the film on several levels. The framework can be provided to the students prior to viewing the film and will serve to guide their responses and reflections. This is also a tool for instructor that can assist them in providing consistent structure and emphasis on higher order thinking, critique and media literacy.

After observing discussions conducted after students watched the movies in class and comparing these discussions to the conversations with students who were remembering seeing the movie outside of class, my recommendation is to show the film or film clip in class. When the film is shown in class everyone has current and simultaneous exposure to the film. Students who refer to the time when they saw the film three or four years ago to contribute to the discussion, may not have had a purposeful viewing or reading of the film. In addition, reading the film clip with classmates allows the students to see reactions and also helps to ease them into discussion (Xing & Hirabayashi, 2003).

This research also yielded several options for scaffolding and supporting student discussions and responses to film. It is recommended that the instructor decide ahead of time how they will initiate and encourage the discussions. One of the possibilities is, guided questions developed by the instructor prior to the class session. These questions

would be designed specifically for the particular film clip. The instructor may also want to develop general questions or ways to respond that are used for every film clip shown during the course. Another option is to allow discussions to evolve naturally or organically. Time constraints should be considered if instructors choose this type of inquiry approach. Instructors should have strategies for involving all or most of the students in the discussion, allow a variety of responses, create a safe environment for students to respond and encourage honest responses.

The findings from the study also support the recommendation that the instructor makes sure the discussion of the implications for the future classrooms and teacher practice takes place. They should encourage the future teachers to personalize their responses to the film and predict how their perceptions and awareness might influence decisions that they may make in their classroom.

Opportunities for Student Reflection

As teacher education programs continue to develop approaches and opportunities for future teachers to acknowledge their perceptions about race, critical reflection becomes increasingly important (Gay and Kirkland, 2003; Howard, T., 2003). The findings of this study indicated that the students felt safe to make very complex and critical comments about issues of race and stereotyping when they had digital conversations. Therefore, a suggestion is to provide students with a variety of ways, including online forums, to respond and reflect on the issues that are discussed in the class. Having a variety of ways and venues for students to use to respond takes in to consideration a future teacher's concern about being perceived as a racist by classmates. The future teachers may prefer more private options for reflection like journals and

written assignments.

The above recommendations in the area of planning and preparation, instruction and opportunities for student reflection are offered to instructors who would like to include the instructional use of film in their repertoire. The findings of this study about using film to initiate discussions about young Black men indicated that these suggestions, which include the *Reel Image Critical Inquiry* framework, could contribute to the success of this strategy with future teachers.

Recommendations for Further Research

This is a relatively new area of inquiry and will benefit from further research. Several recommendations directly emerged from my study.

1. Future studies may want to also include the *Reel Image Inspired Critical Inquiry: A Multi-level Framework for Reading Film Model* to observe how this model influences teacher reflection.
2. Future studies should include longitudinal study that examines how the use of film impacts instructor and future teacher practice.
3. An exploration of which films are most effective and present the best scenarios of issues about race, stereotypes, and cultural diversity is warranted.
4. A future study may also want to focus on an exploration of the impact or influence of technology when using film for instructional purposes.
5. This study revealed that instruments designed to capture attitudes about race and cultures need further development.
6. A study that examines the responses that teachers of other races have to film is warranted. This kind of study may seek to include a racially diverse cohort of

teachers and observe the discussion and responses elicited as they react to both the film and each other.

Conclusion

The findings of my study suggest that film does inspire conversation and it has the potential to generate discussions about race, social justice, inequities and diversity. Moreover, film clips have implications for teacher preparation and the framework provided by media literacy supports film analysis. In specific, students in this study discussed stereotypes of Black males after viewing *Boyz N the Hood* and *Finding Forrester*. They also discussed how those characters defied and embodied the stereotypes; their discomfort about issues regarding race, and issues surrounding Black masculinity and how these issues might eventually impact their beliefs about teaching.

I propose that a high-quality teacher preparation curriculum would include strategies that encourage cultural critical reflection in addition to the cognitive development and subject matter knowledge of future teachers. A program that employs an instructional strategy that encourages critical reflection and that presents cases and examples through a medium such as film, is where we could find teachers that are being prepared both cognitively and affectively for an increasingly diverse classroom environment. I also recommend, that teacher educators continue to explore opportunities for teachers to acknowledge their perceptions about young Black men and consider the development of teacher dispositions, values, perceptions and motivation to be equally important as subject matter knowledge as they develop the future culturally responsive educators.

Epilogue

“Who would have thought I would be writing this recommendation?” thought Carrie. She sat at her desk in the small classroom at City High. Two years prior Carrie was an intern at the high school and now she was proud to say she was a ninth grade English teacher. The real surprise is that Carrie always thought that she would teach in a ritzy private school very similar to Sterling Colton Arms where she went to school with other White and very privileged students. Of course at the time they didn’t seem privileged City High is no Sterling Colton Arms and, “That has turned out to be a good thing”, thought Carrie.

She continued writing, “He is dedicated and hard working and loves reading Shakespeare.” Carrie put her pen down and let her mind wonder back to college. She had arrived at the university so idealistic. “I always knew that I would be a teacher, she thought”. But she never thought that she would begin her professional career in an urban setting different in many ways from what she was used to. She recalled her first day of her internship. “This is definitely not what I expected”, she thought remembering how beautiful the grounds were at Sterling Colton Arms and thinking that this school, City High, was crowded and noisy. Her “evolution of a teacher” moment was interrupted by Ray.

“Did you finish my letter Ms Carter?” asked Ray warmly. Carrie looked up from her desk at the tall student that now stood in the room. Ray was the color of bittersweet chocolate and was just one of many of her students that she had taken the time to get to know. This was definitely something that she would not have done a few years ago. Before college when she saw a young Black male every horrible news story and every

awful portrayal of Black men came to mind. How can I help it? she often rationalized. This is all I know about them. They are so different and they are violent. Carrie often comforted herself by saying that she wouldn't have to work with any students of color anyway.

“Can I read the letter?” asked Ray impatiently. Carrie finished up the letter by writing, “Ray is in the top ten percent in my class.” She was even able to add information about Ray's success on the track team and his participation on the drill team. She even knew that he liked producing music. Carrie had used all of this information to reach Ray and help him to connect to the curriculum and now she was so proud to recommend him for an honors class.

At the end of the school day Carrie often took time to reflect on both her successes and the stresses of teaching. She remembers telling her classmates in the teacher prep program, “I am a middle class White woman. I have never had to deal with any of these racial issues. Apparently I have power that I don't know about or want”. They had just watched *Boyz N the Hood* and she was appalled at the violence in the film but more importantly she was embarrassed by the portrayal of the White teacher in the beginning of the film. “I don't want to be like that teacher”, Carrie said to herself. “What was that teacher thinking when she let Tre teach the class? Why was she so sarcastic? Did she want him to fail? Why did she call his home and ask his mother if she was employed? Why did she assume that Tre needed psychological help but she never questioned her own teaching strategies? The professor had insisted that they think about how this would influence their teaching and at the time Carrie didn't really know how it would impact her teaching.

Ray had finished reading the letter. “Thanks Ms Carter. I really appreciate it. I knew that you would write a great letter for me”. Ray waved to her and as he left the classroom he said, “I know I can handle the work.”

‘I know you can too!’ said Carrie as she watched the young student sprint out of the classroom. Carrie thought often about how she became this teacher that was so successful in meeting the academic needs of students that were so different from her. She remembered arguing with a classmate in college. “I think that I would teach all students the same way. She continued the argument online by posting, “I don’t think that we should focus on race so much”. But she had the opportunity to see many vignettes from movies like Finding Forrester and Crash and Freedom Writers while in one of her required classes. “I certainly had not seen those movies before class,” she pondered as she considered that activity. She had also made several visits to the community where her students lived and spent their weekends. “The questions that we had to answer really made me think about how I felt about issues of race and things that had been hard for me to talk about. Besides, she thought where else could you talk about these issues or when else is it so important to explore these issues? Carrie straightened up her desk and decided to take a set of papers home to grade. This had been one of the good days.

Appendices

Appendix A: Future Teacher Perceptions About Black Males

Please rate the following statements according to your assessment of yourself and your perceptions of Black males on a scale of 1-5

1-Strongly disagree 2-disagree 3 Not sure 4 agree 5 Strongly Agree

- 1. Most of what I know about Black males comes from television and movies.
- 2. I am prepared to teach Black male students.
- 3. I would teach a Black male student the same way that I would teach any other student.
- 4. I am willing to learn about my students' life outside of school.
- 5. I am afraid of most Black male students.
- 6. Most of the Black male students that I will teach will be poor.
- 7. I am concerned when I hear the way Black males speak to their friends.
- 8. If a Black male is dressed in athletic attire I do not expect them to be interested in academics.
- 9. What I do in the classroom could lead to low performance of Black male students.
- 10. It is important that instruction is meaningful all students.
- 11. I think that Black males are disproportionately affected by poverty and educational inequality.
- 12. Standard English is the only acceptable way of communication.
- 13. I have found Black males to be physically aggressive.
- 14. The academic success of Black males rests with them.
- 15. I want to teach in a racially diverse situation.
- 16. A dark skinned Black male is intimidating.
- 17. Black males with closely cut hair tend to be smarter.

1-Strongly disagree 2-disagree 3 Not sure 4 agree 5 Strongly Agree

- 18. Most of the Black male students will want to be professional athletes.
- 19. All Black males like rap music.

20. My racial identity has nothing to do with my ability to teach.
21. This teacher prep program will prepare me to teach Black males.
22. Stereotypes negatively impact the academic success of Black males.
23. My expectations for the Black male students are the same as my expectations for other students.
24. I am not prejudiced.
25. Most Black male students think material things like cars, clothes and electronics are more important than academic success.
26. I am willing to find the ways that all of my students are smart.
27. Tall or muscular Black male students are intimidating.
28. I am willing to teach in a predominantly Black neighborhood.
29. Most schools do a poor job of teaching Black males.
30. Black males have a greater chance of being identified as needing special education services.
31. The peers of Black males discourage academic achievement.
32. I have had one diversity class at this university.
33. I cross the street to avoid passing groups of Black male teens.
34. Black male students do not read.
35. Black male students have family and community support.

Appendix B: Professor Interview Questions

Professor Interview Questions

First Interview

1. What theoretical orientation do you use when you plan lessons and activities for this course?
2. How and when do you think issues of diversity should be taught in teacher preparation?
3. Are you comfortable discussing issues of diversity with your students?
4. How are you using films in this course to address issues of race, gender or ethnicity?
5. What is your objective for this lesson?
6. Are you comfortable discussing perceptions of Black males?
7. Will the film help you to have a critical discussion on issues associated with Black males?
8. What kind of student do you think will benefit the most from this instructional strategy?

Second Interview

1. Did the discussion go as you planned?
2. Were there any interactions or comments that surprised you or you find significant?
3. What part of the film do you think was the most controversial or inspired the most thought and participation from the students?
4. What did you learn from the exchange today with your students?
5. Is this an activity that you would use again?

Appendix C: Participant Letter

FOCUS GROUP PARTICIPANT LETTER

Date_____

Dear_____

You have indicated a willingness to participate in my research study and you appear to meet the criteria for participation in the focus group part of the study. Your participation will help document the how film is used to increase the cultural awareness of future teachers. This research study will partially fulfill the requirements for my Ph.D. in Minority and Urban Education at the University of Maryland, College Park.

Your responses to the film clips and the portrayals of Black males will be helpful in determining if and how the film can encourage discussions that might influence future interactions with Black male students. Your feedback regarding this instructional strategy is very important because one of the goals of the research is to make recommendations for the use of film in the teacher preparation curriculum.

The focus groups will meet twice and we will also communicate through email if any clarification of responses is required. I will take notes and audio and videotape the discussions for accuracy but names will not be included in the final work in an effort to preserve your anonymity. All of the responses will be analyzed and themes and categories will be identified. Our first meeting is Monday October 15, 2007 at 4:15. We will be in Benjamin room 2234.

If you have any questions, please feel free to contact me by email at ryoung@umd.edu or by phone at 301-574 2854. You may also contact my dissertation chairperson, Dr. Donna L. Wiseman at dlwise@umd.edu or 301-405-0866. Your participation will contribute to the success of this research study. I appreciate your willingness to participate.

Sincerely,

Regina A. Young

Appendix D: Focus Group Questions

First Meeting

1. What assumptions would you make about the boy in the picture?
2. What would it be like to have him in your classroom?
3. What concerns would you have?
4. How would you get to know him?

(After film clip)

1. What is your response to the film?
2. How were Black males portrayed? Is it an accurate portrayal based upon your experience?
3. How would you describe or identify the issue or issues?
4. What aspect in the film was most useful in promoting discussion (now and in the classroom)?

Second Meeting

1. Do you think that using film is a good way to address your perceptions of Black male students? Why or Why not?
2. Describe any particular scene or discussion topic from the film that you think is important?
3. How will these films and the discussions influence your future interactions with Black male students?

Appendix E: Films Used in the Study

Boyz N the Hood (1991)

Director: John Singleton

Starring: Ice Cube, Cuba Gooding Jr., Morris Chestnut and Larry Fishburne

The following summary appears on the back of the DVD and provides a sense of the original impact of the movie:

Boyz N the Hood is the critically acclaimed story about three friends growing up in a South Central Los Angeles neighborhood, and of street life where friendship, pain, danger and love combine to form reality. “The Hood” is a place where drive-by shootings and unemployment are rampant. But is also a place where harmony co-exists with adversity, especially for three young men growing up there: Doughboy (Ice Cube), an unambitious drug dealer; his brother Ricky (Morris Chestnut), a college-bound teenage father; and Ricky’s best friend, Tre (Cuba Gooding, Jr.), who aspires to a brighter future beyond “The Hood”. In a world where a trip to the store can end in death, the friends have diverse reactions to their bleak surroundings. Tre’s resolve is strengthened by a strong father (Larry Fishburne) who keeps him on the right track. But the lessons Tre learns are put to the ultimate test when tragedy strikes close to home and violence seems like the only recourse. This powerful portrait of black urban America is “ a film of enormous relevance and importance” (Roger Ebert, 1991).



Finding Forrester (2000)

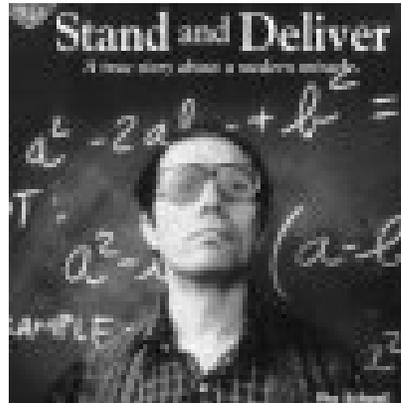


Director: Gus Van Sant

Starring: Sean Connery, Anna Paquin, Busta Rhymes and Rob Brown

Jamal Wallace (Brown) is a talented 16-year-old basketball player in New York City whose secret passion is writing. William Forrester (Connery) is a reclusive Pulitzer – Prize winning novelist who never gave the world a second novel. After an accidental meeting, Forrester becomes Jamal’s unlikely mentor, providing guidance to help develop the young man’s exceptional skills. Soon, Forrester’s harsh view of the world begins to change as both men learn lessons from each other about life and the importance of friendship (Columbia Pictures, 2000)

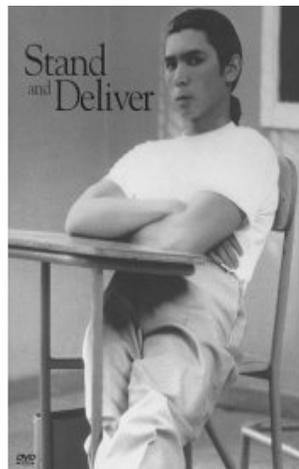
Stand and Deliver



Director : Ramon Mendez

Stand and Deliver does just that. This moving, acclaimed crowd pleaser is the dynamic saga of real-life heroes determined to conquer a foe few people dare confront: the National Advanced Placement Calculus Exam.

Edward James Olmos (a 1988 Best Actor Academy Award nominee) gives a performance of fire and grit as Jaime Escalante, a math teacher at East Los Angeles' Garfield High who refuses to write off his inner-city students as losers. Escalante cajoles, pushes, threatens and inspires 18 kids who were struggling with fractions to become math whizzes. Lou Diamond Phillips and Andy Garcia co-star in the "Rocky of the classroom" (Pat Collins, WWOR-TV). No doubt about it: you'll stand and cheer! (Warner Bros. , 1988)



Appendix F: Syllabus Document #1

The Adolescent Literature Course Course Syllabus Spring, 2007

Instructor:

Conceptual Framework

This course is a requirement for the teacher education program. The intent of the teacher education program is to prepare reflective practitioners for a diverse society through research based professional programs. Our shared vision is consistent with our mission as a Research I institution that views Research and Inquiry, Diversity, Collaboration, and Technology as foundations to our conceptual framework. For more information please visit, http://www.education.umd.edu/teacher_education/downloads/framework.doc

Course Overview

This course provides an introduction to materials written for young adults and emphasizes literary as well as sociopolitical approaches to texts. In particular, students will

- Analyze and critically evaluate texts from a variety of genres and traditions
- Use literary criteria to select and evaluate young adult literature
- Become aware of and address issues of diversity in young adult materials
- Identify authors of landmark texts as well as recently published works
- Develop strategies for bringing adolescents and books together to encourage engagement with literature, develop literary understanding, and foster diversity

Required Texts:

Bauer, M. D. (1994). Am I blue?: Coming out from the silence. NY: Harper Trophy.
Beach, R., D. Appleman, S. Hynds, J. Wilhelm. (2006). Teaching literature to adolescents. NJ: Erlbaum.
Block, F. L. (1999). The rose and the beast. NY: Joanna Cotler.
Cisneros, S. (1991, reissue). The house on Mango Street. NY: Vintage.
Hinton, S.E. (1967). The outsiders. NY: Viking.
Kaysen, S. (1993). Girl, interrupted. NY: Turtle Bay Books.
McCloud, S. (1993). Understanding comics: The invisible art. NY: HarperCollins.
Nye, S. N. (1994). 19 varieties of gazelle. NY: Greenwillow.
Salinger, J. D. (1951). Catcher in the rye. NY: Little Brown & Co.
Taylor, M. D. (1991). Roll of thunder, hear my cry. NY: Puffin Books.

Choose One, Classics

Fitzgerald, F. S. (1999, reissue) The great Gatsby. NY: Scribner.
Golding, W. G. (1959). Lord of the flies. NY: Perigee Books.
Hansberry, L. (1994, reissue). A raisin in the sun. NY: Vintage.
Hawthorne, N. (1981, reissue). The scarlet letter. New York: Bantam.
Wilder, T. (1998, reissue). Our town. NY: Perennial.

Choose One: Fantasy/Science Fiction/Horror

Anderson, M. T. (2002). Feed. MA: Candlewick.

Klause, A. (1999). Blood and chocolate. New York: Laurel Leaf.

Lowry, L. (1993). The giver. NY: Houghton Mifflin.

Choose One: Graphic Novels

Satrapa, M. (2003). Persepolis. NY: Pantheon.

Spiegelman, A. (1986). Maus. NY: Pantheon.

Course Expectations and Requirements

Student participation is a key to the success of this course. You will be evaluated in large part on your weekly contributions. I expect you to attend all scheduled classes and to participate in discussions. Be on time. Late arrivals disrupt other students and our class time.

Quizzes:

30 points

There will be 7 brief quizzes at the very beginning of some classes. Each quiz will be worth 5 points (you may drop your lowest score). If you are late to class you will miss the quiz. Quizzes cannot be made up for credit.

Participation:

30 points

Your participation grade includes a daily assignment, one brief presentation, and a variety of assignments due each day.

Your participation grade includes the following components:

1. Daily Assignment

To facilitate class discussion you are expected to come prepared with a daily assignment sheet completed (Please see attached description). This is your opportunity to put your thoughts on paper and make it easier for you to speak in class. I may collect this in place of a quiz.

2. Expert Presentations

Each class session, students will serve as experts on our assigned reading for that week. Each student will make a 5-minute presentation that covers

- Information about the author/genre/issue in relationship to YA fiction
- Controversies (e.g., censorship)
- Major themes
- Popular cultural tie (e.g., movie, newspaper article, etc.)
- Reference for an article you read in Alan Review or English Journal. You can refer to www.teachingliterature.org.

Adolescent Interview

Due 2/07

10 points

Interview two students using the action research assignment in Beach et al., p. 39. For full credit (2 points each)

- Attach your questions and student responses
- Include at least two citations from Beach et al. Chpt. 2 in your write up of the interview.
- Analysis of differences (1 pg.)
- Implications (1 pg.)
- Reflection (1 pg.)

Final Project

Due 5/10

30 points

Throughout the semester, you will meet in groups organized around a project topic of your choosing. The groups will provide you with an opportunity to share ideas, resources, and your experience researching young adult texts. Your final project consists of three parts.

Resource Unit: You will create a resource unit about a young adult author, a genre, or a particular theme/issue. Your topic will address issues of diversity (e.g., racial, gender, sexuality and/or disability). At the end of the semester, you will have five-minutes to share one aspect of your project with the class.

Part I: Write a project description/rationale (3-4 pages, excluding bibliography). Your project description should demonstrate an in depth understanding of research in the field as well as a familiarity with county curriculum and state/national standards. Specifically, the project description should include 5 distinct sections

- The purpose and the goal of your proposed unit. Why is your topic/author/genre important?
- A brief description of the literary/critical theory that will frame your approach to this project. Why is this lens most useful?
- An overview of research in the field of English Education related to your topic that demonstrates an in depth understanding of trends/issues/controversies that surround your topic. Who has studied this topic and how? What patterns do you see in the research you reviewed? What have others underscored as the most essential points about your topic?
- How does your resource unit connect with county curriculum and state/national standards (NCTE)?
- A bibliography of 3-8 sources (articles and books that were integrated into your project description plus citations for county curriculum and state/national standards).

Part II: Create an annotated bibliography of resources related to your topic

- 3-4 texts. At least one should be a young adult novel and at least one should come from the ██████████ County
- 4 secondary sources. Each resource must come from a different category. Categories include
 - Book/guide that deals with the theoretical lens you wrote about in your description
 - Web-site
 - Computer software
 - Audio-visual materials

Part III: You will write a brief self-reflection (2-3 pages) in which you assess your work throughout the semester. In your answer, address the following

- How would you assess your work this semester? In particular, what does this resource unit show about your learning in this course? Provide at least two specific examples.
- In what ways did this project confirm and/or challenge your ideas about young adult fictions? Provide at least two examples. Please draw on course readings, class

discussions, etc. in your answer.

Other things you need to know:

All assignments are due at the beginning of class on the date listed in the syllabus. Do not send any attachments via email. Late assignments are generally not accepted. If you have a special circumstance and won't be able to meet the deadline, let us know *before* the assignment is due and we will consider your request.

Please use MLA or APA style when citing sources. An electronic guide is available at http://www.lib.umd.edu/guides/style_manuals.html

Honor Statement:

The University [REDACTED] has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at [REDACTED] for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.studenthonorcouncil.umd.edu/whatis.html>

On every examination, paper or other academic exercise not specifically exempted by the instructor, the student shall write by hand and sign the following pledge: *I pledge on my honor that I have not given or received any unauthorized assistance on this examination.*

Grading Scale 100 points possible:

A = 91-100

B = 81-90

C = 71-80

D = 70 and below

Grading Description

A denotes excellent mastery of the subject and outstanding scholarship.

B denotes good mastery of the subject and good scholarship.

C denotes acceptable mastery of the subject and the usual achievement expected.

D denotes borderline understanding of the subject. It denotes marginal performance, and it does not represent satisfactory progress toward a degree.

F denotes failure to understand the subject and unsatisfactory performance.

Note: Please let me know how we can assist you if you require any accommodations in the course.

Course Outline

January 24	Introduction to the Course
29	Defining Young Adult Literature <u>Catcher in the Rye</u> Daily assignment, <u>Catcher</u>
31	Independent Research Day

Beach et al., Action Research assignment, p. 39

- Feb 05 Students' Reading Interests/Preferences
Beach et al., Chpt. 1 & 2
*Bring a text to class that you remember reading as an adolescent
*Daily Assignment, Beach et al., Chpt. 1 & 2
- 07 Students' Reading Interests/Preferences
Text suggested by your adolescent readers
*Adolescent interview assignment due
- 12 "Classic" Young Adult Literature
The Outsiders
*Daily Assignment, Outsiders
- 14 Planning Literature Instruction
Beach et al., Chpt. 3
*Daily assignment, one-page typed description of your proposed resource unit topic. How will you organize your unit? (See, Beach et al., p. 57)
- 19 Contemporary Fictions
House on Mango Street
*Daily Assignment, House on Mango Street
- 21 Teaching Texts
Beach et al., Chpt. 7 & 8
*Daily assignment, Beach et al.
- 26 "Classics"
Classic title from selected list
* Daily assignment, Selected title
- 28 Teaching the Canon
Beach, et al., Chpt. 5 & 9
*Bring a copy of a required reading list from Montgomery, Howard or PG county.
*Daily Assignment, Write a response to "I remember sitting in English class discussing the canonical novel _____." Describe your experience. Given your experiences, would you assign this text?
- March 05 Fairy Tale Revisions
The Rose and the Beast
Fairy Tale Variant—Class handout
*Daily assignment, respond to "Wolf."
- 07 Critical Theories
Beach et al., Chpt. 10

*Daily assignment, one-page description of the theoretical lens that you feel best suits your resource unit topic. Include at least one citation from Beach et al.

- 12 Autobiography
*Daily assignment Girl, Interrupted
- 14** Writing about Texts
Beach et al., Chpt. 6
*Daily assignment, Beach et al.
- 19** Spring Break
- 21 Spring Break
- 26 Fantasy/Science Fiction/Horror
The Giver, Feed or Blood and Chocolate
*Daily assignment, Selected Text
- 28 Text Selection/Censorship
Beach et al. Chpt. 13.
*Daily assignment, Beach et al.
*Bring a literary book review for The Giver, Feed or Blood and Chocolate
- April 02 Historical Fiction
Roll of Thunder, Hear my Cry
*Daily assignment, Roll of Thunder
- 04 Using Drama
Beach et al., Chpt. 4
“Exploring prejudice in young adult literature through drama and role play.” Available at
<http://scholar.lib.vt.edu/ejournals/ALAN/spring95/Bontempo.html>
*Daily assignment, “Exploring prejudice”
- 09 Independent Research Day
Literature review
- 11 Independent Research Day
Literature review
- 16 Graphic Novels & Zines
Understanding Comics
*Daily assignment, one-page typed list of the patterns/themes you found in scholarship related to your resource unit topic.
- 18 Graphic Novels & Zines
Persepolis or Maus
*Daily assignment, analyze your graphic novel using information from

Understanding comics.

- 23 Poetry/Short Stories
Am I Blue
*Daily Assignment, Choose and respond to one story
- 25 Poetry/Short Stories
19 Varieties of Gazelle
*Daily Assignment, Choose and respond to one poem
- 30 Media Literacy
Guest Speaker, [REDACTED]
Beach et al., Chpt. 11
*Daily assignment, Beach et al.
- May 02 Media Literacy
Guest Speaker, [REDACTED]
Boyz N the Hood
*Daily assignment, Boyz N the Hood
- 07 Presentations
- 09 Presentations
- 10 Presentations
**Resource Units Due. If you would like your paper returned to you, please include a stamped/self-addressed envelope.*

Appendix G: Daily Assignment

Name: _____

Title: _____

1. Write down your initial observations about this text. You might write about the worth of the piece, memories it calls to mind, or speculations about the writer.

2. Identify at least one passage in the text that you would like to talk about in class.

Page #:

Why did you pick this particular passage?

3. Identify at least two questions about the book/article (not whether the material is “appropriate” for young adults) that you would like to discuss in class.

Department of Curriculum and Instruction

Embracing Diversity in Classroom Communities (Diversity Course)

Fall 2007

:

Course Purpose

This introductory course is designed as a broad overview of diversity as a conceptual framework. It is intended to support teacher candidates' development of a strong theoretical foundation from which to think about their craft as educators more deeply. Teachers will be expected to engage in reflective inquiry around key central questions such as:

1. What pre-existing attitudes and beliefs do I hold about myself, the world, and others around me?
2. How do I define diversity? What are its dimensions?
3. How can I think critically about my own conceptions of diversity as well as the social implications of these ways of knowing?
4. What kinds of personal transformation might I need to embrace in order to become a teacher of all children?
5. Does a relationship between diversity and inequality exist? If so, what is it?
6. What is the role of schools in promoting equality and sustaining inequality in our society? Why is it important for teachers to think deeply about this issue?

Course Goals

Our society continues to increase in its diversity. As such, schools reflect not only the diversity that exists in the larger society, but also the multitude of cultures and ways of knowing that children from diverse backgrounds bring to the classroom. Considering this diversity, teachers are called upon to develop deep understandings about issues of diversity and multiculturalism. The overall goal of the course is to support teacher candidates' engagement in critical reflection around key issues facing our increasingly diverse student population. Rather than focus on specific teaching strategies, this course aims to provide teacher candidates with an opportunity to reflect deeply about our world. Teacher candidates will:

1. Reflect on and critique important dimensions of difference (including race, class, gender, ability, and sexuality) as intersecting social and economic systems of privilege and marginalization in the United States;
2. Reflect on personal experiences with privilege and marginalization;

3. Understand one's own experience of difference in and out of the school and the implications for teaching all children;
4. Reflect on the role that schools can and should play in the promotion of an egalitarian society.

A Word About Perspective

This course, like all courses, has a point of entry into debate, something it wants to show you, a position, a perspective; it, like all courses, is not neutral or objective. Given this, it is important that you understand that you need not embrace the course perspective in order to be successful in it. You are strongly encouraged to be a critical thinker about everything in this course, including its perspective. You will be assessed based on the quality of your scholarship in this course. If you articulate perspectives contrary to the course's and support those perspectives with scholarship in accordance to the course learning expectations, you will be academically successful in the course. If you articulate perspectives in concert with the course's but do not support your perspectives with scholarship in accordance with course learning expectations, you will not be academically successful in the course. You will be challenged to produce good scholarship. Your perspectives will be interrogated and supported as is appropriate to the course perspective, but assessment is predicated upon good scholarship regardless of your individual and/or the course's perspectives.

Texts

Spring, J. (2006). *Deculturalization and the struggle for equality: A brief history of the education of dominated cultures in the United States (5th edition)*. McGraw-Hill. ISBN: 0073131776

Nieto, S. (2004). *Affirming diversity: The sociopolitical context of multicultural education (4th edition)*. New York: Allyn & Bacon. ISBN: 0205451225

Conley, D. (2001). *Honky*. New York: Vintage Books. ISBN: 0375727752

Rose, M. (1999). *Possible lives: The promise of public education in America*. New York, NY: Penguin Books. ISBN: 0140236171

Tatum, B. (1997). *Why are all the black kids sitting in the cafeteria?* New York, NY. Basic Books. ISBN: 10046508361

Sadowski, M. (2003). *Adolescents at school: Perspectives on youth, identity, and education*. Harvard Education Press. ISBN: 1891792113

Additional readings (labeled *HW in the course outline) will be provided to you by the instructor.

Recommended Texts

Delpit, L. & Kohl, H. (2006). *Other people's children: Cultural conflict in the classroom*. New York: New Press.

Ginorio, A. & Huston, M. (2001). *Si, Se Puede! Yes, We Can: Latinas in school*. Washington, DC: AAUW.

Kozol, J. (2005). *The shame of the nation: The restoration of apartheid schooling in America*. New York: Crown Books.

Course Outline (Subject to Change)

August 29

Introductions

Overview of Course Syllabus, Assignments, Readings & Expectations

- *HW: Takaki, R. (1993). *A different mirror: A history of multicultural America*. New York: Little, Brown, and Company (Ch. 1).
- Diversity Statement (Due September 10)

September 5

Film Viewed in Class: The Shadow of Hate

- Tatum Ch. 1
- Diversity Statement (Due September 10)

September 10

- HW: Nieto: Introduction, pp. xxii-xxxii, Chapters 2
- *American History X*

September 12

- HW: Conley, D. (2001). *Honky*. Vintage. Chapters 1-7
- McIntosh's "Unpacking the Invisible Knapsack"
(<http://www.case.edu/president/aaction/UnpackingTheKnapsack.pdf>)

September 17

Film Viewed in Class: Color of Fear

- HW: Conley, D. (2001). *Honky*. Vintage. Chapters 7-14

September 19

- HW: Tatum, B. (1997). *Why are all the black kids sitting in the cafeteria?* New York, NY. Basic Books. Chapter 2
- Spring Ch. 1
- *Boyz N the Hood*

September 24

- *HW: Steele, C. (1997). A threat in the air: How stereotypes shape intellectual identity and performance. *American Psychologist*, 52(6), 613-629.
- Spring Ch. 3

September 26

- *HW: Sadowski, M. (2003). *Adolescents at school: Perspectives on youth, identity, and education*. Cambridge, MA: Harvard Education Press. Pgs. 19-30; 69-78; 85-101

October 1

- *HW: Delpit, L. (2002). No Kinda Sense. In L. Delpit & J.K. Dowdy (Ed.), *The skin we speak* (pp. 31-48). New York, NY: The New Press.

October 3

- *HW: Lee, S.J. (1996). *Unraveling the 'model minority' stereotype: Listening to Asian American youth*. New York: Teachers College Press. Chapters 1 and 3.
- Spring Ch. 4

October 8

- * HW: Sadowski Ch. 9

October 10

- HW: *Possible Lives* (Introduction, 1, 3)
- Final Paper Discussion

October 15

- HW: Tatum, B. (1997). *Why are all the black kids sitting in the cafeteria?* New York, NY: Basic Books. Chapter 6
- HW: Nieto, S. (2004). *Affirming Diversity: The sociopolitical context of multicultural education*. Amherst, MA: Pearson. Chapter 5

October 17

- *HW: Schultz, K. (2003). *Listening: A framework for teaching across differences*. New York, NY: Teachers College Press. Chapters 1 & 5
- Plan for topics that students want to cover

October 22

- HW: *Possible Lives* (4, 7, 10)

October 24

- HW: Sadowski Ch. 8
- *HW: Deegan, Patricia. "Recovering Our Sense of Value after Being Labeled Mentally Ill"

October 29

- HW: Sadowski Ch. 6

- *HW: Burns, William “Why Don’t Gay People Just Keep Quiet? Listening to the Voices of the Oppressed”

October 31

- *HW: Howard, G. (2006). *We can't teach what we don't know: White teachers, multiracial schools*. New York: Teachers College Press. (Chapters 3 & 4)
- *HW: Edgington, Amy. “Moving Beyond White Guilt”

November 5

- HW: Tatum Ch. 8

November 7

- *HW: Oliver, Melvin & Shapiro, Thomas. “A Sociology of Wealth and Racial Inequality”
- *HW: Larew, John. “Why are Doves of Unqualified, Unprepared Kids Getting into Our Top Colleges?”

November 12

November 14

November 19

November 26

November 28

December 3

December 5

December 10

Final papers are due May 10, 2007 by 12:00 p.m. (noon) in Professor [REDACTED] mailbox [REDACTED].

Course Evaluation

Your final grade will be based on the following assignments and point system:

Attendance & Participation	10 points
Diversity Statement	10 points
Critical Analyses Observation	10 points
School Observations Project	20 points
Leading the Class Discussion of Readings	10 points
Daily Reflection Journal	10 points
<u>Teaching Philosophy</u>	<u>30 points</u>
TOTAL	100 points

If you confront an exceptional situation and feel it is unfeasible to submit an assignment by its due date, please consult with me at least two days prior to the due date so that we can make alternative arrangements. Late submissions of any assignments without prior authorization and/ or medical documentation will not receive credit. If you are experiencing difficulty in the course for any reason, please speak with me about the situation so that I can provide advice and we can work together to overcome the difficulty.

Grading Scale:

A+ 100	A 96-99	A- 90-95	B+ 87-89	B- 80-82	B 83-86
C+ 77-79	C 73-76	C- 70-72	D 69-67	F 66 and below	

Full credit for class participation will be given only for weekly, on-time attendance and quality contributions based on readings.

Course Policies

Code of Academic Integrity

The University of [REDACTED] has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at [REDACTED] for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.shc.umd.edu>.

To further exhibit your commitment to academic integrity, remember to sign the Honor Pledge on all examinations and assignments: "I pledge on my honor that I have not given or received any unauthorized assistance on this examination (assignment)."

Equal Educational Opportunity Policy Statement

In accordance with federal, state, local, university, and the college of education, access to equal educational opportunity based on race; ethnicity; geographic origin; language; socioeconomic class; sex and gender; gender identity and expression; sexual orientation; physical, developmental, and psychological ability; religious, spiritual, faith-based, or secular affiliation; age and generation; and physical appearance, among other categories of social identity, is paramount. Every effort will be made to arrange for reasonable accommodations to ensure that such opportunity exists and is measurable in terms of equality of outcome.

Additional Class Concerns

If you must email me concerning a class issue or a personal matter, please be sure to maintain a professional and respectful tone. Also, please allow 2-3 days for an email response, except for group presentations.

Absolutely no cell phones should be heard during class time, unless you have informed me prior to the class about anticipated calls. If your phone is heard during class time, points will be deducted from your participation grade.

Course Assignments

Attendance, Readings, and Participation

You will be expected to attend all scheduled classes. If you are unable to attend class for some documented emergency, you must contact me immediately. You will be expected to make-up the missed class with an activity/ written assignment to be determined by the instructor.

You are expected to come to class prepared, having read the assigned readings and taken notes. Your notes must go beyond the basic level of comprehension and instead capture how the readings added to your knowledge or changed your thinking. No matter how much you may agree with the author's perspective, force yourself to consider alternative perspectives, criticisms, or weaknesses. These notes should serve as a basis for your written assignments and will assist you in participating in class discussions thoughtfully, responsibly, and constructively.

You are expected to actively participate in class discussions. Be prepared to share insights with the class each week that are shaped by the readings. Your participation is important not only for your own growth and learning but also for the learning of others. Our discussions serve as a forum in which you can sharpen your thinking, test your ideas, exchange insights and perceptions with the instructor and with each other, and contribute towards others thinking. As a result, we must all try to work hard at providing opportunities for all perspectives to be voiced and listened to in order to maximize the

learning potential of this course. We will all strive to be patient, and respectful of diverse viewpoints.

Leading Class Discussion of Readings

During the course of the semester, group members will take responsibility for facilitating a one-hour discussion of the assigned readings for a class session. Each group will be responsible for creating a handout that should look like and include the following: Each group will be responsible for creating a handout that should look like and include the following:

CLASS DISCUSSION OF READINGS

- I. Summary of Reading (1-2 paragraphs)
- II. Main Points, Key Terms and Concepts (5-7 bullets)
- III. Exemplary Quotes in Support of II above with page numbers
- IV. Relation to Other Readings/ Class Discussions
- V. Critical/ Analytic Comments

These handouts should not be longer than 2 pages. Copies must be made for the entire class and distributed at the beginning of the presentation. The group will also be responsible for generating initial questions for conversation as well as facilitating the ongoing conversation.

*In addition, students are required to show the instructor a one-page proposal of how they plan to structure the class, including the questions that they plan to ask and the activities they plan to use, by 7:00PM on the Thursday prior to the class they are leading. This can be done by e-mail or in person. The group may do this earlier if they so desire. The instructor will then react to your proposal by saying 1) “proceed with your proposal,” 2) by suggesting changes in the order and/ or type of questions you plan to ask, or 3) by suggesting alternative activities. The presentation should provide a concise overview of the reading via the skilled use of problem posing questions with the class. Presenters may ask questions like “What are the authors’ main points?” A more interesting question would be “How do authors X and Y differ in their explanations of gender inequality?” or “What are the strengths and weaknesses of how author Z analyzes the concept of race?” Presenters should try to address the author’s main points instead of an issue that the author touches only in passing. Please be creative in your presentation of the readings.

7 minute Class Reflections

Reflections should weave your personal narratives on the classroom experience with your critical analysis of the readings used to frame it. Reflections should be thoughtful; you are expected to engage in self-critique, to comment on or critique the contributions of other students in the class, to bring in related narratives from other sources (e.g., comments from friends or family with whom you have discussed the class) in a critically conscious manner, as well as to integrate relevant information gleaned from other academic sources (e.g., readings from another class, independent research, etc.).

The reflections should be submitted onto Blackboard by 12:00 p.m. (noon) the next day. I will read each group's reflections on a rotating schedule to give me the opportunity to interact in meaningful ways with everyone in the class.

Diversity Statement

You will be asked to write a one to two page statement tracing various teaching experiences which have had a significant impact on how you view the world and which will be significant to how you relate to students. You will want to spend time reflecting on and discussing past experiences related to such areas as your present notions of privilege, exclusion, and marginalization and your present assumptions regarding race, class, gender, and sexuality. Finally, you will want to reflect on and discuss your present belief in your capacity to help all students learn.

Appendix I: School Observations

Observation Guidelines

The purpose of this project is to provide you with an opportunity to experience interactions between diverse groups of students and their teachers. This will allow you to later make applicable theoretical concepts, principles, and terms from the course to individual, structural, and institutional, public school, and real-world situations. It will also impact your future craft in working with students who may differ from you in dramatic and diverse ways. You will observe at least 15 hours throughout the course of this semester. At least one observation day should be devoted to the middle school and another day to the high school.

The two schools that have agreed to host [REDACTED] teacher candidates are the following:

Within each observation, answer the questions provided below and objectively consider the class/ school cultures that you are observing. Consider the following questions:

1. What sort of class are you observing (subject, grade, course rigor—honors, AP, etc.)?
2. Describe the teacher and the students.
3. What is the interaction between the teacher and students?
4. Describe the teaching style of the teacher. How are students responding to the teaching style of the teacher?
5. Other mentionable interactions between students and teachers?

Tips to Remember:

- Observe wearing dressy, casual attire or clothes that would be appropriate if you were physically teaching the class. Remember, even though you are not physically teaching, you are representing UMCP. Professionalism, with regards to the attire worn and behavior, is most appropriate. Remember you are an objective observer.
- This assignment is an individual project and must be conducted as such. No two persons can attend the same class simultaneously. If you see that a UMD student is already in a class, please choose another class to observe from the lists provided. In addition, please arrive early to each class to avoid disruptions.
- Be respectful of the community that you are entering. You should observe basic etiquette while there. Be sure to sit and observe in an area of the class where your presence will not conflict with classroom activities.
- While observing, think about your comfort levels with the class population and the interactions between the teacher and his/her students as well as student interactions with each other. The focus should not be on the subject matter but rather on the interactions observed.

Guidelines for Critical Analysis of Observations

Within your observations, critique what you observed during your school visits. Remember, this critique should not involve the presentation of the subject matter (unless a glaring disparity exists between the presentation of information to various classes). Be sure to incorporate class information (discussions, readings, films, presentations, etc.) within the critique of your observations.

Consider some or all of the following questions:

1. Were you comfortable in this school/classroom? Why or why not?
2. Would you like to teach this population? Explain.
3. Were there any dynamics that you observed that were impressive and/ or disturbing? Why do those dynamics exist?
4. How would you have altered the culture present within the classrooms observed?
5. How will this experience help you as a teacher?

Students will submit a total of two, typed, 2-3 paged critical analyses. The first critical analysis will be due on March 12, 2007 and the second during the day of your presentation. After receiving feedback, I strongly encourage you to meet with me to discuss ways of strengthening your critical analyses and school observations project.

School Observations Project

One of the main goals of this course is to push your analytical skills. In this course you will have ample opportunity to do so through readings, class discussions, and school observations at a cooperating Professional Development School (PDS). Priority is placed on school sites that serve diverse student populations and have a commitment to collaborating with the university in preparation of beginning teachers.

While there are some specific requirements (see below), the intent is to provide candidates with a very flexible opportunity to see and experience teaching as a prospective profession. Specifically, students are required to:

- 1) Submit a participation log, which documents the hours and activities on site. The final log should be signed by you and by your hosting teachers or staff development coordinator. In addition, there will be a log specifically for this class in the main office. Please remember to sign in and out of this log during each visit.
- 2) Complete two critical analyses of observations
- 3) You will give a 5-7 minute presentation of your experiences. The presentation should include a discussion of the following:
 - a. people's reactions to you
 - b. your reactions to others and to your surroundings
 - c. what you learned
 - d. how the experience will help you as a teacher

- e. the kinds of *personal* transformation you believe you might need to embrace in order to become a successful multicultural educator
- f. kinds of knowledge bases you need to develop to foster this personal change, as well as what kinds of personal, academic, and professional experiences you need to have to become adept in better understanding the diversity within your student body
- g. literature related to the experience

Equity- and Diversity-Related Teaching Philosophy (Final Paper due May 10th at 12:00 p.m. in [redacted] mailbox)

Individually you will write a philosophical statement tracing the various learning and teaching experiences you have had that you believe have had significant impact on how you view the world and, therefore, inform how you relate to your classmates in this and other courses and your PK-12 students. The paper should reflect on, and critically analyze: 1) the past experiences you have had that you believe most influence your present attitudes about privilege and marginalization and your present beliefs regarding race, ethnicity, geographic origin, language, socioeconomic class background, sex, gender, gender identity and expression, sexual orientation, physical/developmental/psychological ability, age/generation, physical appearance, and environmental concern; 2) your understanding of the concepts of equity, inequity, equality, inequality, diversity, teaching, schooling, multicultural education, individual/cultural/institutional demographics, and sociocultural/socioeconomic/sociopolitical systems of privilege and marginalization in both a U.S. and extra-U.S. context; 3) the kinds of *personal* transformation you believe you might need to embrace in order to become a better teacher of *all* children, including what kinds of knowledge bases you need to develop to foster this personal change, as well as what kinds of personal, academic, and professional experiences you need to have to become adept in cross-cultural interaction; and, 4) a comprehensive assessment of your current capacity as a multicultural educator, in particular, your adeptness in helping *all* students to gain full access to participation in democracy through educational achievement.

3-5 pages

APA Format

Running Head

Title Page

Margins/Page Numbers

References

Etc.

Introduction

Discussion of Past Experiences that Most Influence: Present Attitudes about Privilege and Marginalization

Present Beliefs Regarding the Myriad Dimensions of Difference

Critical Analysis

Articulation of Understanding of Concepts, Demographics, and Systems Related to Privilege and Marginalization in both a U.S. and Extra-U.S. Context;

Discussion of Kinds of *Personal* Transformation to Embrace to Become a Better Teacher of *All* Children

Knowledge Bases to Develop to Foster Personal Change

Personal, Academic, and Professional Experiences Leading to Adept in Cross-Cultural Interaction

Review of the Literature

 Readings from Class

 Additional Readings

Demonstration of Critical Analysis and Synthesis of Readings

Conclusion

Summary of Learning

Critical Insights Gained

Comprehensive Assessment of Current Capacity as a Multicultural Educator

Adeptness in Helping *All* Students to Gain Full Access to Participation in Democracy through Educational Achievement

Further Implications for Equity- and Diversity-Related Curriculum and Instruction

Appendix J: Syllabus Document #3

University [REDACTED] English Methods Course Syllabus Document #3

Fall 2007

Course Description:

[REDACTED] provides an introduction for prospective secondary English teachers into the basic issues, concepts, orientations, and processes that shape the teaching of English for diverse students in schools. Candidates explore their own perspectives in relation to local and national trends; they develop basic understanding of teaching skills through guided laboratory teaching experience.

Learning Outcomes for [REDACTED]:

At the conclusion of this course, students will demonstrate:

- 1) their abilities to relate their personal perspectives with historical and current professional perspectives on what English is as a subject and what English teachers do;
- 2) their awareness of differing attitudes and beliefs on selected issues in the teaching of literature, language, and writing – and of the type and quality of research and practitioner experience that supports particular views;
- 3) their abilities to analyze and reflect on English teaching practice (their own and others' – both live and on video) using a flexible analytic framework for teacher performance assessment;
- 4) their knowledge of and abilities to implement, in laboratory settings, basic practices in English teaching, with special emphasis on reading aloud, interpretive reading, concept and process explanations, forms of discussion, and small group learning activities;
- 5) their abilities to select/create designs for coherent lessons in English instruction, including identifying/selecting meaningful goals and objectives, selecting learner- and context-appropriate content and materials, identifying and sequencing different learning activities to support scaffolded, coherent instruction, identifying assessment options to understand learner progress during instruction and achievement at the end of planned instruction, and identifying features of classroom management and organization that support the planned instruction;
- 6) their knowledge of a repertoire of instructional activities in three phases of the teaching cycle (engagement/entering, encountering/exploring, and responding/extending) as related to the teaching of literature, language, and writing;
- 7) their knowledge of professional resources that support English teaching and teachers, including colleagues and peers, as well as printed, conference-based, and web-based resources from local school districts and the Maryland State Department of Education.

Required Texts:

*Please purchase mini DV tapes so that your lab session presentations can be recorded.

Delpit, Lisa. (1995). *Other People's Children*. New York: The New Press.
ISBN 1565841794

Milner, Joseph, & Milner, Lucy. (2003). *Bridging English, 3rd Edition*. Upper Saddle
River, NJ: Merrill Prentice Hall. ISBN 0-13-045306-4

*English Language Literature and Composition: Essays and Pedagogy Study Guide (Test Codes: 0042
0043)* purchase at <http://store.digitalriver.com/store/ets/DisplayHomePage> or visit
www.ets.org

Hawthorne, Nathaniel. (2002). *The Scarlet Letter*. ISBN: 0743487567 (Wednesday Lab Group
Only)

Or

Fitzgerald, F. Scott. (1999). *The Great Gatsby*. ISBN: 0743273567 (Monday Lab Group Only)

And

Dean Myers, Walter. (2001). *Monster*. ISBN: 0064407314 (Wednesday Lab Group Only)

Or

Crutcher, Chris. (2003). *Staying Fat For Sarah Byrnes*. ISBN: 0060094893 (Monday Lab Group
Only)

Recommended Texts:

Irvine, J. (2003). *Educating Teachers for Diversity: Seeing with a Cultural Eye*. New York: Teachers
College Press. ISBN 0807743577

Smith, Rick. (2004). *Conscious Classroom Management*. San Rafael, CA: Conscious
Teaching Publications. ISBN I-889236-50-0

Thompson, Julia G. (2002). *First Year Teacher's Survival Kit*. San Francisco: John
Wiley & Sons, Inc. ISBN 0-13-061644-3

Wheeler, Rebecca, & Swords, Rachel. (2006). *Code-Switching: Teaching Standard
English in Urban Classrooms*. Urbana: NCTE. ISBN 0-8414-0702-8

Wong, Harry K., & Wong, Rosemary T. (2004). *The First Days of School*. Mountain
View, CA: Harry K. Wong Publications, Inc. ISBN 0-9629360-6-5

Assessments:

1) Portfolio of Activities & Assignments (30% of course grade)

The artifacts in this portfolio will include:

a. autobiographical essay that describes your literacy journey and how you can

to love to read. As learning and interpretation is contextual, this writing will help to provide insight into how your conceptions of teaching English were formed. completed “Attitudes toward English Instruction” inventories (10%);

- b. written analysis of a video of an English teacher engaged in her work;
- c. completed self-assessment based on program goals/indicators;
- d. completed “Knowledge of Standard English Usage Test” with an earned score of at least 80%;
- e. chapter discussion questions (10% of course grade)
- f. lab response journals (5% of course grade).

(Items a-thru-d will be completed once at the start of the course and again at the end. BOTH should be included in the final portfolio. Due date for portfolio is December 10th.

2) Outside Reading Requirement (20% of course grade)

a. One-to-two page typed, double-spaced critical review of a supplementary text (a book) related either to being an English teacher, or to issues of curriculum and teaching of literature, language, writing, and/or media. Due December 3. (10% of course grade)

b. Three 1-page summaries of teacher-oriented articles from journals such as The Reading Teacher, English Journal, or In the Middle. These three articles should be related – i.e., provide multiple perspectives on a common topic or issue. Due November 26. (10% of course grade)

3) Field Component (20% of course grade)

Candidates complete a minimum of 30 hours of field observation/activity at a cooperating Professional Development School; priority is placed on school sites that serve diverse student populations and have a commitment to collaborating with the university in preparation of beginning teachers. While there are some specific requirements (see below), the intent is to provide candidates with a very flexible opportunity to see and experience English teaching as a prospective professional.

Specific Requirements:

- 4) Candidates complete at least three (3) detailed lesson observations, with reflective analysis. For each, provide a brief description of the students in the class and the goals for instruction, a detailed anecdotal record of what took place during instruction; and a follow-up reflection, using the four lenses framework for analysis. DUE DECEMBER 4.
- 5) Candidates collect a set of 5 writing samples (initial drafts, if possible) from students in one class, together with information on the assignment and related instruction. This will be used by you and your peers in class to practice analyzing and responding to students’ writing. DUE October 22.
- 6) Your conception of an effective teacher which is based on your observations over the course of this semester. Specific details about this assignment will be addressed later in the semester.

4) Mid-term and Final Examinations (30% of course grade – 15% each)

There will be two formal exams, assessing both knowledge related to the readings, class activities, assignments, and related lab experiences and to the application of that

knowledge to problems in learning and teaching English. See class schedule for exam dates.

The Unit Plan due consists of 4 successive lessons within one teaching unit. Remember to be conscientious of the feedback that you received within you labs. The lessons should include an objective, materials, warm-up, step by step procedure (including time allotments), assessment, and reflections section. Due December 10.

Tentative Class Schedule:

*Each class will begin with a review of a section within your Praxis book. Please bring this weekly to class.

September 10: Syllabus and course requirements; attitudes inventory; video analysis exercise; self-assessment inventory; selection of “group novel” for literature lessons; lesson plan format. -

Reading (for next class): Milner Ch 1

September 17: paired “History of English” activity; discuss Milner Ch. 1; discuss highlights from literacy autobiography; interpretation of first lab session; lesson planning; Discuss media activity

Due: 2 questions/comments on Milner chapter 1

Due: Literacy Autobiography

Reading (for next class): Milner Ch 14

September 24: Discussion of Milner Ch. 14

Due: 2 questions/comments on Milner chapter 14 (post questions or comments on Blackboard-this should happen every week beginning with this posting)

Due: Media Activity

Reading (for next class): Delpit 21-48, Milner Ch 5

October 1: Discussion questions; “the four lenses” for analyzing teaching and preparing for mini-lessons in the teaching lab; review of attitude inventory items related to teaching literature; Milner Ch. 5 discussion & Delpit reading

Due: 2 questions/comments on Milner Ch. 5

Due: 2 questions/comments Delpit, 21-48

Due: Analysis of Media Observations (instructions will be given in class on September 24)

Reading (for next class): Milner Ch 7, Delpit, 49-69

October 8: Discussion questions; Milner Ch. 5; three phases of the teaching cycle and their relation to lesson planning; critical literacy; Delpit pgs. 21-48

Due: Learning to Teach from Movies (assignment to be further discussed in class)

Due: 2 questions/comments Delpit pgs. 49-69

Due: 2 questions/comments Milner Ch. 7

Reading (for next class): Delpit, 167-184, Morrell, view *Finding Forester*

October 15: Discussion of movie and characters; “Knowledge of Standard English Language Usage” Test.

Due: *Finding Forester*

Due: 2 questions/comments Delpit pgs. 167-184

Due: Morrell, Ernest “Becoming critical researchers: Literacy and empowerment for urban youth”

Revised Syllabus (post midterm)

*Please see your original syllabus for expectations and objectives for the course.

October 22: Discussion questions on language/grammar; Milner Ch. 11; connections between language and writing; writing samples

Due: 2 questions/comments Milner Ch. 11

Due: Writing Samples

Reminder: *Finding Forrester* due on November 12. View with through the lens of culturally relevant pedagogy. Keep in mind Delpit’s texts.

October 29: Midterm exam today!; grammar diagnostic

Reminder: Outside Reading assignments due November 12

November 5: Review midterm and grammar diagnostic; Review Delpit (culturally relevant pedagogy)

Due: 2 questions/comments Delpit pgs. 49-69 & Gay reading

Due: Gay, G. “Culturally Responsive Pedagogy” (see Blackboard)

November 12: Delpit pgs. 105-151; influence of stereotypes upon pedagogy

Due: 2 questions/comments Delpit 105-151

Reminder: Book Analysis due November 26

Due: *Finding Forrester*

November 19: Discussion questions from Milner Ch. 13; standards and accommodations; LEP’s and Exceptional Education students; Evaluation; Tracking

Due: 2 questions/comments Milner Ch. 13 & Oakes Reading

Due: Oakes pgs. 1-39 (see Blackboard)

Reminder: Finish article analysis that is due next week

Due: Bring your original writing samples from October 22 to class today

November 26: Article analysis due; practice with analyzing and responding to student writing; Milner chapter 2 (Designing Instruction); how do we incorporate strategies for culturally relevant pedagogies into our lessons?; capacity for readiness

Due: 2 questions/comments Milner Ch. 2

Due: Article analysis

Reminder: Book analysis due next week

Reminder: Observations due next week

Reminder: Finish Portfolios & Unit Plans that are due December 10

December 3: Discussion of diversity; classroom management strategies; first day/first week recommendations; classroom routines and organization; professional organizations.

Reminder: Unit Plans (to be discussed in labs)

Due: Book analysis

Due: Observations due Today

December 10: Lab Lesson Unit Due. Final Exam. (Second video analysis, attitude inventory, self-assessment, and English teacher essay.)

Due: Turn in portfolios today

Due: Unit Plans Due Today

Assessments:

1) Portfolio of Activities & Assignments (30% of course grade)

The artifacts in this portfolio will include:

- g. autobiographical essay that describes your literacy journey and how you came to love to read. As learning and interpretation is contextual, this writing will help to provide insight into how your conceptions of teaching English were formed. completed “Attitudes toward English Instruction” inventories (10%);
- h. written analysis of a video of an English teacher engaged in her work;
- i. completed self-assessment based on program goals/indicators;
- j. completed “Knowledge of Standard English Usage Test” with an earned score of at least 80%;
- k. chapter discussion questions (10% of course grade)
- l. lab response journals (5% of course grade).

(Items a-thru-d will be completed once at the start of the course and again at the end.

BOTH should be included in the final portfolio. Due date for portfolio is December 10th.

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a. One-to-two page typed, double-spaced critical review of a supplementary text (a book) related either to being an English teacher, or to issues of curriculum and teaching of literature, language, writing, and/or media. Due December 3. (10% of course grade)

b. Three 1-page summaries of teacher-oriented articles from journals such as The Reading Teacher, English Journal, or In the Middle. These three articles should be related – i.e., provide multiple perspectives on a common topic or issue. Due November 26. (10% of course grade)

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Candidates complete a minimum of 30 hours of field observation/activity at a cooperating Professional Development School; priority is placed on school sites that serve diverse student populations and have a commitment to collaborating with the university in preparation of beginning teachers. While there are some specific requirements (see below), the intent is to provide candidates with a very flexible opportunity to see and experience English teaching as a prospective professional.

Specific Requirements:

- 7) Candidates complete at least three (3) detailed lesson observations, with reflective analysis. For each, provide a brief description of the students in the class and the goals for instruction, a detailed anecdotal record of what took place during instruction; and a follow-up reflection, using the four lenses framework for analysis.

DUE DECEMBER 4.

- 8) Candidates collect a set of 5 writing samples (initial drafts, if possible) from students in one class, together with information on the assignment and related instruction. This will be used by you and your peers in class to practice analyzing and responding to students' writing. DUE October 22.
- 9) Your conception of an effective teacher which is based on your observations over the course of this semester. Specific details about this assignment will be addressed later in the semester.

4) Mid-term and Final Examinations (30% of course grade – 15% each)

There will be two formal exams, assessing both knowledge related to the readings, class activities, assignments, and related lab experiences and to the application of that knowledge to problems in learning and teaching English. See class schedule for exam dates.

The Unit Plan due consists of 4 successive lessons within one teaching unit. Remember to be conscientious of the feedback that you received within you labs. The lessons should include an objective, materials, warm-up, step by step procedure (including time allotments), assessment, and reflections section. Due December 10.

Teaching Lab Component

The Teaching Lab Component focuses on practice in the design, implementation, and analysis of teaching in the English language arts. The purpose of the lab is to support your initial experiences and experimentation with teaching in a safe, non-threatening setting with a live audience. Practice is important in the development of most professionals, and we think it is important for prospective teachers, as well, as they begin to learn the art and science of their profession.

The teaching lab experiences will give you an opportunity to experience fundamental teaching roles in an environment that is less complex than what you will experience in school settings. In the teaching lab you will engage in peer teaching opportunities; your peers will be students when you are practicing with certain teaching strategies, and you will be a student when they are practicing. The teaching lab is NOT intended to function as “performance” class in the conventional sense; it is an experimental lab where you are encouraged to try new things, step outside of your safety zone, and even fail in individual attempts. No one is expected to deliver consistently-polished performances; this is not a show. You will be evaluated for effort and consistent participation in the process of becoming reflective practitioners of teaching, and for your ability and willingness to help others do the same.

It is important to recognize, too, that your instructor understands that teaching in the lab setting is not the same as teaching in an authentic classroom. However, the lab gives you the opportunity to explore ideas for teaching and practicing English language arts without the worry that you will somehow do harm to students if a lesson doesn't go well. You (we) will learn from each example, whether it went well or not, and in the process, begin to build and extend your understanding of, and skills in, teaching.

Lab Format – For each lab session, students will be expected to have prepared (and be ready to implement) a short lesson (8-10 minutes in length) on a topic in the aspect of the English curriculum that is the focus for that session. Lesson plans are to be prepared ahead; copies are to be provided for the instructor and for each class member, either as paper copies brought to class or shared electronically before class. After the lesson, there will be a

debriefing where the instructor and class members discuss their observations of and reactions to the lesson, as well as any other related issues.

Requirements: 1) Attend all lab sessions; your earnest and full participation will ensure a positive experience for you and your lab colleagues. 2) Submit your detailed lesson plan to all members of class at least one day in advance of your teaching, either a paper copy or electronically-submitted copy. 3) Create and submit a response to every lesson that you present. Although you should comment in the journal about your reactions to learning in the lab session as a whole, focus especially on your own presentation. You should use the four analytic lenses as a foundation for your commentary. 4) Create a unit, consisting of 4 lesson plans that build on one another to be submitted December 3.

Relevant Student Policies

Religious Observance: [REDACTED] policy “Assignments and Attendance on Dates of Religious Observance” provides that students *should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed due to individual participation in religious observances.*”

We are a diverse community and enroll students of many religions; pursuant to policy, we will do what we can when there are students’ requests for excused absences and make-up test requests due to religious observances. *It is the student’s responsibility to inform the instructor of any intended absences for religious observances in advance. Notice should be provided as soon as possible, but no later than the end of the schedule-adjustment period.*

Honor Code: The University is one of a small number of universities with a student-administered Code of Academic Integrity and an Honor Code. The Code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. Students should write the following signed statement on the top of each examination or assignment:

“I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).”

Compliance with the code is administered by the Student Honor Council, which strives to promote a community of trust on the [REDACTED] and extension center campuses.

Individual Needs Accommodation: The University is legally obligated to provide appropriate accommodation for students with documented disabilities. In order to ascertain what accommodations may be needed, students with disabilities should inform the instructor of their needs at the beginning of the semester. The instructor will then consult with Disability Support Services ([REDACTED]). DSS will make arrangements with the student to determine and implement appropriate academic accommodations. In addition, sometimes students will encounter psychological problems that hamper their academic life; should that condition pertain to you, you are encouraged to consult with the Counseling Center (301-314-7651) for expert help.

Appendix K: Codes

Survey Codes

DP Diversity Participant
MP: Methods Class Participant
LP Literacy Class Participant

Theme codes

NLM Not like me
S Stereotypes
L/D Literary and Dramatic Analysis
CC Cinema or Traditional Film Critique
P Pedagogy - What can be learned or what they learned

Data Source Code

DA Daily Assignments from Literacy Course
OPD Online posting from Diversity Course
OPM Online Posting from Methods course
FGM Focus Group Meeting
FGE Focus Group email
LVG Viewing guide from Literacy course
CTMFF Cassette Tape Methods Class of Finding Forrester

Pseudos for Preview Section of Chapter 5

LDA 1 WF Ashley
LDA 2 WM Aaron
LDA 4 WF Antonia
LDA 5 BF Jasmine
LDA 6 AF Susan
LDA 9 WM Andrew
LDA 10 WF Carol
LDA 11 WM Bob
LDA 14 BF Vanessa
LDA 15 WF Campbell
LDA 16 BF Brenda
LDA 17 WF Amanda
LDA 18 WM Alex
LDA 20 WF Connie
LDA 21 WF Angela
LDA 22 HM Joseph
LVG 1 WF Sarah
LVG 16 BF Sylvia

Race Codes

b Black
w White
a Asian
h Hispanic
e Egyptian

Gender Codes

m male
f female

Appendix L: Analysis of Survey Questions

Question	1	Most of what I know about Black males comes from television and movies.
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Responses

Gender	Race						Grand Total	
	1	Asian	Black	Egyptian	Hispanic	No Info		White
Female	1	3	3		1		3	10
	2		1		1		13	15
	3	1					2	3
	4						3	3
Female Count		4	4		2		21	31
Male	1	1	1				1	3
	2			1			7	8
	3						2	2
Male Count		1	1	1			10	13
No Info	3					1		1
No Info Count						1		1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question	2	I am prepared to teach Black males.
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Responses

Gender	Race						Grand Total	
	2	Asian	Black	Egyptian	Hispanic	No Info		White
Female	2						1	1
	3	1					8	9
	4	2	2		1		11	16
	5	1	2		1		1	5
Female Total		4	4		2		21	31
Male	3	1					3	4
	4			1			2	3
	5		1				5	6
Male Total		1	1	1			10	13
No Info	3					1		1
No Info Total						1		1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question 3 I would teach a Black male student the same way that I would teach any other student.

Responses

Gender	Race							Grand Total
	4	Asian	Black	Egyptian	Hispanic	No Info	White	
Female	2	1						1
	3	1	2					3
	4	1	1		2		5	9
	5	1	1				16	18
Female Count		4	4		2		21	31
Male	3			1			1	2
	4						4	4
	5	1	1				5	7
Male Count		1	1	1			10	13
No Info	4					1		1
No Info Count						1		1

Responses

- | | |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree |
| 3 | Not Sure |
| 4 | Agree |
| 5 | Strongly Agree |

Question	9	What I do in the classroom could lead to low performance of Black male students.
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Responses

		Race						
Gender	9	Asian	Black	Egyptian	Hispanic	No Info	White	Grand Total
Female	1	1	1				4	6
	2	1					7	8
	3	2	2		2		2	8
	4		1				6	7
	5						2	2
Female Total		4	4		2		21	31
Male	1	1	1				5	7
	2						1	1
	3						1	1
	4						3	3
	5			1				1
Male Total		1	1	1			10	13
No Info	1					1		1
No Info Total						1		1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question 12 Standard English is the only acceptable way of communication.

Responses

		Race						
Gender	12	Asian	Black	Egyptian	Hispanic	No Info	White	Grand Total
Female	1	3	1				9	13
	2	1					6	7
	3		1		1		4	6
	4		2		1		2	5
Female Count		4	4		2		21	31
Male	1	1					5	6
	2		1	1			5	7
Male Count		1	1	1			10	13
No Info	2					1		1
No Info Count						1		1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question 17 Black males with closely cut hair tend to be smarter.

Responses

		Race						
Gender	17	Asian	Black	Egyptian	Hispanic	No Info	White	Grand Total
Female	1	3	2		1		17	23
	2	1			1		3	5
	3		1				1	2
	4		1					1
Female Total		4	4		2		21	31
Male	1	1	1				7	9
	2						2	2
	3			1			1	2
Male Total		1	1	1			10	13
No Info	1					1		1
No Info Total						1		1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question 20 My racial identity has nothing to do with my ability to teach.

Responses

Gender	Race						Grand Total
	20	Asian	Black	Egyptian	Hispanic	No Info	
Female	1						4
	2		2				5
	3						3
	4	2	2		1		9
	5	2			1		10
Female Total		4	4		2		31
Male	2			1			5
	3	1					2
	5		1				6
Male Total		1	1	1			13
No Info	3					1	1
No Info Total						1	1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question 24 I am not prejudiced.

Responses

Gender	Race						Grand Total
	24	Asian	Black	Egyptian	Hispanic	No Info	
Female	1		1				1
	2					1	1
	3	1	2			5	8
	4	3			2	12	17
	5		1			3	4
Female Total		4	4		2	21	31
Male	1	1				1	2
	2					1	1
	3					2	2
	4			1		4	5
	5		1			2	3
Male Total		1	1	1		10	13
No Info	4					1	1
No Info Total						1	1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

Question 27 Tall or muscular males are intimidating.

Responses

Gender	27	Race					Grand Total
		Asian	Black	Egyptian	Hispanic	No Info	
Female	1	1	2		1	8	12
	2	1			1	8	10
	3	1				2	3
	4	1	2			3	6
Female Total		4	4		2	21	31
Male	1			1		5	6
	2		1			4	5
	3					1	1
	5	1					1
Male Total		1	1	1		10	13
No Info	1					1	1
No Info Total						1	1

Responses

- | | |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree |
| 3 | Not Sure |
| 4 | Agree |
| 5 | Strongly Agree |

Question 34 Black male students do not read.

Responses

Gender	34	Race					Grand Total
		Asian	Black	Egyptian	Hispanic	No Info	
Female	1	3	1		1	14	19
	2	1	2		1	5	9
	3		1			2	3
Female Total		4	4		2	21	31
Male	1	1	1	1		9	12
	2					1	1
Male Total		1	1	1		10	13
No Info	1					1	1
No Info Total						1	1

Responses

- | | |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree |
| 3 | Not Sure |
| 4 | Agree |
| 5 | Strongly Agree |

Question 35 Black male students have family and community support.

Responses

		Race						
Gender	35	Asian	Black	Egyptian	Hispanic	No Info	White	Grand Total
Female	3	3	2				11	16
	4		2		2		10	14
	5	1						1
Female Total		4	4		2		21	31
Male	3	1		1			1	3
	4						7	7
	5		1				2	3
Male Total		1	1	1			10	13
No Info	4					1		1
No Info Total						1		1

Responses

1	Strongly Disagree
2	Disagree
3	Not Sure
4	Agree
5	Strongly Agree

References

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