EXPLORING THE USE OF FILM CLIPS AS PROMPTS FOR REFLECTIONS AND DISCUSSION ON DIVERSITY AND PROFESSIONALISM

WITH PRESERVICE TEACHERS: A CASE STUDY

by

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A DISSERTATION

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ABSTRACT

This case study was guided by the framework of film pedagogy to explore the use of biopic film clips as a means of provoking discussion and reflection on the topics of diversity and professionalism. The case study data were collected within the bounded system of a public, southeastern university and are further bounded by the meanings of professionalism and diversity as derived from preservice teachers from that system. Data were collected from a staged and time-bounded experience in a safe place. The experience included a shared viewing of selected clips from biopic films. The participants were six preservice teachers who provided written reflections about the two educational topics before the film clips were viewed, wrote reflections after each film clip viewing, participated in a focus group interview, and completed final written reflections after the focus group. Additionally, all participants contributed in private follow-up interviews. Data analysis was conducted as single case study and emergent themes resulted. Data analysis suggested using film clips as prompts for reflection and discussion on diversity and professionalism in a safe environment aided in the development of the preservice teachers’ meanings.
## LIST OF ABBREVIATIONS AND SYMBOLS

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<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>ALDSE</td>
<td>Alabama State Department of Education</td>
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<td>AQTS</td>
<td>Alabama Quality Teaching Standards</td>
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<tr>
<td>CAEP</td>
<td>Council for the Accreditation of Educator Preparation</td>
</tr>
<tr>
<td>NBPTS</td>
<td>National Board for Professional Teaching Standards</td>
</tr>
<tr>
<td>NCATE</td>
<td>National Council for Accreditation of Teacher Education</td>
</tr>
<tr>
<td>PST</td>
<td>Preservice Teachers</td>
</tr>
<tr>
<td>TEAC</td>
<td>Teacher Education Accreditation Council</td>
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Most importantly, I dedicate this to my wonderful, creative, and never boring sons: Dillon Townsel and Dallas Townsel. As ever, live the life you want.
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CHAPTER I

INTRODUCTION

Overview

Diversity and professionalism are important concepts in teacher education. Standards for professionalism and diversity are set by agencies that credential teachers and agencies that award accreditation to teacher education programs; this requires teacher education programs to provide proof of competency--or at least coverage--of these two concepts. In order to educate teacher candidates, teacher education programs typically use a mix of coursework and fieldwork. However, these two approaches pose limitations that will be discussed; film pedagogy will be offered as a helpful method. Additionally, an overarching missing piece from the literature is information about the ideologies that preservice teachers have about diversity and professionalism. This case study sought to explore the meanings that preservice teachers had for diversity and professionalism and any modifications made to their ideologies as a result of their watching the three film clips and reflecting on and discussion of their responses in a safe environment. The unit of analysis was data provided by six preservice teachers at a public university in the southeastern United States of America.

Inspirational Incident

One of the teacher education courses I taught at a southeastern university was an introductory class. All students who sought admission to the university’s teacher education program were required to pass the class, along with background checks and a state test, and
provide other documentation. Nine sections of the course were offered each semester. In order for the university’s program to be validated by the state department, all state standards for teacher certification had to be met during the teacher education program. These state standards were organized into a conceptual framework with learning outcomes. The students in these introductory classes were required to conduct observations with two teachers and submit reflective writings related to the learning outcomes. After a few semesters of teaching the class, it became obvious that most students were not able to focus during observations using a particular lens that related to the learning outcomes. To help my students, we practiced focused observations in class by using film clips of teacher and student interactions in the classroom. The prompts provided a safe place for students to practice reflective writings and conduct discussions. Then, I conducted a pilot study with secondary education preservice teachers to explore the effectiveness of using film clips for having students reflect on 21 of the state’s teaching standards. While using 21 standards proved overwhelming to both the participants and the researcher, the data revealed most content was related to three overarching concepts: diversity, teaching, and professionalism. However, using film pedagogy proved helpful, thus providing direction for this study.

Key Terms

To help clarify reading for Chapter I, key terms are offered early in this chapter. This study uses the following terms:

Accreditation agencies are those that monitor teacher education programs at universities and colleges to determine if set standards are met. If so, the agency provides accreditation for the teacher education program; such provides a measure of validation of practices and policies by the teacher education program. Examples of accreditation agencies include the National Council
for Accreditation of Teacher Education (NCATE) and the Teacher Education Accreditation Council (TEAC). On July 1, 2013, NCATE and TEAC consolidated to create a sole teacher education accreditation agency, called the Council for the Accreditation of Educator Preparation (CAEP).

Cooperating teachers are also called mentor teachers. Cooperating teachers are teachers who are employed in a P-12 school system who allow preservice teachers to enter their classroom for the purposes of clinical experiences. Cooperating teachers provide a mentoring role for preservice teachers as they guide them in “real-life” application of the theory and practices that preservice teachers learn in coursework in their teacher education programs. Cooperating teachers may assess preservice teachers; sometimes this assessment affects the preservice teachers’ grades for college coursework.

Credentialing agencies and/or certification agencies are usually operated by state governments and oversee and award the legal documentation to teach in public schools. Teacher education programs must comply with the standards and requirements set by the credentialing agencies and/or certification agencies; this allows their education graduates to qualify for credentials or certificates to teach in the state. For example, the Alabama State Department of Education (ALDSE) is the sole awarde of certificates for Alabama, and their Teacher Certification Section ensures that all requirements are met for the issuance of certificates. At the time of this study, the ALSDE requirements for all teachers used a framework called the Alabama Quality Teaching Standards (AQTS) to house their standards for teaching. California’s Commission on Teacher Credentialing (CCTC) called their license to teach a credential. However, not all certificates or credentials are issued by state governmental agencies. The National Board for Professional Teaching Standards (NBPTS) awards National Board
Certification to teachers who pass a rigorous research and reflection process on their own teaching practices and professional development.

*Field experiences* are those experiences in which preservice teachers engage in actual classrooms of students and teachers in public and private schools that are similar to the classrooms in which the preservice teacher is anticipated to teach. These experiences are sometimes called clinical experiences, practicum, internship, practice teaching, student teaching, and immersion. Field experiences allow the preservice teachers to observe, interact, and teach prior to taking over their own classrooms. Field experiences are generally conducted in the classrooms of cooperating teachers.

*Preservice teachers* (PST) are students who are enrolled in teacher education programs, which may be undergraduate or graduate level programs. Completion of the teacher education program will lead to the college or university rewarding the preservice teacher with a diploma and a recommendation to the certification or credential agency for the licensure to teach in the state. Preservice teachers differ from teachers who are employed and have the licensure or those persons employed as teachers who are seeking alternative licensure with the credentialing or certifying agency; preservice teachers are not in charge of a classroom of their own.

*Teacher education programs* are usually operated by colleges and universities. Teacher education programs provide coursework and arrange field experiences for preservice teachers and other teacher candidates (for example, those who may be employed by a school and need coursework and supervised evaluations). Most, but not all, teacher education programs seek accreditation by NCATE, TEAC, and/or CAEP. Additionally, most but not all, teacher education programs meet state requirements in order for their preservice teachers to receive licensure to teach upon completion of the program.
Background

Preservice teachers are teacher candidates in a teacher education program. Teacher preparation programs in the United States of America share two common goals: to produce effective teachers and to certify teachers (Ryan & Townsel, 2010; Trier, 2003a). Additionally, teacher preparation programs seek to expose students to a variety of theories and produce reflective educators (INTASC Model Standards and Learning Progressions for Teachers, 2013; Kim, Andrews, & Carr, 2004; Trier, 2003a). In order to achieve these goals, teacher preparation programs rely on several sources of information, which include research on effective teaching (Shuls & Ritter, 2013; Wilson & Floden, 2003; Wilson, Floden, & Ferrini-Mundy, 2002), demographic trends (Aud, Wilkinson-Flicker, Kristapovich, Rathbun, Wang, Zhang, & National Center for Education Statistics, 2013), accreditation standards (Council for the Accreditation of Educator Preparation, 2010; Professional Standards for the Accreditation of Teacher Preparation Institutions, 2008), and credentialing and certification standards (Alabama Quality Teaching Standards, 2007; Commission on Teacher Credentialing, 2007; Zirkle, Martin, & McCaslin, 2007). In short, teacher preparation program goals are informed by research, demographics, accreditation standards, and agencies that credential and certify teachers.

The importance of diversity and professionalism are established by various organizations; two primary organizations that stress the importance of diversity and professionalism are agencies that provide teacher credentials to individuals and agencies that monitor teacher education programs. Chapter II provides a review of literature related to teacher education, which explores two overarching topics: diversity and professionalism. While diversity and professionalism are stressed as important, there is little consensus about the definitions of diversity and professionalism.
CAEP’s (2013) discussion of diversity includes religion, culture, disabilities, color, home language, race, giftedness, poverty, gender, and sexual orientation. However, when CAEP (2013) discussed diversity in teachers, only color was mentioned. One of the five Alabama Quality Teaching Standards (2007) was diversity and included language, background, culture, ethnicity, gender, socioeconomic status, and learning style and added the requirement that preservice teachers develop appropriate instruction and demonstrate appropriate communication in relation to diversity. Demographics about North American students in P-12 indicate data about poverty, race and ethnicity, English language learners, disabilities, and geographic orientation such as urban, rural, and suburban (Aud et al., 2013). Diversity in teachers is lacking for ethnicity, race, socioeconomic background, and gender (Ludwig, Kirshstein, Sidana, Ardila-Rey, & Bae, 2010). While diversity in sexual orientation and learning styles for students is sometimes mentioned, data on those aspects are lacking for teachers.

Professionalism varies from content knowledge, reflection, collaboration, and monitoring student achievement (What Teachers Should Know and Be Able to Do, 2002) to learning, ethics, leadership, and collaboration (INTASC Model Standards and Learning Progressions for Teachers, 2013). Another one of the five Alabama Quality Teaching Standards (2007) was professionalism and included collaboration, communication, shared responsibility for student achievement, and dispositions. In other literature, additional aspects of professionalism included curriculum, discipline, goals, reflection, and image (Cary & Reifel, 2005); attitudes and self-efficacy, (Kaskaya, Unlu, Akar, & Sagirli, 2011); ethical caring (Ryan & Townsend, 2012); and professional image (Scull & Peltier, 2007). The lack of agreement from agencies and academics as well as the influences—or lack of influences—from media and personal experiences imposes an uncertainty about what preservice teachers may believe about diversity and professionalism.
Nevertheless, diversity and professionalism are common standards in which both teacher preparation programs and preservice teachers must prove competencies (Commission on Teacher Credentialing, 2007; Teacher Education and Certification, 2008-2013). The INTASC Model Standards and Learning Progressions for Teachers (2013) provides a cross-referenced chart of the interfacing of themes that they encourage to be demonstrated in teacher education programs; these themes include diversity and professionalism. Two primary approaches of teacher preparation training include coursework and field experiences (Jacobs, 2013; Professional Standards for the Accreditation of Teacher Preparation Institutions, 2008; Ryan & Townsel, 2010; Trier, 2003a). Field work for teacher preparation includes practice and application (Grant, 2002; Office of Postsecondary Education, 2011; Perry & Power, 2004; Ryan & Townsel, 2010; Wilson et al., 2002). Grant (2002) claimed teacher preparation programs are “making a concerted effort to place future teachers in field experiences through which they can be exposed to cultures different from their own” (p. 89). However, field experiences for preservice teachers may be limited due to compressed time in the classroom (Trier, 2001) as well as geographical characteristics of the teacher preparation program (Talbot, 2010).

Promising practices for teacher development include having teachers access and process media and multimedia, which includes text, audio, video (web-based or other), engage in reflection, and observe both actual and virtual demonstrations of effective practices with discussion and research (INTASC Model Standards and Learning Progressions for Teachers, 2013). Film clips may serve as technological experiences to provide exposure to various issues related to education while in the teacher education classroom (National Council for Accreditation of Teacher Education, 2010). Film and film clips provide a way for exploration and analysis of classroom management techniques, situations, and teaching methods that preservice teachers
may not be exposed to during their experiences (Ryan & Townsend, 2012). The use of film pedagogy may provide a way to supplement field experiences for preservice teachers to help explore issues related to diversity and professionalism; however, this is an understudied application of the use of film.

**Statement of the Problem**

Clearly, diversity and professionalism are important in teacher education. However, preservice educators’ ideologies of diversity and professionalism may be limited to educational experiences they had as students; therefore, their conceptual understandings are limited to their prior experiences. Additionally, preservice teachers may not be exposed to various modes of diversity or professionalism in their field experiences or their coursework. Finally, coursework laden with theory and field experiences may not provide adequate and consistent exposure to various modes of diversity and professionalism. In short, preservice teachers may not have multiple meanings of diversity and professionalism. The problem of this dissertation is how teacher education programs might determine the understandings that preservice teachers have of diversity and professionalism and how those understandings might change with ethical interactions in a safe place; film pedagogy is explored as one way to prompt discussion and reflections.

**Film Pedagogy**

Mary Dalton (2010) stated, “Movies can bridge the gap, or at least, help us notice things about ourselves as individuals and as a culture that we might not find so accessible otherwise” (p. xi). Indeed, an easy query to view the impact that movies have on people may be completed with an Internet search engine. One may type the phrase “movies that changed my life” into various search engines on the Internet to view thousands of websites, videos, and lists that people
have created and shared. A search conducted on Google Search (October 18, 2013) returned about 44,700 results in 0.23 seconds. Even on page 16 of results, the intact phrase “movies that changed my life” was in the returned items. This information indicates that for the populace, popular film has the power to affect change on perspectives, goals, and actions. The quote from Shaw and Nederhouser (2005, p. 85) that “stories, then represent powerful, universal ways of knowing” may well be true. Therefore, the use of film as an informal pedagogy is apparent; people are affected by the films that they watch.

Film may also be used deliberately, or more formally, as in classrooms. Film as formal pedagogy is not a new idea. Leopard (2007) explained how film was used by a teacher in the 1955 film Blackboard Jungle. Film has been used in the college classroom (Bluestone, 2000). Wicks (1983) encouraged the use of film as integrated text in the classroom. Neither is using film as pedagogy a new idea in teacher preparation programs; many have encouraged the use of film in teacher preparation courses (Beyerbach, 2005; Dalton & Liner, 2008; Fontaine, 2010a; Trier, 2001). Leopard (2007) encouraged the ethnographic use of films that feature teachers as subjects. The use of film pedagogy in teacher education may provide a way to look at teaching preservice teachers.

It is key, however, to determine the most appropriate use and goals of film pedagogy for preservice teacher education. Merely using film in teacher education because it seems modern is an inadequate justification; linking film pedagogy to important issues with focused attention seems more appropriate. Teacher education programs may use films to supplement coursework and field experiences, serve as lab experiences, and to examine potential classroom situations (Ryan & Townsend, 2012). In fact, the National Council for Accreditation of Teacher Education (2010) stated,
Equally important are much needed laboratory experiences embedded throughout the preparation program. Laboratory experiences provide prospective teachers opportunities to learn through online and video demonstrations, analyzing case studies representing both exemplary practice and common dilemmas, and participating in peer and micro-teaching. Such experiences offer the opportunity to analyze a virtual student’s pattern of behavior, or engage candidates in the life of a virtual school, calling upon the candidates to investigate and make decisions, and to see the consequences of those decisions. (p. 10)

The use of film clips, “online and video demonstrations,” and “video vignettes” are one way to provide such virtual case studies and lab experiences while in the teacher education classroom and are identified as “promising practices” (National Council for Accreditation of Teacher Education, 2010, p. 13)

Chapter II provides several uses of film pedagogy in teacher education. The literature provides examples of film as pedagogy in teacher preparation courses as projects. Additionally, film as pedagogy has been used in research studies that employed qualitative, quantitative, and mixed methods studies. Finally, the literature provides examples of open-ended uses of film for teaching theoretical concepts. However, other than Tan’s (2006) study, missing from the literature is use of film pedagogy for preservice teachers for the exploration of overarching and possible interrelatedness of diversity and professionalism, which are competencies that modern educational institutions require for certification and accreditation. Also, the use of film clips that demonstrate the specificity of teacher behaviors, student interactions, and classroom settings were lacking in prior studies. Therefore, to help fill this gap, this study explored the meanings that preservice teachers provide for the topics separately as well as any ways that the topics may interface.

**Purpose of the Study**

This qualitative case study explored the use of film clips with preservice teachers to provoke discussion and reflection in a safe place on the topics of diversity and professionalism.
The unit of analysis was data provided by six preservice teachers in a teacher education program at a public university in the southeastern United States of America. The importance of diversity and professionalism are established by various organizations. However, preservice educators’ perspectives of diversity and professionalism may be limited to educational experiences they had as students; therefore, their understanding is limited to their prior experiences. Using film clips from biopic movies that show teachers in action can provide a vicarious experience for preservice educators that will allow an available and ethical way to introduce topics, as well as stimulate reflection and discussion; this allows preservice teachers to identify components related to diversity and professionalism from persons who are not their professors or cooperating teachers. Therefore, film clips are uniquely situated pedagogically for exploring meanings of diversity and professionalism. I proposed this study as a practical research project that may be replicated by other researchers or a classroom activity that teacher educators may use in their classrooms.

**Research Questions**

The primary research question is, “What understandings about diversity and professionalism derive from clips from biopic films featuring teachers and students interacting in the classroom?” The secondary research question is, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?”

While films and film clips have been used in previous studies and projects to explore the topics of diversity and professionalism, none was found that set out to explore how the two may interface. Additionally, no studies were found that used film clips that specifically focused on classroom interactions between teacher and students and ensured that the participants shared the experience.
Significance of the Study

Significance to Researchers

This qualitative case study adds to the body of knowledge for the use of biopic film clips as a means of provoking discussion and reflection on the issues of diversity and professionalism. Also, this study provides data for the usefulness of a staged experience. Additionally, data from this study may be used to support the presentations, publications, and professional development as developed by other researchers. The study may serve as a foundational study for further research. For example, other researchers may use or modify the classroom activity protocol using the same or different film clips. Finally, this study may encourage other researchers to use film clips to explore the meanings of topics related to other disciplines.

Significance to Educators

This research project provides significance to various fields of educational importance, including teacher education programs, teacher education professors and instructors, and the site institution. For all three fields, this study adds to the knowledge base of teacher education related to diversity and professionalism as well as the use of film pedagogy. Teacher education programs may use the study and the results to assist their preservice teachers in developing competencies. Teacher education professors and instructors may find the research useful as the classroom activity protocol is easily replicable, rendering the process available to implement in teacher education coursework. The site institution received the data analysis, which may be used to assist students in undergraduate courses. The data analysis may help inform the policies and procedures that the site institution uses to develop the competencies in their preservice teachers.
**Significance to Professional Development**

Professional development coordinators and developers may find the use of film clips beneficial for leading employed educators in sessions or courses for life-long learning related to education. Teacher education media for both teacher education and professional development may include film clips. Visual representations of various aspects of theoretical and practical concepts related to education could be developed; the clips could be one way to facilitate standardized group viewing to promote reflection and discussion. Finally, educators seeking professional development independently of their schools could use the study results and/or the study design for informal groups and informal discussions.

**Research Design**

This section provides an overview of the research design; Chapter III provides a more in-depth explanation. Due to the data of personal reflections and shared discussion by the preservice teachers, qualitative method of research was the preferred method for this study. Qualitative research uses the “strategy of inquiry in which the researcher identifies the essence of human experiences about an experience as described by participants” (Creswell, 2009, p. 13). Types of qualitative research seek to understand the lived experiences of a small group of participants to develop meaning (Creswell, 2007, 2009). This case study data were collected within the bounded system of a public, southeastern university and is further bounded by the meanings of professionalism and diversity as derived from six preservice teachers from that system.

While for some studies literature may not be used to establish the procedures for qualitative research (Creswell, 2009), this study was designed on the opinions, insights, and outcomes of past writers and researchers (Creswell, 2009). Basing the foundation for this study
on existing literature helped provide validity and reliability (Creswell, 2009). Designing a study that somewhat replicated prior studies, treatments, and usages provided the opportunity to use similar methods and analysis; therefore, the literature on previous studies provided a foundation for topics to explore and methods to use in the study. The literature review explored similar procedures such as viewing films and film clips (Tan, 2006; Trier, 2003b), written reflections by the participants (Gallavan & Ramirez, 2005; Ng & Tan, 2006), and discussion in focus groups (Fontaine, 2010a; Nelson & Guerra, 2009). Those procedures provided useful data; therefore, this study used the procedures of viewing, reflection, and discussion by the preservice teachers.

This research took two discreet components, the competency indicators (diversity and professionalism) and the specified film clips from popular films (The Marva Collins Story, Dangerous Minds, The Ron Clark Story), and provided exposure of both in a shared experience for preservice teachers. The biopic films were chosen due to each having a section that shows the teacher character interacting in the classroom with content and students; aspects of diversity are presented, different demonstrations of professionalism are provided, and the characters represent three real-life teachers. Showing preservice teachers the film clips of how real teachers are portrayed in film are dramatized, but choosing clips that show classroom interaction provides the most applicable demonstration of how teachers can engage in teaching and learning behaviors. Qualitative research allows for a single interview with participants (Creswell, 2007), suggesting that data collection may be a single event. Most data for this research were collected in a “one-shot,” staged event. The researcher was present during all times of data collection, which helped provide a measure of validity in insuring that all data collected was actually created by the participants.
Materials used included color-coded packets for the participants to record their reflections, equipment to digitally record the focus group, and the three film clips to stimulate the exploration. The participants were six preservice teachers who had declared secondary education majors. Data collected during the experience included reflections that each preservice teacher noted on the data packet (private, written data), as well as reflections the preservice teachers shared during the focus group discussion (public, verbal data). See Appendix A for the Experience Protocol, which contains the text for the focus group prompts. The focus group prompts are also provided in the color-coded collection packets text. Data collected after the experiences included the follow-up interview (see Appendix B). Data were coded and analyzed using theming the data (Saldana, 2009) to determine what themes emerged from each case (the preservice teachers’ written responses and verbal interactions) and then emergent themes were examined (Creswell, 2007; Yin, 2009).

Positionality

Researcher Positionality

A worldview, or positionality, is an overarching belief set that guides research (Creswell, 2007, 2009). Positionality obliges the researcher to reveal her power and biases (Madison, 2012). I subscribe to the “truth is relative” camp instead of the “truth is out there” camp. Humans have limited understanding, and while understanding is increasing, ours remains inadequate to make positivist claims. Therefore, in my opinion, to take a positivist stance is arrogant. My worldview for research is best described as pragmatic, which arises from the works of Dewey, Mead, and Rorty (Creswell, 2009). Creswell (2009) and Van Maanen (2011) stated pragmatism is focused on the research problem and employs a variety of applications and solutions to provide meaning to the problem. In pragmatism, Creswell (2007, 2009) stated
researchers have the “freedom of choice” to “choose the methods, techniques, and procedures of research that best meet their needs and purposes” (pp. 11, 23). Van Maanen (2011) stated that pragmatism allows “our questions to determine our theories” (p. 156). Pragmatists seek to “bridge the gap between theory and practice, ideals and behavior, and ideas and action” (Madison, 2012, p. 113). Given my practical approach to this research, pragmatism seemed a good fit.

Blumer (1969) stated that rather than being “pinned down to any particular set of techniques,” exploratory research should use any ethical method to gain insights (p. 41). Exploratory research is interested in the investigation of understudied issues, identifying meanings, and encouraging further research (Marshall & Rossman, 2011). Additionally, pragmatism acknowledges that research occurs in the contextual settings of social and historical influences that integrate various worldviews, various assumptions, various forms of data collection, and various forms of data analysis (Creswell, 2009). While pragmatism favors the use of mixed methods, qualitative methods best served this particular project.

Related to the use of film, I bring to this research my knowledge of how popular film is structured to elicit an emotional response. My screenplays have placed in many contests, including the prestigious Academy of Motion Picture Arts and Sciences’ Nicholl Awards; one screenplay won the ACCLAIM. Therefore, I have a skill set in how media seeks to solicit a response from the viewer. In fact, a friend of mine, Karl Iglesias (2005), wrote Writing for Emotional Impact: Advanced Dramatic Techniques to Attract, Engage, and Fascinate the Reader from Beginning to End. In his book, Iglesias wrote, “Hollywood trades in human emotions, delivering emotional experiences carefully packaged in movies and television to the tune of ten billion dollars per year” (p. 13). I believe that in addition to an emotional response, a
film may have an intellectual response; when the viewer becomes engaged with the film’s characters and situations, the viewer can make cognitive alterations to his or her belief system on issues related to the situation. The use of film clips pose an effective and efficient method of creating scenario, character, and environment that quickly set the stage and get the viewer’s attention, providing both an affective and intellectual link. Therefore, I maintain that preservice teachers can view film clips of teachers and students engaged in the classroom and explore the issues related to diversity and professionalism, and that after discussion, preservice teachers can make both emotional and cognitive alterations to his or her belief system as related to those competencies.

Related to the education of preservice teachers, I believe that my job as a teacher education instructor is the perfect position for me. I have earned tenure as a school teacher in both Alabama and California and have taught in six different school districts. I have over fifteen years teaching experience in public secondary schools and over six years teaching on the university level. I frequently wondered why my career was peppered with such geographical and student diversity, but chalked it up to rapidly changing interests and goals. When I was offered the job as a teacher educator at my current university, I quickly realized how my various experiences enriched what I could provide to the preservice teachers in my classes. Not having my belief system about education bound by a single district’s practices, not being bound by a particular region’s culture, and having the opportunity to experiment with myriad teaching and learning methods all greatly contributed to my educational toolbox. As blessed as I am to have been exposed to such differences in diversity and professionalism, I realize that many preservice teachers are bound by geography and homogeneity in their classrooms. I believe that the use of film and film clips with preservice teachers is one way to expand their ideologies. Finally, my
use of film with students in a management class that I teach won the Excellence in Undergraduate Teaching Award from The University of Alabama Research in 2013. Therefore, my experience with film pedagogy has been recognized as an exemplary practice.

**Researcher Bias**

Researcher bias includes any experiences or prejudices that the researcher may harbor prior to engaging in the study; such bias should be identified so that the reader may understand the positionality of the researcher and how such may influence the study (Creswell, 2007; Merriam, 2002). I was the sole data collection creator, collector, and analyzer for this research. The qualitative researcher must analyze the essence of the experience (Merriam, 1998, p. 16). While many qualitative researchers traditionally bracket their views, Marshall and Rossman (2011) stated it is difficult and Fontaine (2010b) asserted it is impossible. In fact, Blumer (1969) claims the “role of the acting unit whose behavior” is studied must be taken, the “process has to be seen from the standpoint of the acting unit,” and that “remaining aloof” will result in false interpretations (p. 86). Therefore, the researcher cannot truly be bracketed from both her viewpoints and those of the participants. Because the participants may have known me and my biases, I was not able to exclude from them my viewpoint, my love for film, or my job requirements.

Growing up as child, I frequently “lost myself” and entered the world of others by means of a good book or a good movie. Some of my earliest memories were the powerful feelings of fear, admiration, wonder, joy, worry, amusement, and sadness that I experienced from watching movies and television shows. Getting lost in the situations of another character who is far removed from my own has always been fascinating. Emotionally, I shared the character’s experience. Cognitively, I wondered what choices I might make in similar situations. As I grew
older, my pleasure increased as I was able to socially interact with others who experienced the same book or movie; we exchanged our internalizations about our perceptions of the events.

As an award-winning screenwriter, I admit a fondness for film and its power to engage viewers. The effect of engaging the viewer to have a vicarious experience through the eyes of one or more characters is key in the craft of screenwriting. I completed numerous screenwriting and fiction writing classes at the University of California Los Angeles; key in all classes was the goal to engage the reader and viewer in an emotional investment in the main character and his or her dilemmas. Indeed, writers have been successful in reaching that goal for me. Both emotional and intellectual vicarious experiences with movies and novels helped me with life choices, decision making, and attitudinal evolvement thus affecting my behaviors. My relationship with novels, biographies, and movies has been instrumental in expanding my mental and emotional horizons. I believe that when a reader engages with text, he or she must create the mental landscape; when a viewer engages with a film, the landscape is created for him or her. Therefore, viewer engagement can be more immediate and accessible for many viewers than reading can be for some readers.

**Limitations**

As with most studies, limitations are inevitable. No research is perfectly designed and a discussion of the known limitations demonstrates the researcher’s acknowledgment of such and may reduce the attempts by others to either over-generalize or criticize the study (Marshall & Rossman, 2011). One limitation was the small number and lack of diversity of participants. However, a small number of participants was required in order to allow each participant adequate time to share in the focus group. While the use of a focus group organically limits the
number of participants to ensure adequate contributions, the meanings of six participants cannot be generalized for all preservice teachers.

Another closely related limitation included the geography of the site university, which is located in the Southeastern region of the United States; this likely affected the demographics of the participants. However, the demographics of the United States teachers indicate that over 80% of current teachers are White non-Hispanic and 76% of public school teachers are female (Characteristics of Full-Time Teachers, 2011). The site university’s demographics indicated that most of the participant pool for this study was female and White. The participants for this study were all Caucasian females, which posed a lack of diverse contributions in relation to race and gender.

A third limitation related to the use of film pedagogy is that any long-term effect of the use of a one-time experience with film clips was not collected in this study. As this was not a longitudinal study, the follow-up interviews were the only data collected after the experience. Therefore, the analysis does not include any reflections that may have occurred after the follow-up interview.

A fourth noteworthy limitation is that the site university was my university of employment. Four of the six participants had been in my education classes and were likely to be in a future class. While none of the participants were in my class during any time of the data collection, power issues may have prompted the participants to be prone to “please” the researcher. Participants may have been predisposed to accept the use of film because I was the researcher. To my knowledge, no participants earned any credit or points for any classes as a result of participating in the study.
A final limitation is that no critical analysis framework was provided for the participants. During the prospectus stage, I struggled with the idea of providing a critical analysis framework for the participants to use. However, I rejected the idea as it presented a concept that would have to be taught to the participants. Therefore, this study limited itself to exploring the meanings the participants provided simply from written reflection and verbal interaction. The usefulness of a critical analysis framework in studying media is explored in Chapter II.

While generalization is not usually a goal of qualitative research, meticulous documentation of protocol allows the research to be repeated at other sites in order to test the findings (Creswell, 2009), and detailed descriptions will aid in transferability (Merriam, 1998). In order to address the limitation of a small study, the detailed protocol will be provided for the examination and use of other researchers.

**Organization of the Study**

Presentation of this study is organized into five chapters. Chapter I provided an overview, key terms, background, basic study components, researcher positionality, and limitations. Chapter II provides a literature review organized in four main sections: (1) teacher education, (2) film pedagogy, (3) diversity, and (4) professionalism. Chapter III provides the methodology, method, and design specifications as well as details on materials and analysis. Chapter IV provides data analysis and findings. Chapter V serves as the final chapter and provides conclusions, implications, and suggestions for future research.

**Summary**

Preservice teachers in the United States of America must demonstrate competencies; an integrative literature review explored two competencies of national concern: diversity and professionalism. Geographical constraints, time constraints, and the demographics of preservice
teachers and teacher education faculty may limit the exposure of preservice teachers to diversity and types of professionalism. The use of film clips as a shared experience with preservice teachers provided a way to explore, discuss, and reflect upon various aspects of diversity and professionalism. Under the conceptual framework of film pedagogy, this study used a qualitative method of a shared experience of biopic film clips from three movies, *The Marva Collins Story*, *Dangerous Minds*, and *The Ron Clark Story*, with the goal of raising awareness of diversity and professionalism.
CHAPTER II
LITERATURE REVIEW

Overview

Literature may be used to help frame a research problem (Creswell, 2009). An integrative review literature allows the researcher to “summarize broad themes” (Creswell, 2009, p. 28) to help guide research. Case studies are best planned with an in-depth literature review (Yin, 2009). Chapter II focuses on the integrative literature review on four broad-based areas that informed this proposal: teacher education, film pedagogy, diversity, and professionalism. Research on teacher education covered 21 years of literature from the stated sources. Research on film pedagogy covered 32 years of literature from the stated sources. The emergent topics from the literature review informed the proposed research for experiences and competencies related to preservice teacher education, as well as provided direction for the best use of film and for what purposes. Diversity and professionalism were explored as related to teacher education and film pedagogy.

Teacher Education

Teacher preparation programs in the United States of America share two common goals: to produce effective teachers and to certify teachers (Ryan & Townsel, 2010; Trier, 2003a). Additionally, teacher preparation programs seek to expose students to a variety of theories and produce critically reflective educators (Trier, 2003a). In order to achieve these goals, teacher preparation programs rely on several sources of information. This section provides a breakdown
of these sources and their importance; this background serves as a foundation for the validity of
these sources for the remainder of Chapter II. Finally, this section examines the approaches that
teacher education programs use to develop the competencies in preservice teachers.

External Agencies

Four main external sources that inform practices for preservice teacher education include
accreditation and policy-setting agencies, certification and credentialing agencies, academic
literature, and educational reports. Across the board, evidence from these four sources indicate
the importance of diversity and professionalism in teacher education; these topics will be
discussed later in this chapter. This across-the-board importance of diversity and
professionalism helped to strengthen the argument that the two topics were both of widespread
importance for teacher education and worthy of exploring in this study. However, first, the
impact of each of these external agencies is explored in greater detail as to their significance to
teacher education.

First, accreditation standards inform teacher preparation programs’ practices and policies.
In order to achieve and retain accreditation, teacher education programs must be operated in
colleges that have earned accreditation; therefore, the programs must prove that they have met
the standards of accreditation agencies. Accreditation and policy-setting agencies examine
practices of teacher education programs to determine their adherence to establish standards.
Accreditation standards are generated by agencies that examine the practices and policies of
institutions to verify and validate a measure of compliance (Council for the Accreditation of
Educator Preparation, 2010; CAEP Accreditation Standards, 2013; INTASC Model Standards
and Learning Progressions for Teachers, 2013; Professional Standards for the Accreditation of
Teacher Preparation Institutions, 2008).
Examples of agencies that provide accreditation standards include the Council for the Accreditation of Educator Preparation (CAEP Accreditation Standards, 2013) and The National Council for Accreditation of Teacher Education, commonly referred to as simply NCATE (Professional Standards for the Accreditation of Teacher Preparation Institutions, 2008). INTASC Model Standards and Learning Progressions for Teachers (2013) provide operational standards. NCATE is one of the major accreditation agencies that examines teacher preparation institutions (Professional Standards for the Accreditation of Teacher Preparation Institutions, 2008). The Teacher Education Accreditation Council (TEAC) “is dedicated to helping educator preparation programs improve and be accountable for their quality” (Teacher Education Accreditation Council, 2010). In 2013, NCATE and TEAC were consolidated into the Council for the Accreditation of Educator Preparation (CAEP) as the new accrediting body for educator preparation (Council for the Accreditation of Educator Preparation, 2010-2013). However, NCATE and TEAC accreditation still holds for those institutions until their accreditation expires; at that time the institutions will adhere to CAEP standards (from the Council for the Accreditation of Educator Preparation (2010) webpage).

July 1, 2013, marked the de facto consolidation of the National Council for Accreditation of Teacher Education (NCATE) and the Teacher Education Accreditation Council (TEAC), making the Council for the Accreditation of Educator Preparation (CAEP) the new, sole specialized accreditor for educator preparation. (CAEP accreditation is specific to educator preparation and is different from regional accreditation. It is the educator preparation provider, specifically, that receives CAEP accreditation—not the larger organization or institution of higher education that may house the provider.) Under de facto consolidation, NCATE and TEAC are subsidiaries of CAEP, maintaining their recognition by the U.S. Department of Education and the Council for Higher Education Accreditation (CHEA) for the purpose of maintaining the accreditation of educator preparation providers until such time as said providers come up for accreditation under CAEP. (Retrieved on October 14, 2013 from http://caepnet.org/about/history/)
CAEP (2010) stated its mission was to advance “excellent educator preparation through evidence-based accreditation that assures quality and supports continuous improvement to strengthen P-12 student learning.”

A second source of information for teacher preparation programs includes credentialing and certification standards. Agencies that credential and/or certify teachers establish standards that must be met in order for the preservice teachers to become certified or credentialed to teach in the state. Credentialing and certification agencies provide professionals the permissions needed to conduct business in a field; teacher credentialing and certification in the United States of America are provided by state department of educations (Zirkle et al., 2007). In order for teacher candidates of the teacher education program to be certified or credentialed by the state in which the teacher education program operates, the program must identify how the state standards are met. Thus, the standards set by accreditation agencies, as well as agencies that credential and certify, are important to teacher education programs.

For example, teachers in the state of Alabama must be certified by the Alabama State Department of Education (Teacher Education and Certification, 2008-2013). The Alabama Department of Education has established standards that it named the Alabama Quality Teaching Standards, or AQTS, (Alabama Quality Teaching Standards, 2007). In order for a preservice teacher to be certified in Alabama, the AQTS (2007) must be met. In order for the Alabama State Department to award a teaching certificate to a person who has successfully completed a teacher education program at a university, the university must provide evidence that the graduate has demonstrated competencies for the AQTS during the teacher education program (Alabama Quality Teaching Standards, 2007). Of the five standards, two are diversity and professionalism.
As a California certified teacher, I was required to be credentialed by the Commission on Teacher Credentialing (Commission on Teacher Credentialing, 2007). As a comparison to Alabama, a short discussion on the relevance of professionalism follows. California’s Commission on Teacher Credentialing provides standards for teacher education programs as demonstrated in Intern Specific Preconditions, Standards, and Laws Related to Accreditation (Noelting, 2011). The California Standards for the Teaching Profession (2009) list six standards, one which specifically includes the word “professional,” one that relates to student diversity, and the remaining related to teaching and learning concepts. In contrast to Alabama’s AQTS, the California standards “are not regulations to control the specific actions of teachers, but rather to guide teachers as they develop, refine, and extend their practice” and “seek to serve and support professional educators in fulfilling their professional roles and responsibilities from preservice teacher to experienced practitioner” (California Standards for the Teaching Profession, 2009, p. 1). However, teacher preparation programs must adhere to standards in order to be accredited by the state of California.

The National Board for Professional Teaching Standards, commonly referred to as NBPTS, outlines the standards that must be met for a teacher to become a National Board Certified Teacher; the standards may be read in its document titled “What Teachers Should Know and Be Able to Do” (2002). The National Board for Professional Teaching Standards (What Teachers Should Know, 2002) “seeks to identify and recognize teachers who effectively enhance student learning and demonstrate the high level of knowledge, skills, abilities, and commitments reflected in” what they call the “five core propositions” (p. 3). Of the five core propositions, one is related to professionalism. Teachers who pursue National Board Certification demonstrate their competencies with the five core propositions through a portfolio
submission of reflections, artifacts, and videos and by passing an electronic test (What Teachers Should Know, 2002). Teachers who demonstrate competencies are officially considered National Board Certified for 10 years. Many states accept National Board Certification as adequate for meeting criteria for being credentialed in their state (Commission on Teacher Credentialing, 2007). Some states accept National Board Certification as professional development for maintaining a teaching certificate.

A third source of information for teacher education programs includes academic literature. Academic literature includes professional journals that are peer-reviewed as well as publications that, while not peer-reviewed, are highly respected within teacher education circles. While academic literature varies in type and quality, examples of academic literature that may inform teacher education programs include those from recent graduates (Jacobs, 2013), professors in teacher education programs (Laverty, 2007; Nieto, 2000; Strike, 2007), and educational researchers (Martin & Atwater, 1992; Moore, 2003; Silverman, 2010). Research that is conducted in one setting and with validity and transferability has usefulness in another setting and detailed descriptions will aid in transferability (Merriam, 1998).

A final source of information for teacher education programs are reports on education in the United States of America. Reports on education in the United States of America include those initiated by the government and those that seek to provide data and demographics from a national perspective. Included in this group are plans by the federal government such as Our Future, Our Teachers: The Obama Administration’s Plan for Teacher Education Reform and Improvement (United States Department of Education, 2011). Also included in this group are demographics on education such as The Condition of Education 2013 (Aud et al., 2013). Demographics on teacher preparation are revealed in both An Emerging Picture of the Teacher

In short, teacher preparation program goals are informed by accreditation standards, agencies that credential and certify teachers, academic literature and research, and reports with demographics.

Approaches to Develop Competencies

In order to meet the monitored and measured criteria that are set forth by accreditation agencies and agencies that credential and certify, North American teacher preparation programs may use a variety of approaches. Two primary approaches of teacher preparation training are coursework and field experiences (Jacobs, 2013; Professional Standards for the Accreditation of Teacher Preparation Institutions, 2008; Ryan & Townsel, 2010; Trier, 2003a; Zirkle et al., 2007). Coursework for teacher preparation programs includes theory (Jacobs, 2013; Perry & Power,
2004), linking theory to practice (Nugent & Shaunessy, 2003), and perhaps some application of the theory (Moore, 2003; Nieto, 2000; Trier, 2003a). Nieto (2000) claimed that, “all good education connects theory with reflection and action, which is what Paulo Freire defined as praxis” (p. 355). However, preservice teachers are more concerned with the practical matters of teaching than the theoretical (Moore, 2003; Robertson, 2004; Trier, 2000, 2002).

Most states require basic coursework, educational coursework, content specialist coursework, and field experiences (Noelting, 2011; Zirkle et al., 2007). Eventually, the preservice teacher begins immersion in a public or private classroom with a single teacher, or perhaps a few teachers. The literature revealed that field experiences, also called practicum, internship, and clinical experiences, are important and widely used by teacher preparation programs. Field work for teacher preparation includes practice and application (Grant, 2002; Jacobs, 2013; Office of Postsecondary Education, 2011; Perry & Power, 2004; Ryan & Townsel, 2010; Trier, 2000, 2003a; Wilson et al., 2002).

Field experiences are required as one of the six standards for teacher education programs to earn accreditation by NCATE (Professional Standards for the Accreditation of Teacher Preparation Institutions, 2008). Field experiences were revealed in the literature by accreditation agencies in Professional Standards for the Accreditation of Teacher Preparation Institutions (2008) and Zirkle et al. (2007). Field experiences were revealed in the literature by educational reports by Characteristics of Full-Time Teachers (2011), Office of Postsecondary Education (2011) and Wilson et al. (2002). Additionally, field experiences were revealed in the literature by educational research by Grant (2002), Jacobs (2013), Minor, Onwuegbuzie, Witcher, and James (2002), Perry and Power (2004), Ryan and Townsel (2010), Trier (2000, 2001, 2003a), and Talbot (2010). The literature revealed that field experiences, also called practicum,
internship, and clinical experiences, are important and widely used by teacher preparation programs.

Limitations of field experiences include time constraints, possible lack of diversity, and cooperating teacher imitation. Field experiences for preservice teachers may be limited due to compressed time in the classroom (Kagan, 1992; Trier, 2001). School sites that are used for immersion practices vary in their diversity (Talbot, 2010; Trier, 2001). Grant (2002) claimed teacher preparation programs are “making a concerted effort to place future teachers in field experiences through which they can be exposed to cultures different from their own” (p. 89). Additionally, field experiences for preservice teachers may be limited due to geographical characteristics of the teacher preparation program (Talbot, 2010). Preservice teachers may become overwhelmed with the practical issues of field experiences and base their teaching practices on the experiences that they have had as learners (Kagan, 1992; Moore, 2003). A third limitation of field experiences is that when conducting field experiences, preservice teachers imitate the cooperating teacher (Kagan, 1992; Perry & Power, 2004) or adopt practices of the site school instead of the teacher education program’s theories (Kagan, 1992). Such imitation without reflection hinders teaching because the preservice teacher may not secure a subsequent teaching experience that has a similar type of learners or type of curriculum. Additionally, the preservice teacher may desire to develop a different teaching style but believe that he needs to please the cooperating teacher who will be largely responsible for the passing or failing of the field experience. Imitation will result in replicating teacher behaviors that may not suit the preservice teacher’s teaching style and may not have a positive effect on a different set of learners. Wilson et al. (2002) stated that cooperating teachers have a powerful influence on the nature of the student teaching experience. One researcher found that pairing a student teacher with a cooperating
teacher who had dissimilar ideas led to greater learning from the field experience. However, other researchers have found that student teachers tend not to rock the boat in the classrooms in which they are placed and thus do not always engage in critical conversations about their own teaching or their collaborating teachers’ practice. (p. 195)

This lack of analysis of teacher behaviors speaks to the need for preservice teachers to have a safe place to discuss issues related to teaching.

It is risky to assume that the solitary classroom teacher is or that a few classroom teachers are demonstrating highly effective behaviors as defined by the sources that inform the teacher education programs. Additionally, the preservice teacher is usually alone with his or her mentor teacher and may not have opportunities to discuss the mentor’s behaviors with others to determine the effectiveness. Therefore, the preservice teacher must rely upon the behaviors of his or her mentor teacher and his or her own judgments about effectiveness to adopt his or her own framework about what constitutes high levels of the standards of effectiveness. However, rather than merely adopt or imitate the practices of the cooperating teacher, Tan (2006) claimed that “it is essential for teachers to examine, frame, and attempt to solve the dilemmas of classroom practice” (p. 484). Minor et al. (2002) noted that both time spent in the teacher education program and the time spent in field experiences were important to the preservice teachers’ progress, and that preservice teachers need opportunities to challenge their beliefs and attitudes and reflect as a means to self-evaluate and make changes.

Cooperating teachers and mentors vary in the types and levels of professionalism and teaching styles. Perry and Power (2004, pp. 133-134) promote the use of learning labs in which several preservice teachers sit in with one classroom teacher during a classroom session and take observation notes. Later, the preservice teachers meet with the classroom teacher and a facilitator to discuss their observations. Raimo, Devlin-Scherer, and Zinicola (2002) stated that “the value of analyzing teacher behaviors is not to prescribe one kind of good teaching but to
engage in critical thinking about a variety of roles responsive to different social and cultural environments” (p. 321).

While completing coursework and engaging in field experiences, preservice teachers must develop a philosophy of education during their undergraduate work; this may be expected to be influenced by their cooperating teachers and the geographical site for their field experiences. Exploring the standards early in their coursework may help them to lay foundational concepts for developing an educational philosophy. However, many students in the early stages of teacher education have limited exposure to various issues that can contribute to a well-rounded philosophy. Nevertheless, diversity and professionalism are common concepts, in which both teacher preparation programs and preservice teachers must prove competencies (Commission on Teacher Credentialing, 2007; Teacher Education and Certification, 2008-2013).

Ideology about teaching as related to preservice teachers was explored in the literature by Grant (2002), Minor et al. (2002), Raimo et al. (2002), and Trier (2000). Preservice teachers enroll in teacher education programs with a belief system that is formed by their own experiences and by representations of education in the media, which includes books, magazines, and movies (Grant, 2002; Kagan, 1992; Minor et al., 2002; Raimo et al., 2002; Trier, 2000). Additionally, preservice teachers may base much of their ideology of teaching from the perspective of a student (Kagan, 1992) rather than that of a teacher, which is not the same; Trier (2000) calls it the difference between being a spectator and being a player in the game. Kagan (1992) stated that preservice teachers’ personal beliefs center around their understanding of good teachers, self as a teacher, and experiences as a student in classrooms. Additionally, Kagan (1992) stated that preservice teachers must both acknowledge and accept the deficiencies of their prior beliefs in order to grow as a professional. Teacher education programs must determine and
nurture the perceptions related to diversity and effective teaching of the preservice teachers (Minor et al., 2002). Minor et al. (2002) claimed,

Candidates enter into teacher preparation with powerful views of teacher roles and general purposes of education that come from a myriad of personal experiences and general beliefs. One of the purposes of a teacher education program is to have candidates confront their beliefs and begin moderating these beliefs on the basis of research, theory, exemplary practices, and philosophical approaches to education. (p. 122)

However, preservice teachers are more concerned with practical matters like classroom management and their own images and are resistant to theory that can help expand their teaching ideologies (Kagan, 1992). Kagan’s (1992) reviews of studies reported that preservice students claimed their teacher preparation programs provided theoretical content without adequately providing assistance in translating the theory into classroom practice, which resulted in the preservice teachers mimicking their site mentors. In order to help develop preservice teachers’ ideologies about teaching, they need practical strategies first and then content and pedagogical strategies (Kagan, 1992).

In summary, teacher preparation programs use two main approaches to develop competencies: coursework and field experiences. Theory is explored through coursework; field experiences provide the opportunity to apply theory (Perry & Power, 2004, p. 125). The literature review related to external agencies that influence teacher education revealed issues of diversity and professionalism to be important as related to accreditation, credentialing, and certification. However, Wilson and Floden (2003) claimed that research is hindered by two factors that concern this study: first, states vary in their standards for teacher certification, and second, it may be difficult to “disentangle teacher preparation effect from teacher certification effect” (p. 23), meaning that teacher education programs may be overly focused on competencies established by agencies that certify and credential teachers. These hindrances suggest the need
for a study that focuses on topics that are of national concern from various sources that inform education reform. This integrative review explored two such topics: diversity and professionalism. These two topics will be discussed in the remainder of this section on the topics from an integrative preservice teacher preparation literature review. First, film pedagogy will be discussed as one possible approach to explore competencies.

**Film as Pedagogy**

The literature review on teacher education in the previous section indicated that agencies create standards for effective--or at least credentialed--teaching, which poses both constraints and challenges that preservice teachers and teacher education programs must address. The past experiences of the preservice teachers and immersion experiences during teacher training are erratic and difficult to standardize. Therefore, the experiences that contribute to a preservice teacher’s idea of effective teaching and the underlying standards may well depend on inferior or inappropriate comparisons. Such a weak foundation hinders the development of what currently is considered an effective teacher. Therefore, standardized experiences for preservice teachers to experience and engage in discourse may provide a way to insure consistency of exposure.

Preservice teachers generally are more interested in the practical than the theoretical, and teacher education programs are challenged with getting preservice teachers to reflect and analyze more than their limited experiences. Films provide a method to add to traditional approaches of coursework and field experiences. Films are stories thrice-removed from reality. The screenwriter places an imaginary or real story into script format; the actors, directors, and film editors portray the story; and the viewer interprets the story within his or her own lens. Film is a strong medium for the “others” to tell their stories and suggests it provides a non-threatening way for educators to engage themselves in a different paradigm. The use of popular film clips
from biopic movies provides a standardized and vicarious experience that is rich with data for discussion, analysis, and synthesis of created standards for effective teaching. Film clips can provide an ethical way to analyze teaching behaviors. The next section on film pedagogy discusses the usefulness of film and then closes with a discussion on film pedagogy specifically for teacher education.

**Usefulness of Film**

The literature review of the usefulness of film revealed seven sub-topics: use as a cultural text, an aid to make cognitive and behavioral changes, use as a vicarious experience, the availability of film, the ethics of film use, the use of film as a springboard for topics, and the use of film clips. Usefulness of film included the service of film as a cultural text and was encouraged by Wicks (1983) for all classes. Usefulness of film included the service of film as a cultural text specifically for teacher preparation program classes by Dalton and Liner (2008), Giroux (1996), Pimentel (2010), and Trier (2000, 2002, 2003a, 2003b, 2010). Films can be as helpful as academic texts, and preservice teachers reported the films helped them to better understand the printed academic texts that they were assigned to read (Trier, 2003b). The use of visual media and other mixed media needs to be used along with print media so that students can critically analyze various types of text (Wicks, 1983). Pimentel (2010) encouraged the use of deconstructing both print and visual texts to discern racist practices. Trier (2000, 2003a, 2003b, 2010) claimed that the use of film with teacher education offers a wide range of texts to explore issues and engage in critical thinking. Young people watch visual media but may not critically analyze how visual media seeks to influence behavior (Wicks, 1983). Modern literacy requires the use of critical analysis in decoding visual texts (Dalton & Liner, 2008). While some may believe that popularity and familiarity of film are reasons to dismiss film, Giroux (1996) claimed
those are the reasons to take film seriously as a type of cultural text that warrants analysis. Additionally, films can be used as case studies to demonstrate theories and engage preservice teachers in group analysis (Trier, 2010). Film can help preservice teachers connect theory and practice. Dalton (2010) claimed that “popular film, rich in meanings both fluid and diverse, offers an intersection for the theoretical and the everyday (p. 7).” Bluestone (2000) stated that “film analysis, when linked with key topics and issues covered in class, not only can increase students’ engagement in the course but also can help develop connected learning experiences and critical thinking skills” (p. 146). Therefore, using film as text has support.

Film and other forms of art have the power to help humans make cognitive and behavioral changes by questioning the status quo. Slattery (2006) stated that he often used some type of aesthetic like film, short story, novel, art, or sculpture to serve as a central theme for a course. He stated such can elicit “an immediate and emotional connection to the theme of the course syllabus” (p. xxi). Slattery (2006, p. xxi) claimed that the use of “art, literature, films, field experiences, and classroom discussions” can connect students “to issues of justice, economics, compassion, and ecological sustainability.” In short, artistic creations can prompt students to bridge a distance that they may not have even known existed beforehand. Such explorations can help student educators become enlightened and potentially reduce exclusionary educational practices. As Slattery (2006) stated, the roles of university professors may be seen as “a form of social work directed toward uplifting the lives of students and those whom they will serve in society” (p. xvii). Therefore, using film in teacher education and professional development offers a framework to allow educators to question the rigidity of social mores, political actions, and historical events as being the only way; instead a more expansive and holistic perspective may be embraced.
Additionally, films have the power to help humans develop cognitive skills by relating to their social and cultural situations. Macedo and Bartolome (2001) stated that teachers “must develop radical pedagogical structures that provide students with the opportunity to use their own reality as a basis for literacy.” Students of diverse backgrounds should be able to use their own experiences to develop their literacy. One assumption for increasing the sensitivity of educators to diversity issues is that the effectiveness for both teaching and learning will increase. When educators accept and include the background and experiences of their students, learning activities can be created that have relevance to the students. Instead of pushing students of diverse backgrounds and experiences into a White, middle-class, American slot, students can use their own backgrounds and experiences to develop a multicultural literacy. Students will contribute toward the construction of their learning communities, as well as the progress and product of their own multicultural literacy through both shared and individual experiences with film, discussions, and reflections. Educators are not able to share the same experiences and cultures as all of their students, and students may not be able to verbalize their unique and corporate situations. However, the use of film can provide demonstrations of children and teenagers in many situations, both educational and personal, and may offer the educators insights into various situations. Therefore, using film in education can help educators to better understand the issues, values, and goals of the diverse backgrounds and cultures of their students.

Film as a vicarious experience was encouraged by educational researchers who include Bluestone (2000), Fontaine (2010a), Shaw and Nederhouser (2005), and Trier (2001, 2010). The use of film provides a way for students to connect emotionally to situations as they identify with characters in films (Bluestone, 2000) as well as cognitively (Fontaine, 2010a). Connected learning uses the cognitive and affective domains; additionally the sharing of ideas is as
important as the transmission of facts (Bluestone, 2000). Tan (2006) stated that films as a vicarious experience allow viewers to “identify with the characters, situations, and dilemmas portrayed in the film. This can generate interest and motivation and lead to successful learning” (p. 485). Film has power as a vicarious experience that allows the imagination to temporarily adopt the feelings or actions of another person. “The potential of movies as a medium of instruction in teacher education begins with the psychological force of film” (Shaw & Nederhouser, 2005, p. 85). In fact, Madison (2012), in her book on critical ethnography, claimed that humans can “pick up a book, witness a film, observe a wedding, or overhear an oral history and be aware of stepping into a time and space in which thought and action are heightened, stylized, and set apart by symbolic or conventional indicators of a start and finish” (p. 170). Film provides a way for preservice teachers to “experience situations vicariously” that they may not have an opportunity to experience in their own field experiences (Trier, 2001, p. 129). Using film as a vicarious experience for teacher education and teacher professional development may provide effective and efficient modes of immersion into situations and exposure to diverse characters, leading to a higher meaning, language, and thought.

Additionally, film as a vicarious experience provides preservice teachers opportunities to engage with situations that may present later in their own careers (Trier, 2010). Specifically, vicarious engagement with teacher characters in films allows preservice teachers to explore various teaching methods and aspects of professionalism (Shaw & Nederhouserr, 2005). Film provides vicarious experiences far beyond what limited exposures in field experiences might bring and opportunities for group discussion to critically analyze the experiences (Trier, 2010). Visual media and other cultural performances are not only a reflection of what we are, they also shape and direct who we are and what we can become” (Madison, 2012, p. 170). Shaw and
Nederhouser (2005) stated that “throughout history, within and across cultures, stories have provided potent means of perceiving, organizing, and communicating human experience. Stories, then, represent powerful, universal ways of knowing” (Shaw & Nederhouser, 2005, p. 85). Therefore, film as a vicarious experience can help preservice teachers both cognitively and emotionally explore and challenge their own ideologies.

Films provide demonstrations in the form of characters, dilemmas, actions, and outcomes. Therefore, the shared experience of film viewing can serve to aid educators in evolving their meanings related to educational concepts. For example, Shaw and Nederhouser (2005) used teachers in movies as main characters in a graduate-level teacher education course. The course, “The Portrayal of Teachers in Film,” was designed for practicing teachers. Movies that portrayed teachers open the discussion to explore educational issues. Teachers as main characters provided reference points for the practicing teachers. In their article, Shaw and Nederhouser included summaries of selected teacher movies and learning activities. Movies offer a powerful medium for providing a vicarious experience for educators. Therefore, there is the opinion that the use of film can provide demonstrations of concepts for teacher educators.

The availability of film was revealed in Cary and Reifel (2005) as they noted their convenience in raising issues in teacher development. The availability of film provides teacher education programs convenience in raising issues related to classroom management and discipline, as well as other aspects of becoming a professional (Cary & Reifel, 2005). The use of guest speakers may pose scheduling conflicts, and the use of diverse field experiences may prove costly and inconvenient; however, the use of film may be scheduled for many preservice teachers at one time (Cary & Reifel, 2005). Teacher education programs may use films to supplement coursework and field experiences. Because a film is a static form of expression that can be
shared by many at a single time, film can be used as a powerful tool to provide the phenomenal experience.

Ethical considerations in the benefits of film use were revealed in Bluestone (2000), Cary and Reifel (2005), and Ryan and Townsend (2012). Cary and Reifel (2005) pointed out that analyzing a film character may be more ethical than analyzing a real teacher. Preservice teachers may be reluctant to criticize one another’s videotaped lessons or the lessons of their cooperating teachers in the field experiences (Ryan & Townsend, 2012). Ryan and Townsend (2012) noted the difficulties that preservice teachers had in providing critical reflections on one another’s videotaped lessons. Perhaps the preservice teachers did not feel comfortable critiquing their peers or perhaps they lacked high-level critiquing skills. In fact, the use of film clips may be more ethical than using real classroom teachers; preservice teachers can critique the behaviors, attire, and professionalism of film teachers without the threat of jeopardizing potential future relationships with cooperating teachers and colleagues. Film characters have been used as case studies in the disciplines of psychology, chemistry, business, history, and law (Bluestone, 2000). Leopard (2007) encouraged the use of film as a type of ethnography, in which personal lives of teachers in films may be examined without invading privacy. Therefore, the analysis of teacher film characters may help preservice teachers develop high-level critiquing skills and avoid discomfort in critiquing real people with whom they will interact or who will be responsible for grading their field experience performances.

Film can serve as a springboard for topics (Bluestone, 2000; Ng & Tan, 2006) and also as a starting point or springboard for discussions (Dalton, 2010; Fontaine, 2010b; Grant, 2002; Nugent & Shaunessy, 2003; Raimo et al., 2002) and to trigger reflections by preservice teachers (Ng & Tan, 2006; Ryan & Townsend, 2012). For example, Tan (2006) used film clips with
Preservice teachers to trigger discussions about diverse learning styles, teaching methods, and professionalism. Additionally, film may serve as a backdrop for discussions (Bluestone, 2000) and to provide relevant points for class discussions (Nugent & Shaunessy, 2003). Preservice teachers need group discussion to explore various issues related to teaching. Perry and Power (2004) promote Marilyn Cochran-Smith’s claim that “teachers generate the necessary knowledge to teach effectively by engaging with others of varying experience levels in systematic inquiry” (p. 126). Therefore, knowledge about teaching is generated when teachers engage in systematic inquiry that employs dialogue and reflection. When preservice teachers engage in reflective group discussion on issues of teaching as demonstrated by teachers in films, the preservice teachers are using systematic inquiry about teachers of various experiences.

The use of film clips may be more beneficial than using full-length feature films. While both the use of film clips and full-length films have usefulness for teacher preparation, the benefits of film clips will be discussed here. In discussing the use of film for professional development, Nelson and Guerra (2009) claimed,

full-length films allow viewers to see the complexity and nuances of cultural interactions. Discussions following full-length films tend to be deeper and more insightful than those in response to a short clip. This makes watching full-length films an excellent strategy for helping teachers unpack beliefs, values, and stereotypes. (p. 57)

However, the authors failed to provide any documentation for their assertions. Nelson and Guerra (2009) note that time is limited for the showing of full-length films and recommend that the teachers watch the film prior to the professional development program. Nugent and Shaunessy (2003) encouraged the use of film clips for professional development as they allow more time for discussion and provide for a more focused discussion.

Other time-related aspects favor film clips over the full film. Film clips are short enough for teacher preparation programs to use with preservice teachers to provide a shared vicarious
experience without becoming immersed in lengthy storylines that may not focus on the desired competencies. The use of film clips instead of full-length films allows time for shared viewing and group reflection. Additionally, using film clips allows more time for discussion and provides for a more focused discussion (Nugent & Shaunessy, 2003; Tan, 2006).

Other researchers promote the use of film clips and film segments. Film segments may be stopped at crucial points for class discussion to focus on specific topics (Bluestone, 2000; Tan, 2006). Excerpts from films may be used to demonstrate specific aspects related to education such as cultural understanding and teaching methods (Martin & Atwater, 1992). Film clips may be used with preservice teachers to provide insights about gifted-ability students (Nugent & Shaunessy, 2003), or they may be complied to create video-collages to join common topics (Trier, 2000, 2003b). Olsen and Sommers (2006) devoted an entire book to the benefits of using film clips for staff development:

A film clip increases visual impact to illustrate a point--clips sharpen focus. Watching a whole video reduces the focus and meaning for participants, because they get lost in the volume of information, stories, and situations that are not related to the main point being considered. On the other hand, with a short introductory setup and a short time from beginning to end, clips lend themselves to shorter, more concentrated experiences. (p. xi)

The use of film clips provides a means of engaging preservice teachers both cognitively and affectively. Olsen and Sommers (2006) stated,

Film clips are visual and auditory and create emotional connections. Appealing to or stimulating multiple parts of the brain strengthens learning to a point that usually is not experienced in traditional settings. Therefore, we increase our ability to motivate and stimulate a more diverse set of learners. (p. x)

Such engagement can result in preservice teachers who can reflect and express ideas. Trier (2003) claimed that “even a few minutes’ worth of scenes from a film can elicit sophisticated articulations of what preservice teachers think about teaching” (p. 132).
Raimo et al. (2002) offer key points on the benefits of using film clips in teacher preparation programs. The authors state, “Having scenes in which teachers offer stimulating lessons that promote student learning would be a departure from films we have seen. Most films focus on teachers’ relationships with one or a few students and conflicts with the administration” (p. 322). The authors discussed how Gunderson and Haas (1987) noted that films on attorneys and police officers show them as experts in courtrooms and in investigation and that these authors wondered why films on teachers fail to show them teaching. Raimo et al. (2002) claimed that “more attention on the successful strategies of a teacher like Escalante could give hope to audiences that low-achieving students can succeed with competent help and guidance” (p. 322).

As discussed earlier, Perry and Power (2004) promoted the use of learning labs in which several preservice teachers sit in with a classroom teacher’s lesson and take observation notes. Later, the preservice teachers meet with the classroom teacher and a facilitator to discuss their observations. Film clips can serve as learning labs, providing several preservice teachers the chance to engage in the same observations and then discuss their findings.

Thus far the literature review on film pedagogy suggested that the use of film as a cultural text may be studied as other educational texts, that film is useful as a vicarious experience, and that film is available for use, is convenient, and provides a standardized text. Additionally, the use of film may be more ethical than performing studies on real teachers, and film may serve as a springboard for topics for discussion. Finally, the literature presented evidence that the use of film clips may be more beneficial than using full-length feature films. The next sub-section narrows to a focus of film pedagogy for teacher education.
Film Use for Teacher Education

The use of film for teacher education has a historical use and research background. The use of film for practicing teachers was encouraged by Nelson and Guerra (2009) and Shaw and Nederhouser (2005). Cary and Reiflel (2005) encourage the use of film analysis as a teaching strategy to complement lectures, asserting that the use of film can be useful both in teacher education programs and constructivist educational settings. Scull and Peltier (2007) recommend the study of popular film portrayals of teachers for both preservice and graduate-level teachers.

Researchers who used film for preservice teacher education studies and projects include Fontaine (2010b), Martin and Atwater (1992), Kaskaya et al. (2011), Ng and Tan (2006), Robertson (2004), Rorrer and Furr (2009), Tan, (2006), and Trier (2001, 2003a). These studies and projects will be discussed later in this chapter.

Film pedagogy can be used as a means of engaging preservice teachers in critical thinking (Tan, 2006) and problem solving (Ng & Tan, 2006). Film pedagogy has been used in teacher preparation programs as a means for critical analysis by Pimentel, (2010) and Rorrer and Furr (2009). Trier (2003a) encouraged the use of film as a means of critical inquiry with preservice teachers. Ryan and Townsend (2012) and Trier (2000, 2001) encouraged the use of film in teacher education as a tool for promoting critical reflection. Preservice teachers have used film as a means of critically reflecting, using Hall’s (1980) decoding and preferred, negotiated, and oppositional interpretations (Trier, 2000, 2003b, 2005, 2007a, 2013). Trier reported extensive and varied use of Hall’s encoding theory with the preferred, negotiated, and oppositional readings as a tool for analysis of film (Trier, 2000, 2001, 2003b, 2005). Trier (2007a) provided examples; what follows are mine. For example, when watching the movie Dangerous Minds, a preservice teacher might make a preferred reading that inner city teens need
a tough teacher who cares about them. A preservice teacher might make a negotiated reading that the teacher eventually made gains with the teens but she needed more training about the students’ culture and pedagogy before being given control of a classroom. A preservice teacher might make an oppositional reading that inner city teens do not need a Caucasian savior teacher forcing them to learn poetry when their peers are being shot and killed. Additionally, Trier (2013) outlined how Hall’s theory of preferred, negotiated, and oppositional readings could be introduced prior to the film viewings or article readings, and have the preservice teachers note at least one preferred, one negotiated, and one oppositional reading from the text.

The use of Hall’s (1980) preferred, negotiated, and oppositional readings of film as text provide a way for preservice teachers to look beyond the initial meaning of a scene or film and explore deeper meanings that may conflict (Trier, 2001). For example, preservice teachers who used Hall’s (1980) preferred, negotiated, and oppositional reading when analyzing To Sir, With Love found positive Sir’s willingness to reach his students, found an ambivalent or negotiated reading in the way the film presented a maverick but passionate teacher able to reach students when trained teachers could not, and opposed the insinuation of the film that one semester of Sir’s teaching would have a profound impact on the students’ overall education (Trier, 2001). Hall’s decoding theory provides a rich tool for analysis of both academics and media texts. Trier (2000, 2007a) has used Hall’s encoding theory to analyze the preservice teachers’ reflections after viewing the films. Such a decoding tool may help preservice teachers become more skilled at critically analyzing visual text (Trier, 2000, 2003b, 2005, 2007a, 2013). Dalton and Liner (2008) stated that “developing the ability to decode and interrogate visual texts” as well as “critical viewing” is important and can help provide an understanding of teacher characters (p. 2). Tan (2006) stated, “Films, when appropriately chosen, are ideal in triggering the preservice
teachers to reflect on an issue of concern, ponder on the meanings and implications for themselves, and finally change or modify their values, beliefs and actions” (p. 485).

Preservice teachers generally are more concerned with technical issues like lesson planning and time management (Trier, 2000) and less interested in theory (Trier, 2002). The use of film in teacher preparation programs offers a way for preservice teachers to vicariously experience situations and explore their perspectives on educational issues (Trier, 2001). In his work with preservice teachers, Trier (2003a, 2007b) used both academic readings and school films to link theory with application. Trier’s (2003b) preservice teachers reported that the films were “as productive and provocative as the academic texts that we were reading, they found that the films helped them to make more sense of the academic readings, and they appreciated my introduction of popular culture texts into the seminar” (p. 127). Dalton and Liner (2008) outlined historical and social issues as demonstrated in television shows with teacher characters with the goal that their analysis could inform students in teacher education programs. Dalton (2010) organized popular films that had teacher characters in categories of social themes and encouraged teacher education programs to use films in their coursework for beginning discussions on educational issues, critical analysis, and to bridge experience and theory.

Fontaine (2010a) supported the use of film as a tool to prompt the imaginations of preservice teachers and explore the uncomfortable nuances of injustices that are related to education. Pimentel (2010) used popular films as a framework for graduate school level teachers to explore racism. Gallavan and Ramirez (2005) suggested that films to promote cultural awareness be used in teacher education courses. Trier (2010) has used films and television shows as case studies for preservice teachers. Raimo et al. (2002) maintained that film can help preservice teachers gain a deeper perspective on teaching. Also, Nugent and Shaunessy (2003)
provided specific guidelines for implementing film as a strategy for preservice programs, staff development, and graduate programs. In addition, the authors provided a list of suggested movies with a coding system and information about strategic clips from selected movies.

Some authors argue that care should be taken when using movies as research-based artifacts, as even those that are fact-based are altered to suit cinematic purposes of dramatic structure and events. Grant (2002) warned about the dangers of drawing too closely on movies as pure fact, pointing out that popular movies contain myths about both urban education and general education. Grant discussed three popular movies about teachers—Dangerous Minds, Stand and Deliver, and 187—in which the teacher is seen as the rebellious hero and the students may be stereotyped. However, Grant maintained that film has usefulness in that educators can use films as a part of the discourse. Grant (2002) claimed,

> Through critical analysis and dialogue about these films in conjunction with relevant readings and field experiences, preservice teachers can examine their beliefs about diversity, teaching, learning, and their future profession, to construct more thoughtful and complex understandings about teaching in urban schools” (p. 79).

Another warning comes from Fontaine (2010b), who disagreed with the way that heroism and patriotism were portrayed in the movie Hidalgo, claiming Americanism hindered the preservice teachers in his study from fully seeing the Muslim perspective. Parameswaran (2010) agreed that while “popular films tell us a lot about the culture where they are seen and enjoyed even though they may not reflect reality” (p. 52). However, Parameswaran maintained that popular films seek to draw on the desires and fears of their viewers. Therefore, there is the argument that viewing of films without discussion and fact-verifying can lead to incorrect assumptions and harmful knowledge. Fontaine (2010b) stated, “It is not a question of whether film should be used to educate preservice teachers, but rather how and to what end” (p. 39).
Therefore, there is the argument that films are useful to allow preservice teachers to engage in a vicarious experience.

In summary, thus far the use of film in teacher preparation programs has a varied and widespread use. The use of film may provide preservice teachers with the opportunity to view, reflect upon, discuss, and analyze teacher behaviors. Using films or film clips that show teachers in action can provide a vicarious experience for preservice teachers. Especially useful are those popular films that are made about real-life teachers; these types of film are called biopics. While biopics use facts from the lives of real teachers, the events are dramatized for theatrical effect. Nevertheless, the use of film clips from these popular films are static in that viewers can view the exact scene and have reflections and discussions about the events. Using film or film clips in a preservice classroom setting with peers and instructors can allow discussion of both theory and practice, as well as identify both desired and undesired teacher behaviors. The use of film during the early stage of teacher training programs may increase preservice teachers’ understanding of effective teaching standards as well as help them develop a more informed educational philosophy. Watching and listening to a movie has the capacity to provide the viewer an experience that involves a different perspective on situations, cultures, and attitudes. Such an experience may lead the educator as viewer/listener to engage in the cognitive and/or affective evolutions that would lead to increased information about effective teaching standards. Films may be used to help preservice teachers develop their understandings about diversity and the profession (Grant, 2002). The next two sections will focus on specific uses of film for preservice teachers as related to the topics of diversity and professionalism.
Diversity

The literature revealed that while the United States of America’s student population for public education grows increasingly diverse, the demographics of preservice teachers and teacher preparation educators remain mostly Caucasian and female. A strong need for preservice teachers to be exposed to diverse experiences, learning styles, and cultural backgrounds was noted.

Educational reports revealed startling statistics about the composition of who educates and who is educated. In the United States of America, over 80% of current teachers, whether male or female, are White non-Hispanic (Characteristics of Full-Time Teachers, 2011). Most preparation program professors are White (Ludwig et al., 2010). Additionally, 76% of public school teachers are female (Characteristics of Full-Time Teachers, 2011). In 2008-2009, 74% of preservice teachers were female and 69% of all preservice teachers were White (Office of Postsecondary Education, 2011). However, the public school student demographics for the United States of America indicate a decline in the ratio of White students and an increase in the ratio of Hispanic students (Aud et al., 2013). The homogeneity between enrolled preservice students’ cultural background and that of the teacher education programs may hinder the ability to have preservice teachers’ beliefs challenged or expanded.

Accreditation agencies also stressed the importance of diversity and provided some definition of the term. CAEP (2013) maintained that diversity includes not only “race and ethnicity” but also “poverty, language, disabilities, giftedness, religion, sexual orientation, and gender” (p. 20) and also maintained that teacher education programs must provide documentation that teacher candidates are able to use multiple viewpoints of students’ cultural backgrounds, include diversity when planning instruction, and understand their own possible
biases and the impact of any biases on teaching and learning. The INTASC Model Standards and Learning Progressions for Teachers (2013) stated that 2 of its 10 standards/progressions are the importance of Learner Development and Learning Differences. NCATE’s Professional Standards for the Accreditation of Teacher Preparation Institutions (2008) holds diversity as one of its six standards. Therefore, accreditation agencies for teacher preparation programs place importance on diversity.

Diversity was explicitly stated in the literature on credentialing and certification by Alabama Quality Teaching Standards (2007) and implicitly in Noelting’s (2011) item titled “Intern Specific Preconditions, Standards and Laws Related to Accreditation.” The Alabama Quality Teaching Standards (2007) listed diversity as one of its five standards that must be met for teachers to be certified. Alabama is not the only state with a focus on diversity as a certification issue. Noelting (2011) provides the 16 standards that teacher preparation programs in California must meet; Standard 12 is “Preparation to Teach English Learners” and Standard 13 is “Preparation to Teach Special Populations (Students with Special Needs) in the General Education Classroom” (p. 7).

Finally, diversity was revealed in the literature on educational research by Gallavan and Ramirez (2005), Genor and Schulte (2002), Kagan (1992), Martin and Atwater (1992), Nieto (2000), Nugent and Shaunessy (2003), Pimentel (2010), Rorrer and Furr (2009), Ryan and Townsend (2012), Silverman (2010), and Talbot (2010). As noted earlier, diversity relates to more than race and ethnic backgrounds. Students are diverse in their religious backgrounds, cultural backgrounds, and physical and cognitive abilities (CAEP Accreditation Standards, 2013). Preservice teachers seem ill-prepared to understand the learning styles, abilities, and interests of their students and how to prepare lessons appropriately (Kagan, 1992). Gifted
students also represent a type of diversity that may frequently be overlooked in coursework for preservice teachers or misunderstood by preservice teachers (Nugent & Shaunessy, 2003). Teachers may not share the same cultural backgrounds as their students, and teacher preparation programs must implement ways to increase self-awareness so that appropriate teaching and learning may be planned (Gallavan & Ramirez, 2005; Nieto, 2000; Rorrer & Furr, 2009; Ryan & Townsend, 2012). However, Talbot (2010) claims that rural universities may be hindered by geography in providing preservice teachers the opportunities to interact with diverse students.

Martin and Atwater (1992) claim that most preservice teachers self-report as being ill-prepared to work with diverse students; the authors conducted studies to determine the level of multiculturalism acceptance for preservice teachers and concluded that White students need multicultural training. Silverman (2010) stated that “preservice teachers do not feel personally responsible for multiculturalism and diversity to the extent that they feel teachers in general or the school and community are responsible.” Silverman suggested that “existing teacher education programs seeking to engender a sense of personal responsibility may create more positive beliefs about multiculturalism and diversity in the classroom or administrative domains but may not necessarily inspire teachers to feel responsible for meaningful multicultural education themselves.” In short, Silverman claims that teachers may believe that multiculturalism in the classroom is not their job. If that is the case, then teacher education programs need to find a way to develop awareness and advocacy for diverse learners. Even more important, Pimentel (2010) makes a case for teacher education programs to use critical discourse analysis during coursework in order to expand issues in diversity past multicultural awareness and to confront racist actions in education. Preservice teachers need the time and
space to analyze issues related to diversity, and providing “safe and well-guided opportunities” for teachers to expand their multicultural awareness are beneficial (Gallavan & Ramirez, 2005).

In summary, diversity has been identified as an important component of teacher certification, professional development, and teacher preparation programs. However, United States teachers tend to be middle-class, Caucasian, and female, and trained by primarily Caucasian professors, while school populations are becoming increasingly diverse (Genor & Schulte, 2002). Therefore, both placement in field experiences and instruction for diversity are hindered by the instruction and enrollment related to teacher preparation programs.

Additionally, secondary schools in the United States employ educators who are predominantly White females (Characteristics of Full-Time Teachers, 2011), posing the risk that instructional activities for teens are presented from an ethnocentric, middle-class perspective. Therefore, American teachers are likely to share a similar cultural capital that favors education, family, and limited social mores. In order to create a more evolved learning community, educators need an awareness of diverse perspectives and a desire to develop and demonstrate actions more inclusive to persons of different races, cultures, and gender.

**Diversity in Film Pedagogy**

Modern philosopher bell hooks claimed that no matter if “we’re talking about race or gender or class, popular culture is where the pedagogy is, it’s where the learning is” (hooks & Jhally, 1997). If this is true, then educators can experience films to expand sensitivity to diversity. Trier (2003) stated,

In the sense that before a preservice teacher can reflect on these issues, the issues have to be raised in the first place--and this is something that teacher educators who, in Zeichner’s words, attempt to “maintain political neutrality” are less likely to do. (p. 140)
The use of film clips in preservice teacher education provides the opportunity for issues related to diversity and social injustice to be examined during the teacher education program. Movies are an “easy” and understood medium. While immersion in other cultures is time-consuming, the use of film has shown some promise in increasing both awareness and intent to employ greater sensitivity in educational interactions. Those interested in using film for professional development and training programs for educators have a strong rationale for using film as a vicarious and emotional experience to effect change for social justice. Movie viewers can adopt the thought processes and perspectives of the movie characters. Such a vicarious experience can help preservice teachers relate to diversity and injustices.

The film viewer engages with the character or characters in the movies and becomes emotionally invested. While experiencing a movie, viewers’ emotions may run the gamut from anger and sadness to fear, guilt, and worry. Using film allows the viewer to establish an emotional investment in cultural, gender-based, and race-based issues that affect education of students. Silverman (2010) claimed that experiences trump education when determining a multicultural perspective, and while providing diverse experiences poses economic and legal problems, we can provide experiences in our educational settings through the use of film. Students and educators can be exposed to diversity through art and media. Engagement in the dilemmas of movie characters in their social context provides educators and students the opportunity to become the “object” in a diverse setting. Such can serve as a type of experience to advance multicultural awareness, responsibility, and advocacy. Exploring issues from the “inside out” can help educators and interns examine personal prejudices or ignorance that may hinder the educational process of students. It is possible that the viewer will internalize the values and goals of the main character or characters, recognize his or her resources, and
understand his or her decision-making process. While the viewer may “walk a mile” in someone else’s shoes, and will step back into his or her own shoes, the viewer may internalize the situation of others and eventually choose attitudes and demonstrate behaviors to move mankind forward.

Silverman (2010) claimed that preservice teachers believed institutions, not classroom teachers, bore the responsibility for addressing multicultural and diversity issues. The use of a shared vicarious experience of film clips showing teachers engaged in classrooms with diverse learners and discussion may help preservice teachers internalize the personal impact a classroom teacher can have over the impact of the institution. Martin and Atwater (1992) used film clips to expand the multicultural knowledge base of preservice teachers. Rorrer and Furr (2009) described how they use film to be an effective way to increase multicultural awareness for preservice teachers. The authors used film in their freshman seminar course for education students, “Film and Society,” to help engage the preservice teachers in reflection and discussion on cultural issues. “The structure of the course enabled students to observe highly provocative and sensitive topics regarding multicultural issues in education objectively through characters and plot, and to comfortably discuss critical analyses of both film components and social issues” (Rorrer & Furr, 2009, p.167). Rorrer and Furr (2009) claimed that the use of film contributed to the establishment of a “connected learning environment” by the means of “a non-threatening method of valuing opinions through journaling and open in-class discussions” (p. 167). A beneficial relationship among the participants appeared to be key to the success of this use of film in a preservice teacher course.

To help preservice teachers--our students and theirs--name and therefore see their world, to challenge them to perceive its injustices in new ways, and to inspire them to steal the fire from the gods to warm their fellows . . . this is our project, and this my proposal. (Fontaine, 2010a, pp. 68-69)
Movies can serve as an experience to expand preservice teachers’ exposure and involvement with persons of diverse cultures, values, and problems (Grant, 2002). Movies can serve as a starting point of discussion on issues related to class, culture, race, ethnicity, and gender (Grant, 2002).

Grant (2002) stated that for mostly White, middle-class, female future teachers, multiculturalism is likely to be an abstract concept studied in school and experienced only vicariously through media and literature. In response to the needs of their teaching candidates, teacher preparation programs are adopting a variety of practices meant to instill an understanding of and appreciation for diversity in future teachers. (p. 89)

Talbot maintained that learning opportunities through field placements in unfamiliar international settings can be transformational to preservice teachers in order to prepare culturally competent teachers. Talbot (2010) stated that “having students reflect on their own cultural experiences is often an introductory activity that is followed by simulations, ‘cultural journalism’ and examinations of culturally compelling works of art, and the purposeful use of film” (p. 21). However, geographical and cultural diversity in field experiences can be limited by the logistics of proximity. Film experiences may provide a more accessible vicarious experience for preservice teachers to explore diverse classroom settings as well as diversity in cultures.

Film as pedagogy for teacher preparation provides a way to help preservice teachers explore modern social issues such as sexual orientation, high school sports, giftedness, socioeconomic class, standardized testing, and higher education (Scull & Peltier, 2007). Film has been used to allow preservice teachers to critically reflect on how Americans treat Muslims (Fontaine, 2010b), racism (Gallavan & Ramirez, 2005), explore issues in urban schools (Grant, 2002), and perspectives on teaching (Raimo et al., 2002). The use of analysis of film in the classroom provides a way to explore various student issues such as power, gender and sexuality,
social class, and racial identification (Dalton, 2010). Silin (1995) stated that media and books may be the only venue for gay persons to find others like themselves; gay persons may be exposed to gay characters and lifestyles via media and books without having to actively engage in environments where gay persons interact, thus providing a private and possibly safer place to explore related issues. Film as pedagogy for teacher preparation provides a way to help preservice teachers engage in diverse experiences (Trier, 2001). When field experiences in diverse situations are not feasible, the use of film may provide an experience to provide some exposure and reflection on issues of diversity (Grant, 2002). Fontaine (2010b) encouraged professors of education training programs to incorporate film to allow preservice teachers to engage with diverse situations. As specific examples, the film Dangerous Minds portrays a White, middle-class female trying to teach secondary students who are mostly Latino and African American (Beyerbach, 2005), while the film Stand and Deliver portrays a Latino teacher who does understand the Mexican American culture of the Latino students he teaches (Pimentel, 2010). The film clip from Finding Forrester, in which the gifted student Jamal demonstrated superior knowledge to that of his instructor, can illustrate potential experiences that preservice teachers may have and provide a starting point for discussions (Nugent & Shaunessy, 2003). These three examples provide situations that allow preservice teachers to engage in a vicarious experience related to diversity when their field experiences may not (Grant, 2002; Trier, 2001).

Ryan and Townsend (2012) offer the warning that modern “preservice teachers, who are often White and middle class, will be entering increasingly diverse classrooms, and current popular media images of the teacher as the “savior” of disadvantaged students can be prejudicial and racist” (p. 245). Hence, these representations need to be carefully assessed. Wells and Serman (1998) observed that Hollywood often depicts White teachers rescuing African
American and Latino students. This “great White hope phenomenon” suggests that these students “cannot or will not be saved by people of color” (p. 186). Films must be used along with analysis in order to avoid knee-jerk adoptions of Hollywood messages.

The use of film can help preservice teachers explore other types of diversity, including giftedness, hearing impairment, and learning styles (Nugent & Shaunessy, 2003; Raimo et al., 2002; Tan, 2006). Nugent and Shaunessy (2003) maintained that films are useful in helping educators understand gifted students. Nugent and Shaunessy (2003) stated,

> When educating teachers about the gifted, whether they be preservice or in-service teachers, teachers at the undergraduate or graduate level, the use of thoughtfully chosen popular film provides concrete examples of various characteristics of the gifted, their parents, and their teachers. (p. 128)

Motion pictures also expose the viewers to social-emotional issues and diverse populations of the gifted that may not be readily evident or identified in the local community. Film may also help teachers better understand diversity in learning styles and the need for diverse learners to experience a variety of teaching methods (Tan, 2006). For example, teachers may see in the use of film that students need the opportunities to think and express themselves in untraditional manners, question the status quo, and employ creativity in learning (Tan, 2006).

Film pedagogy has also been used for teacher professional development and in graduate school programs. Nelson and Guerra (2009) claim that the use of full-length films for teacher professional development contribute to increased cultural proficiency; however, the list of documentaries and films that they recommend do not portray teachers and students and neither do the authors provide any information about how teachers will transfer the increased cultural proficiency to the classroom.

Pimentel (2010) encouraged professors in teacher education programs to use film to engage graduate school education students in critical race talk. Pimentel explained how students
in a graduate multicultural course used discourse and critical discourse analysis (CDA) to explore racism in movies, including *Stand and Deliver* and *Freedom Writers*. For example, when preservice teachers used critical discourse analysis to analyze the films *Stand and Deliver* and *Freedom Writers*, they explored the meanings of discursive racism as presented that minority students may be marginalized (Pimentel, 2010).

Stuckey and Kring (2007) described how they use popular film in a graduate-level education course.

> Among the course requirements, several related to the use of film: students were to analyze their favorite movie as an opening assignment; watch specific movies because of their portrayals of race, gender, sexual orientation, and class; and to develop an educational activity intended to develop critical media literacy in their own educational practices. All films were chosen by either the instructors or the class. (Stuckey & Kring, 2007, p. 26)

Therefore, there are data that promote the use of film in courses for professional degrees.

In summary, the literature revealed benefits of the use of film for exploring aspects related to diversity, which included multiculturalism, learning styles, race, ethnicity, sexual orientation, and socioeconomic status.

**Professionalism**

Less written about than diversity, is professionalism. Diversity is more measurable and observable than professionalism. For example, we may quantify the academic achievements of learners thus giving us insights into learning styles. We may classify learners in various groups that relate to diversity such as sexual orientation, culture, gender, race, and religion. However, professionalism is harder to define and therefore harder to quantify. Paraphrasing a frequent comment of a colleague, we may not be able to define professionalism but we certainly recognize unprofessionalism when we see it. Such vagueness may prohibit researchers from conducting studies on professionalism. Professionalism as a concept is contingent upon our
interaction and context with the concept and may mean different things to many people. Indeed, the literature revealed that professionalism may encompass professional development, life-long learning, classroom disposition and demeanor, high-quality practice, self-image, teaching styles, and ethical conduct (Alabama Quality Teaching Standards, 2007; Cary & Reifel, 2005; Jacobs, 2013; Raimo et al., 2002).

Professionalism was revealed in the literature on accreditation by INTASC Model Standards and Learning Progressions for Teachers (2013) as Standard/Progression #9: Professional Learning and Ethical Practice. INTASC’s description for what it terms as Professional Responsibility is as follows: “The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner” (p. 41). Its description of professionalism is linked with meeting the needs of diverse learners. In fact, on page 7, INTASC (2013) stated that all four of its standards (The Learner and Learning, Content Knowledge, Instructional Practice, and Professional Responsibility) “overlap and must be taken as a whole in order to convey a complete picture of teaching and learning.”

However, professionalism seemed to be more of an issue for agencies that credential and certify teachers. Professionalism was explicitly stated in the literature on credentialing and certification by Alabama Quality Teaching Standards (2007) and Noelting’s (2011) item titled “Intern Specific Preconditions, Standards and Laws Related to Accreditation.” The Alabama Quality Teaching Standards (2007) listed professionalism as one of its five standards that must be met for teachers to be certified. Noelting (2011) listed Standard 5: Professional Perspectives toward Student Learning and the Teaching Profession. Professionalism was implicitly stated in
the National Board for Professional Teaching Standards’ “What Teachers Should Know and Be Able to Do” (2002) in Standard Five 5--Teachers are members of learning communities (p. 4) and explicitly in their supporting statements “On the Commitment to Professionalism in Teaching” (p. 6). Components of professionalism included dispositions, ethics, and life-long learning.

Professionalism was revealed in the literature on educational research by Genor and Schulte (2002), Jacobs (2013), Kagan (1992), Laverty (2007), Ryan and Townsend (2012), Strike (2007), and Trier (2000). Jacobs (2013) stressed the importance of teacher education programs instilling professional standards in preservice teachers. Genor and Schulte (2002) claimed that teachers must bridge their personal and professional identities. Kagan (1992) examined 40 learning-to-teach studies to explore professional growth and stated that preservice teachers who do not have a “strong image of self as a teacher” may well “be doomed to flounder” (p. 147). Professional images of teachers are often constructed by experiences the preservice teachers had as pupils thus creating a conceptual image that is limited (Kagan, 1992). Kagan (1992) stated a limitation of such a construct as a professional is the assumption by preservice teachers that their students will have the same learning styles, interests, and abilities. When preservice teachers assign their own personal attributes to their learners, they construct a self-image of a teacher who will, in effect, be a good teacher for themselves, which is unlikely to meet the needs of all of their actual students.

Professional growth requires that prior beliefs that are dysfunctional must be modified and reconstructed (Kagan, 1992). For example, preservice teachers who believe that their students will be as excited as they are about their content generally learn in field experiences this expectation does not materialize (Kagan, 1992). Preservice teachers’ professional growth is tied
to expanding their knowledge of pupils (Kagan, 1992), which leads to a reconstruction of self-images as teachers, which suggests a link between diversity and professionalism. For example, the preservice teacher who is more knowledgeable about how students learn will realize that secondary school students do not learn the same as college students do and do not approach content with comparable enthusiasm and require a different type of professionalism from their teachers.

Laverty (2007) discussed the effectiveness of “professional caring” of teacher-student relationships, which can be about the student and his or her academic achievement, his or her personal life, or a blend of both. Ryan and Townsend (2012) claimed that on occasion, the teacher-student relationship can become more mother-child through the “ethics of care” (p. 246). Kagan’s (1992) review of teacher education programs revealed that one preservice teacher who was a mother of five children self-identified as a nurturer at the beginning of her teacher preparation program. However, as the preservice teacher progressed through her coursework and field experiences, she realized the desirability of a “certain amount of detachment” and changed her image of a teacher to “assume a more traditional role” (Kagan, 1992, p. 152). This serves as an example of how preservice teachers enter their teacher preparation programs with prior images of self as a teacher that may need to be examined, challenged, and/or modified during the preparation process (Kagan, 1992).

What determines professionalism varies and involves such aspects as intellectual development, attitudes, ethics, and relationships. Strike (2007) maintained that professional communities must share and debate before taking action. Strike (2007) stated, “Deliberation turns knowledge into practice by permitting insights to be pooled; ideas to be criticized, refined, and improved; experience to be shared” (p. 100). Kagan’s (1992) reviews illustrated that
preservice teachers may enter the teacher education program with idealized perspectives of the classroom experience that prove to be untrue, and cause disillusionment in their field experiences. If this is the case, teacher education programs can offer preservice teachers the opportunities to explore professional dilemmas during coursework to better prepare them for dilemmas that may occur during field experiences and in the classrooms of the future. Indeed, Kagan (1992) stated that the studies revealed that “knowledge of self, classroom, and pupils does not appear to evolve separately” (p. 148).

Kagan’s (1992) analysis of the teacher education programs prompted her to suggest a new model of teacher preparation that requires preservice teachers to first spend time on two aspects of teaching: learning about students and developing a self-image of themselves as teachers. Such suggests early experiences and explorations about diversity and professionalism would be helpful for preservice teachers. Kagan (1992) recommended “structured research projects” for preservice teachers to aid in the deconstruction and reconstruction of faulty ideologies. Furthermore, Kagan (1992) maintained that cognitive dissonance, which requires discomfort, is required for preservice teachers to examine and modify their beliefs. A safe and supportive environment is beneficial for reflective practice (Arredondo Rucinski, 2005). Providing a safe environment for preservice teachers to explore conflict and failure during coursework and prior to field experiences may prove beneficial. The literature revealed that professionalism may encompass professional development, life-long learning, classroom disposition and demeanor, and ethical conduct. Just as diversity, professionalism may prove a tricky competency for teacher training programs to instill and trickier still for preservice teachers to develop.
Professionalism in Film Pedagogy

Tan (2006) stated, “Reflection is recognized as instrumental in preparing preservice teachers for their teaching career; however, using films to help preservice teachers reflect on philosophical issues in education is a novel idea” (p. 483). Indeed, Ryan and Townsend (2012) claimed that since

preservice teachers do not yet have sufficient teaching experiences about which to reflect and little time to observe and consider adjustments in instruction over time, reflective analysis of popular media representations can offer surrogate experiences upon which to develop an educational philosophy and to consider classroom strategies as well as opportunities for future teachers to explore their own preconceptions about teaching that may well have been influenced by such representations” (p. 240).

Film as pedagogy for teacher preparation provides a way to help preservice teachers explore concepts related to professionalism (Cary & Reifel, 2005; Kaskaya et al., 2011; Raimo et al., 2002; Ryan & Townsend, 2012; Scull & Peltier, 2007; Tan, 2006). Film pedagogy has been used in teacher preparation programs to explore issues related to professionalism by Genor and Schulte (2002), by Kaskaya et al. (2011), Raimo et al. (2002), Shaw and Nederhouser (2005), Tan (2006), and Trier (2001).

Scull and Peltier (2007) suggested that educators use films as a means of studying professionalism in teaching. Films the authors discussed included Dangerous Minds and The Ron Clark Story. In at least one scene in The Ron Clark Story, Clark drops his stiff professional demeanor to use a new teaching method in order to reach his diverse students (Brockway, J., Burkons, H., Croke Page, F., Friend, B., Gilad, A., Izzicupo, S. & Jackson, P., [Executive Producers]; Cox, T., McNeil, C., Ord, M, & Randall, J. [Producers]; Haines, R. [Director], DeYoung, A. & Enscoe, M. [Writers], 2006). Preservice teachers’ “interaction with the characters, situations, or dilemmas in movies would be influential in their professional attitude and perception of self-sufficiency” (Kaskaya et al., 2011, p. 1779). Shaw and Nederhouser
(2005) claimed that “[w]hen real teachers vicariously experience the stories of reel teachers, they also come to perceive the narrative thread in their own professional lives, and they zero in on their identities as teachers” (p. 86). The use of film, critical analysis, and discussion allow preservice teachers the opportunity to scrutinize their own beliefs about the teaching profession (Grant, 2002; Trier, 2001).

Raimo et al. (2002) used various films, including Goodbye, Mr. Chips, Dangerous Minds, Stand and Deliver, and Mr. Holland’s Opus to illustrate various teaching roles, both positive and negative. Roles the authors illustrated through the teacher characters in the films included guardians of culture, iconoclast, alien-culture bearer, agent of change, learner, and mentor (Raimo et al., 2002). For example, in the biopic film Dangerous Minds, the authors identify the teacher character LouAnne Johnson as having to move past her own background, or alien-culture, to relate to her students (Raimo et al., 2002). Such illustrates how professional growth intersects with diversity of culture and teaching methods. In the biopic films Dangerous Minds and Stand and Deliver, the teacher characters demonstrate professional reflection when they realize that their teacher-centered style did not work; they illustrate professional growth when they adopt a more student-centered approach, thus demonstrating the interrelatedness of professionalism and teaching (Ryan & Townsend, 2012). The literature revealed benefits of the use of film for exploring aspects related to professionalism, which include ambition, mentoring, image, boundaries, career development, ethics, and life-long learning. For example, the biopic film, Stand and Deliver, illustrates how the teacher character allowed his professional life to hinder both his personal life and his health (Trier, 2001). Rather than become caught up in the realm of being a super-teacher who sacrifices his or her personal life for the professional life, films may
be used to allow preservice teachers to assess what boundaries they may willing to set (Trier, 2001).

Raimo et al. (2002) claimed that themes dramatized in film can provide preservice teachers with insights into their future careers. Raimo et al. (2002) stated that films are needed that “that show how successful education is connected to necessary societal reforms outside the school, that government and communities can work collaboratively to address the many difficult problems facing society that affect education” (p. 322). However, Raimo et al. (2002) warned that rather than depicting reality, films

only approximate life experiences; they are not a substitute for them. They are created to entertain, provoke emotions, amuse, or deliver a social message. They are not created to teach about teachers. Yet what they can provide is a starting point for reflection, discussion, and further learning about why people choose to be teachers and how they contribute to students. (p. 322)

In summary, the literature revealed benefits of the use of film for exploring aspects related to professionalism, which include career development, work-and-career balance, authority in the classroom, ethics, and life-long learning.

Integration of Diversity and Professionalism

Professional literature about teacher education exists that supports the integration of diversity and professionalism. For example, CAEP (2013) stated that diversity issues are to be embedded “throughout all aspects of preparation courses and experiences” (p. 21). INTASC’s Model Standards and Learning Progressions for Teachers (2013), which includes competencies of diversity and professionalism, stated, “Of necessity, the standards overlap and must be taken as a whole in order to convey a complete picture of the acts of teaching and learning” (p. 7). Such suggests that diversity be studied as to how it interfaces with professionalism and teaching. Agencies that certify and credential teachers require proof of competencies with diversity and
professionalism (Alabama Quality Teaching Standards, 2007; California Standards for the Teaching Profession, 2009; Commission on Teacher Credentialing, 2007). Nieto (2000) stated that multicultural education should not be “an add-on” but must be integrated as per “context and process of education” (p. 345). Silverman (2010) stated that the diversity of students and its impact on their learning should be integrated into teacher preparation courses.

Additionally, professional literature about the use of film in teacher education exists that encourages the integration of the interfacing topics. Hollins (1982) explored the use of what she calls Marva Collins’ “just plain good teaching” (p. 37) as part of what worked for the “Black children,” as well as exploring qualities of Collins’ professionalism; thus Hollins provided an intersection of diversity and professionalism. Lasley (1998) gave examples of how teachers in film use professional development and growth to shift their paradigms of learning from teacher-centered to student-centered. In one of Lasley’s (1998) examples, LouAnne Johnson (the inspiration for the film Dangerous Minds) seeks help from a colleague and a discipline model to help her students, but these established professional resources do not help; once she embraces the students’ diversity and incorporates that into her teaching, the students engaged in the lessons. Laverty (2007) used the film teacher Jaime Escalante, from the biopic film Stand and Deliver, as a model who demonstrates how professional care intersects with diversity; Escalante personally and professionally cares about Hispanics learning social mobility through his high expectations of his students’ education. Ryan and Townsend (2012) claimed that teacher educators have used film pedagogy with preservice teachers to aid in reflection on professionalism and teaching. Tan’s (2006) study of preservice teachers’ reflections from the use of film explored five categories, two of which could be termed diversity and professionalism. Grant (2002) stated the use of film may be used with readings and field experiences to explore preservice teachers’
beliefs about diversity and the profession. Such suggests that diversity and professionalism should and will intersect and is worth exploring.

**Prior Studies**

Strengths and weaknesses of prior studies may inform future studies (Creswell, 2009). Several studies of the use of film in teacher preparation programs are available in the literature; a discussion of the studies follows. Film pedagogy research in teacher education has been used in qualitative studies, specifically as staged phenomenal studies (Fontaine, 2010b; Robertson, 2004), case studies (Trier, 2010), and ethnographic narratives (Leopard, 2007). Film in teacher education also has been used in quantitative studies (Martin & Atwater, 1992; Rorrer & Furr, 2009) and mixed methods (Kaskaya et al., 2011). Film pedagogy in teacher education has been used to explore a wide variety of issues. Film in teacher education has been used to explore issues in professionalism (Cary & Reifel, 2005), professional identities (Genor & Schulte, 2002), professional attitudes and perceptions of self-efficacy (Kaskaya et al., 2011), philosophical issues in education (Tan, 2006), and exploring professional and personal lives of educators (Trier, 2001). Film in teacher education has been used to explore issues related to diversity, including ethnicity (Fontaine, 2010b; Genor & Schulte, 2002) and multiculturalism and teaching methods (Martin & Atwater, 1992) and as racialized texts (Trier, 2005). Film in teacher education has been used to study interrelatedness of two issues, including multiculturalism and teaching methods (Martin & Atwater, 1992) as well as professionalism and teaching (Cary & Reifel, 2005).

Cary and Reifel (2005) used a classic film about teaching, *Goodbye, Mr. Chips*, to study the usefulness of the film for teacher educators to determine the landscapes of teaching, which included professionalism, classroom management, and discipline. Cary and Reifel (2005)
established a method of analyzing film to illustrate concepts that they termed “landscapes” of educational issues. However, Cary and Reifel (2005) did not test their method with preservice teachers. Additionally, they used an old film made in 1939 that was set in a non-American private school. The age of the film and the setting may not provide accurate insights for the modern preservice teacher seeking certification for work in secondary schools.

Fontaine (2010b) generated a phenomenological study using the film *Hidalgo* with three preservice teachers to explore cultural representations of Muslims. Fontaine provided reasons preservice teachers need education on Muslim culture, as well as provided his explanation of his failure to bracket himself as an objective observer due to his status as an immigrant and his passion for education. Limitations of Fontaine’s study include the small number of participants, a chosen film (a political story about cultural differences) that does not address any educational components, and little linkage provided as to how preservice teachers might change their beliefs to affect classroom practices.

Genor and Schulte (2002) used the film *The Color of Fear* to explore themselves as teacher educators as they developed their professional identities. While interesting to read the authors’ journey, the biographical piece provided no ways to use the movie with teacher education programs; the authors only implicated the need for multicultural awareness. The film is a piece on race relations but is not about schooling or educational practices.

Kaskaya et al. (2011) studied the effects of six school films on preservice teachers’ professional attitudes and perceptions of self-efficacy. The authors conducted a mixed methods study over six weeks using six films about school and teachers, along with discussion. All 102 participants were preservice teachers for primary grades but the films shown had teachers from
primary grades to college-level students. Limitations include film choices that were not specific to the preservice teachers’ anticipated classrooms and educational situations.

Leopard (2007) used a 1955 film, *The Blackboard Jungle*, to create ethnographic narratives of education issues that included pedagogical breakthroughs and critical media pedagogy. Leopard (2007) conducted a document analysis using the film *Blackboard Jungle* as a template for other films to identify what he termed as ethnographic narratives of education, thus establishing a method to use film as a type of ethnography. Rather than using the film to examine specific issues, instead he used it as a means to compare to his own journey. Leopard suggested using narrative films about teachers as forms of text for analysis to explore teachers and their methods, as research using the researcher as subject, and to compare to personal experiences. Leopard (2007) suggested that films about teachers were a type of what Van Mannen called “tales from the field” (p. 27) that may assist teachers in learning the language and culture of the classroom and develop effective teaching methods. While Leopard discussed the usefulness of other films, including *Conrack*, *Stand and Deliver*, and *Dangerous Minds*, he used *Blackboard Jungle* to illustrate his theory of analysis. The film, *Blackboard Jungle*, was made in 1955 and may be too old to use for modern educational concerns. Leopard (2007) discussed more modern films but not in detail. Additionally, Leopard (2007) did not test the method with preservice teachers.

Martin and Atwater (1992) conducted quantitative studies and used film clips to expand the multicultural knowledge base and the teaching methods knowledge base of two groups, each of which consisted of 14 preservice teachers. Video clips were used to teach preservice teachers (two groups of 14 each) and teachers (one group of 65) about cultural understanding and teaching methods (Martin & Atwater, 1992). The authors claimed that their results indicated that
White students benefited more from multicultural education than did other students; their results on Group II indicated that 50% of the African American teachers scored at an ethnic level of 4.0 or higher and 70.5% of the White teachers scored at an ethnic level of 4.0 or higher. Since the study was conducted over one summer’s time, factors other than the use of film clips may have contributed to “ethnic growth.”

Robertson (2004) used the movie *The Second Awakening of Christa Klages* with 12 preservice teachers to explore professional desires related to femininity and schooling. The film is about a teacher but it has little to do with teaching and learning and more with personal moral choices. The preservice teachers requested movies that were more practical and general to teaching instead of intensive, full-length films that covered professional and personal issues, as well as social and political issues. Robertson’s (2004) study focused on personal perspectives with undergraduates who were focused on the technical and practical issues of teaching, and then she used psychoanalysis to interpret the data. The students in the study requested more practical films. Therefore, using film clips that relate to specific competencies may provide a more appropriate use of popular film in preservice teacher education.

Rorrer and Furr (2009) used a quantitative pretest/posttest design to measure 34 preservice teachers’ ethnic identities in a course that viewed and analyzed several films related to societal issues. The films provided a variety of situations and timestamps in society. Films used included *Life is Beautiful* (made in 1997), *Searching for Bobby Fischer* (made in 1993), *The Lost Boys of Sudan* (made in 2003), *Children of a Lesser God* (made in 1986), *Paper Clips* (made in 2004), *Mean Girls* (made in 2004), *Stand and Deliver* (made in 1988), *Dangerous Minds* (made in 1995), and *Bowling for Columbine* (made in 2002). Issues explored varied from multicultural aspects and social class to school violence. The 34 participants were students in the authors’
class, Film and Society, so the authors were both teachers and researchers. The films were assigned to be viewed outside of class time; therefore, the researchers/teachers cannot be certain that the participants actually viewed the films. The authors’ conclusion claimed the films chosen raised awareness about issues but the analysis of the study did not provide solutions for preservice teachers for practice.

Tan (2006) used segments from four popular films to help 25 preservice teachers reflect upon philosophical issues in education. Tan used a shared vicarious experience of 25 preservice teachers who viewed segments from four films. The four films were *The Lord of the Rings*, *Dead Poets Society*, *The Matrix*, and *The Simpsons*. Then students chose two of the films to write about in journals and the writings were analyzed. The 25 preservice teachers shared the viewings and discussions during class time. Post-viewing reflection and post discussion were used. Of the five categories under which the reflections were organized, three are considered to be diversity, professionalism, and teaching. One limitation was that only one film, *Dead Poets Society*, had anything to do with teaching and learning. An additional limitation was that the weak connection between the clips and the issues may not show preservice teachers practical applications.

Ng and Tan (2006) used journal writing to trigger reflection and problem solving on issues related to teaching and classroom management with 21 preservice teachers. Ng and Tan (2006) conducted an online asynchronous class and study with graduate-level preservice teachers on the issue of problem-solving as it related to classroom management. The authors did not use film during the study but in the implication section of their article, the authors provided extensive rationale for using film to improve the problem-solving skills.
Additionally, several articles described projects in teacher preparation courses that use film pedagogy. Trier (2003a) used the school film *The Paper Chase*, Foucault’s *Discipline and Punishment*, and Gore’s interpretations of Foucault with 20 preservice teachers to explore issues of power. The film *The Paper Chase* is set in the early 1970s and focuses on law students at Harvard, not secondary education students. The age of the film increases the likeliness that it portrays more of a historical than a modern account of postsecondary school experiences. The issues of power correspond weakly with those that are likely to occur in a secondary school setting. Trier documented additional projects using film with preservice teachers such as the use of school films to engage in critical reflection (2000); exploring professional and personal lives of educators (2001); exploring habitus (2002); exploring power issues (2003a); using videocompilations (2003b), racialized texts (2005), teaching theory (2007a), and text analysis (2007a) as case studies (2010) and as a means of detournement (2013).

In summary, studies using film pedagogy with preservice teachers have been conducted to explore issues of diversity (Fontaine, 2010b; Martin & Atwater, 1992; Rorrer & Furr, 2009), professionalism (Genor & Schulte, 2002; Kaskaya et al., 2011; Trier, 2003a), and teaching (Cary & Reifel, 2005; Leopard, 2007; Ng & Tan, 2006; Robertson, 2004; Tan, 2006). Limitations of most studies include the lack of current films specifically about teaching, inattention to insuring that the preservice teachers actually viewed the films, lack of focus for practical competencies for preservice teachers, and the inattention to insure factors other than the films did not affect the outcomes. Table 1 provides an “at a glance” summary of the studies discussed.
Table 1

*Studies on the Use of Film with Preservice Teachers*

<table>
<thead>
<tr>
<th>Study</th>
<th>n</th>
<th>Significance</th>
<th>Limitations</th>
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<tbody>
<tr>
<td>Cary and Reifel (2005)</td>
<td>0</td>
<td>Conducted document analysis of the film <em>Goodbye, Mr. Chips</em>. Established a method analyzing film to illustrate concepts they termed “landscapes” of educational issues.</td>
<td>Did not test their method with preservice teachers. The film that was analyzed is extremely old; it was made in 1939. The film is set in a non-Northern American private school. The age of the film and the setting may not provide accurate insights for the modern preservice teacher seeking certification for work in secondary schools.</td>
</tr>
<tr>
<td>Fontaine (2010b)</td>
<td>3</td>
<td>Conducted a phenomenological study using the film <em>Hidalgo</em> with three preservice teachers to explore cultural representations of Muslims. Provides reasons preservice teachers need education on Muslim culture. Provides explanation of failure to bracket.</td>
<td>Small number of participants. Film does not address any educational components, but is a political story about cultural differences. No linkage to how preservice teachers would change their beliefs to affect classroom practices.</td>
</tr>
<tr>
<td>Genor and Schulte (2002)</td>
<td>2</td>
<td>Used the film <em>The Color of Fear</em> to explore themselves as teacher educators as they developed their professional identities.</td>
<td>While interesting to read the authors’ journey, a biographical piece, but the authors did not provide a way to use the movie with teacher education programs; they only implicated the need for multicultural awareness. The film is a piece on race relations but is not about schooling or educational practices.</td>
</tr>
<tr>
<td>Kaskaya, Unlu, Akar, and Sagirli (2011)</td>
<td>102</td>
<td>Conducted a mixed methods study over six weeks using six films about school and teachers, along with discussion, to measure preservice teachers’ perceived self-efficacy.</td>
<td>All 102 participants were preservice teachers for primary grades but the films shown had teachers from primary grades to college level students.</td>
</tr>
<tr>
<td>Leopard (2007)</td>
<td>0</td>
<td>Conducted a document analysis using the film <em>Blackboard Jungle</em> as a template for other films to identify what he termed as ethnographic narratives of education. Established a method to use film as a type of ethnography.</td>
<td>The film, <em>Blackboard Jungle</em>, was made in 1955 and may be too old to use for modern educational concerns. Discussed more modern films but not in detail. Did not test the method with preservice teachers.</td>
</tr>
<tr>
<td>Martin and Atwater, (1992)</td>
<td>14, 14, &amp; 65</td>
<td>Used video clips to teach preservice teachers (two groups of 14 each) and teachers (one group of 65) about cultural understanding and teaching methods.</td>
<td>Results indicated that white students benefited more from multicultural education than did other students. However, their results on Group II indicated that 50% of the African American teachers scored at an ethnic level of 4.0 or higher and 70.5% of the White teachers scored at an ethnic level of 4.0 or higher. Additionally, factors other than the use of film clips may have contributed to “ethnic growth.”</td>
</tr>
<tr>
<td>Ng and Tan (2006)</td>
<td>21</td>
<td>Conducted an online asynchronous class and study with graduate-level preservice teachers on the issue of problem-solving as it related to classroom management.</td>
<td>Did not use film during the study but in the implication section of their article, but the authors provide extensive rationale for using film to improve the problem-solving skills.</td>
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*(table continues)*
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<thead>
<tr>
<th>Study</th>
<th>n</th>
<th>Significance</th>
<th>Limitations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robertson (2004)</td>
<td>12</td>
<td>Used the film <em>The Second Awakening Of Christa Klages</em> to explore femininity and schooling with preservice teachers.</td>
<td>Film is about a teacher that has little to do with teaching and learning and more with personal moral choices. Using film clips that relate to specific competencies seems a more appropriate use of popular film in PST education.</td>
</tr>
<tr>
<td>Rorger and Furr (2009)</td>
<td>34</td>
<td>Used a quantitative pretest/posttest design to measure preservice teachers’ ethnic identity in a course that viewed and analyzed several films related to societal issues.</td>
<td>The six films were assigned to be viewed outside of class time; therefore the researchers/teachers cannot be certain that the participants actually viewed the films. The films chosen raised awareness about issues but do not show solutions for preservice teachers for practice.</td>
</tr>
<tr>
<td>Tan (2006)</td>
<td>25</td>
<td>Shared vicarious experience of viewing segments from four films by twenty-five preservice teachers. Used reflections and categorized into five themes.</td>
<td>Only one film used had anything to do with teaching and learning. May not show preservice teachers practical applications for the competencies.</td>
</tr>
<tr>
<td>Trier (2003a)</td>
<td>20</td>
<td>Used the movie <em>The Paper Chase</em> and Foucault’s <em>Discipline and Punishment</em>, and Gore’s interpretations of Foucault to explore issues of power.</td>
<td>The film, <em>The Paper Chase</em>, is set in the early 1970s and focuses on law students at Harvard, not secondary education students. The age of the film increases the likeliness that it portrays more of a historical account of postsecondary school experiences. The power issues correspond weakly with those likely to occur in a secondary school setting.</td>
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Summary

In summary, external agencies that influence teacher education revealed issues of diversity and professionalism to be important as related to accreditation, credentialing, and certification. Teacher preparation programs use two main approaches to develop competencies: coursework and field experiences. Theory and coursework provide foundational knowledge and field experiences provide the opportunity to apply knowledge. However, preservice teachers sometimes have trouble applying theoretical concepts to practice, and field experiences may be limited by several factors, including time and geography.

Film as pedagogy in teacher preparation programs provides the means for preservice teachers to explore issues of diversity and professionalism by engaging in analysis. Topics that emerged from the integrative review of literature that focused on film pedagogy included the usefulness of film, film use for preservice teachers, diversity issues from film, and professionalism issues from film. These topics informed the proposed research for the incorporation of film experiences in preservice teacher education; thus the topics provided a valid rationale for studying how film pedagogy may be used in exploring topics related to preservice teacher education.

The use of film with preservice teachers has been studied to explore the concepts related to professionalism, which include professional identities, professionalism, professional self-efficacy, professional desires, and philosophical issues in education. Additionally, the use of film with preservice teachers has been studied to explore the concepts related to diversity, which include cultural representations, multicultural issues, and ethnic identity. Projects that use film with preservice teachers are documented in the literature that include using video compilations of film, as well as the use of film as case studies, for text analysis, to teach theory, to promote
critical reflection, and as a means of detournement. Finally, projects are documented that use film with preservice teachers to explore professional and personal lives of educators, explore habitus, explore power issues, and explore issues of race.

The literature provided examples of film as pedagogy in teacher preparation courses as projects as well as research studies that employed qualitative, quantitative, and mixed methods studies. Additionally, the literature provided examples of open-ended uses of film for theoretical concepts. The literature also encouraged the use of film in professional development; however, requiring teachers to devote over 90 minutes to watching a full-length film on their personal time prior to a professional development program based on the film viewing is disrespectful of the teachers’ personal time. If the directors of the professional development program are unwilling to devote time from their allocated time to a shared viewing of the film, what is the motivation for the teachers to do so on their personal time? Such requirements do not ensure that the teachers actually watch the film. In the event that a teacher does not watch the full-length film on his own time, his professional development would consist solely of the activities that the professional development program directors instigated. This scenario results in the teacher’s professional development consisting of the experience of discussion or lecture or perhaps an attempt to reflect upon a film that he or she did not view. While teacher education programs have more time than do professional development, assigning full-length films as homework poses the risk that the films will not actually be viewed. Using carefully selected film clips addresses both the time constraint and the viewing proof. Solutions to improve this situation would include devoting the time to have participants engage in a shared experience of viewing the film or choosing clips from one or more films so that participants will have the same viewing.
What the literature does not provide is the usefulness of film as pedagogy for the development of competencies that modern educational institutions require for certification and accreditation. Therefore, using film clips that relate to specific competencies seems a more appropriate use of popular film in preservice teacher education. What the literature did not reveal was the usefulness, if any, of the use of film clips by preservice teachers to provoke reflection and discussion on the topics of diversity and professionalism in a shared experience.

Analysis of the prior studies suggested that a study was needed that met five criteria. First, the study should ensure the participants viewed the films; staging a shared experience would address that criterion. Second, the study should use films or film clips that demonstrated teacher and student behaviors; a careful selection of film clips would address this criterion. Third, the study should use films that provided teacher and learner qualities that correspond to identified topics or competencies; again, a careful selection of film clips would address this criterion. Fourth, the film or film clips should correlate to their anticipated pupil age group; again, a careful selection of film clips would address this criterion. Fifth, the study should be a time-bounded event to attempt to determine the meanings limited to the shared experience; staging a one-time experience would address this criterion.
CHAPTER III

METHODOLOGY AND METHOD

Overview

This qualitative case study explored the use of film clips with preservice teachers to provoke discussion and reflection in a safe place to raise awareness on the issues of diversity and professionalism. Competencies for diversity and professionalism are established by various organizations; however, preservice educators’ perspectives of diversity and professionalism may be limited to experiences they had as elementary, secondary, and college classroom students. Using film clips from biopic movies that show teachers in classroom action can provide an experience for preservice educators; such allows them to identify teacher behaviors related to diversity and professionalism from persons who are not their teachers. The use of film clips provided an ethical and safe means of provoking discussion and reflection for preservice educators on diversity and professionalism. The conceptual framework for the study was film pedagogy. The unit of analysis was data provided by six preservice teachers in a teacher education program at a public university in the southeastern United States of America. The research involved collecting and analyzing data that preservice educators provided from their shared experience of viewing the film clips, written reflections, a focus group, and follow-up interviews. The analysis was conducted by coding and theming each participant’s contributions to result in emergent themes.
Research Problem and Questions

Field experiences for preservice teachers are constrained by geography, time, and demographics thus providing limited exposures to variations related to diversity and professionalism. The use of film clips as a shared vicarious experience provides one way to increase the exposures of variations related to diversity and professionalism.

The research question is, “What understandings about diversity and professionalism are derived from clips from biopic films featuring teachers and students interacting in the classroom?” A secondary research question is, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?”

Conceptual Framework

This research project could have been designed with several conceptual frameworks, and I struggled as I chose a singular lens. My personal philosophy tends to favor post-modern thought, and my professional philosophy for teaching and learning tends to be social constructivist theory. However, this research design focused on how the participants constructed corporate and personal understandings as they shared a vicarious experience of other teachers’ situations and then engaged in private reflections and a group discussion that hinged upon topics related to teacher education. Instead of exposing deficiencies and calling for action, I anticipated providing a practical means of addressing the stated problem; this made the research more pragmatic. This study did not seek to validate or decry the importance of diversity or professionalism in teacher education; it accepted the prevalence of the topics. This study sought to address the need to explore how preservice teachers provide meanings to the topics by the use of film clips, reflection, and discussion in a safe and ethical environment.
The most appropriate conceptual framework was the use of film pedagogy. One way to effectively and efficiently provide preservice teachers the opportunity to engage with examples of diversity and professionalism is through the use of a vicarious experience with film clips. For this study, the film clips were purposefully selected sections from films made about real teachers; biographical films are called biopics.

What follows is a discussion for two overarching reasons for discovering the meanings and language that preservice teachers provide for diversity and professionalism. First, preservice teachers are required to demonstrate competency in the two aspects of teaching (diversity and professionalism) but may have an inadequate interpretation of the meaning of the competencies. Preservice teachers enter teacher education programs with a belief system formed based on their prior experiences and media experiences (Grant, 2002; Minor et al., 2002). For example, a preservice teacher whose own experiences have been with a rural school setting with mostly Caucasian teachers and classmates yet who has seen news reports about violence in urban schools may have a belief that diversity as defined in urban schools equals violence. A preservice teacher whose own experiences with teaching have been primarily with lecture and exams may have a belief that the preferred teaching method is “sage on the stage.” A preservice teacher’s concept of “effective teaching” may be a composite of favorite teachers (no matter the teacher’s impact on student achievement) and favorable impressions from media (a film character with a compelling personality); therefore, the preservice teacher’s concept of effective teaching is generated by internalized positive experiences which may be limited by geographical factors, available media, and a lack of critical analysis. The preservice teachers’ meanings may be limited.
Preservice teachers are required to demonstrate competency in diversity and professionalism, but the language used may have different meanings as established by outside agencies or even their teacher education programs. However, teacher education programs are responsible for raising awareness and aligning meanings. Minor et al. (2002) stated, “Indeed, the ability to reflect on entering beliefs and to change ill-founded beliefs is consistent with the expectations of the Interstate New Teacher Assessment and Support Consortium (INTASC, 1992) and the National Council for the Accreditation of Teacher Education (NCATE, 2002)” (p. 125). A preservice teacher may associate diversity only as related to race and not consider diversity in culture, gender, learning styles, sexual orientation, and geography, as well as other factors. A preservice teacher may associate professionalism with sternness and classroom control instead of lifelong learning and collegiality. A preservice teacher may associate teaching with lecture and note-taking instead of student engagement and student achievement. The preservice teachers may be using different language than the external agencies use to describe diversity and professionalism.

Second, the opportunity to engage in reflection and discussion as a result of a vicarious experience may affect the preservice teachers’ prior meanings and languages of concepts. Reflection and discussion help preservice teachers expand their concepts of competencies (Minor et al., 2002). For example, a preservice teacher may engage in a class discussion about the meaning of diversity, and he or she may consider the viewpoints of others, which may result in a broader understanding of types of diversity. Bain (2004) encouraged discussion that introduces conflict, provides meaningful feedback, causes students to think and engage in exchanges of their ideas, discuss issues that are important to them, and problem-solve. A preservice teacher may have a field experience in a school setting and see a teacher use a strategy that is new to the
preservice teacher; the preservice teacher may reflect upon the effectiveness of the strategy and change her meaning of what her future professional teaching could involve. A preservice teacher may determine that professionalism may vary from Marva Collin’s (Holzgang, C. [Producer], Levin, P. [Director], & Campion, C. [Writer]; 1981) feminine suit and “front-and-center” classroom position to LouAnne Johnson’s (Foster, L., Guinzburg, K., & Rabins, S. [Executive Producers]; Bruckheimer, J., & Simpson, D. [Producers]; Smith, J. [Director]); and Johnson, L. and Bass, R. [Writers]; 1995) casual jeans and “behind the desk” classroom position to Ron Clark’s (Brockway et al., 2006) rolled-up sleeves, borrowed baseball cap, and dancing in the classroom aisle. The preservice teacher may not have had the opportunity to engage or expand his thoughts about diversity and professionalism. Pedro (2005) claimed that “the process of reflection was socially determined” as a result of dialogue (p. 58). In their study with preservice teachers and the use of film, Kaskaya et al. (2011) claimed that preservice teachers’ “perceptions improved significantly in terms of in-class communication, interaction, and effect on students” (p. 1782). In her study with preservice teachers and the use of film, Robertson (2004) claimed that group dynamics and “interplay between audience members” were key to making meaning (p. 5).

Additionally, meanings can change as a result of discussion and disagreement. Ponticell and Zepeda (2004) claimed that “[m]eanings can change as they are constantly constructed and reconstructed by individuals during experiences and social interactions” (p. 440). Variance, or disagreement, is a crucial part of engagements (Nelson & Guerra, 2009). Freeman (2006) stated, “People may come to a deeper understanding because of disagreement with others or they may question the meaning of their understanding due to agreement with others” (p. 92). Blumer (1969) claimed that a small group that examines their disagreements “will do more to lift the
veils covering the sphere of life than any other device that I know of” (p. 57). Humans must actively engage in both the creation of and understanding of their worlds (Ponticell & Zepeda, 2004). Eun (2010) went so far as to claim, “Only instruction that is socially mediated has the potential to drive development” (p. 404). If this is true, then teacher education programs can use both reflection and discussion to help preservice teachers expand or thoughtfully engage with their meanings of diversity and professionalism.

The question, then, was how to best provide an opportunity for preservice teachers to engage with examples of diversity and professionalism, as well as to reflect and discuss their meanings. While several options exist to initiate discussion, including professional articles, books, skits, and case studies, this study used clips from biopic films. As stated earlier, film pedagogy in teacher education is not new but film can be used in a more focused manner. Film is one way to provide examples to provoke thought and discussion. This study used the movie clips to demonstrate examples of real teachers interacting with students in the classroom; such were the examples of diversity and professionalism. The use of film clips in a safe place allowed interaction with examples of diversity and professionalism, which expanded the participants’ meanings of diversity and professionalism.

**Qualitative Research Design**

Research must have a research method, also called a strategy of inquiry or an approach to inquiry (Creswell, 2009). Research methods present an overarching view of the research goals as well as modes of collecting and analyzing data. Methods the researcher may choose include qualitative, quantitative, or mixed methods (Creswell, 2009). Quantitative research methods are well-suited when the research searches for causal relationships between variables; surveys and experiments are commonly used in quantitative research (Creswell, 2009). The quantitative
method of a survey that is mailed or sent via electronic delivery poses the threat that the intended participant may not be the actual person who completes the survey. Additionally, personal contributions such as body language, tone of voice, apparent attitude, and invested time may not be observed; only the data returned may be analyzed. Quantitative methods of experiments require the participants to be exposed to treatment conditions. True experiments require the random assignment of participants to exposure to the treatment conditions, while quasi-experiments do not require the random assignment of participants to the treatment conditions (Creswell, 2009). The use of an experiment is not viable for this research project because human experiences and attitudes are factors that contribute to the data and as such vary from group to group; it would be improbable that two identical control groups could be established. Because specific preservice teachers were chosen for a purposeful sampling, conducting a true experiment was not beneficial.

Qualitative research was the most appropriate method to provide exploratory data for the research question. Qualitative research methods are well-suited when research searches for meanings by the participants (Merriam, 1998). Meanings are “socially constructed by individuals in interaction with their world” (Merriam, 2002). Additionally, qualitative research seeks understanding, rather than a truth (Townsend & Ryan, 2012), which was appropriate for this study. Qualitative research is interested in rich description as opposed to quantitative which is interested in numbers (Merriam, 2002). Qualitative research seeks information from people’s research using the researcher as an instrument to conduct data in the field, to then conduct inductive analysis from the data, and finally create a rich description (Merriam, 1998; 2002). While a survey could have been the sole source of data, the interaction with the examples of diversity and professionalism and discussion would not have been implemented, which was a
key component of this research design. A purely quantitative design could have resulted in preservice teachers taking a pre-survey, viewing the film clips, and taking a post-survey. Then data from the two surveys could have been quantified and compared. However, such a design omits the richness of the interaction of the participants that provides the opportunity to explore the meanings of diversity and professionalism by reflection and interaction. A purely quantitative design offers no opportunity for the participants to engage with the competencies’ terminology other than passive viewing of the film clips, making the assumption that the participants can quickly and independently discern effective teaching from observation and quick reflection. However, the qualitative design for this research project allowed for the participants to offer themes and theories from their own meanings, language, and expressed thoughts. Having the participants engage in the simultaneous and singular experience allowed for a thematic analysis of their own expressed meanings, language, and thoughts when they compared the two static components: the topics and the film clips.

Creswell (2009) stated that literature may be used to help frame a research problem. While for some studies literature may not be used to establish the procedures (Creswell, 2009), this study was designed on the opinions, insights, outcomes, and limitations of past writers and researchers. Basing the foundation for this study on existing literature helped provide validity and reliability. Designing a study that replicated the successes of prior studies, treatments, and usages provided the opportunity to use similar procedures. The integrative review of the literature revealed similar procedures such as viewing, written reflection, and discussion.

**Staged Experience**

The most appropriate way to determine understandings that using film clips might have as prompts for preservice teachers’ discussion of the two topics was to stage a one-time
experience. While some might argue that data collection from a one-time event does not provide adequate data for a dissertation, I offer three arguments. First, other researchers have conducted research studies and dissertations from data collected from a single event, including Fontaine (2010b) and Robertson (2004). Robertson (2004) called it a “viewing workshop” and a “forum” where participants “gave spectatorship an active, participatory, knowledge-making function” (p. 7). Second, if a quantitative survey that “can be completed in approximately 15 minutes” (Minor et al., 2002, p. 118) can yield data for research, then an experience that lasts a few hours certainly can provide data for research. Perry and Power (2004) encouraged the use of what they called mini-inquiries, which allowed interns to “expand their own view of teaching” from sharing (p. 131). Therefore, both short surveys and short inquiries can inform practice for education. Third, to allow other experiences and interactions between the film clips viewing and the data collection provided the opportunity for other experiences that were not related to the film clips viewing to influence the meanings of the two aspects. Staging the experience was the most optimal way to prove that all participants shared the same opportunities of writing, viewing, and discussion. Nugent and Shaunessy (2003) claimed the discussions become more active with a common experiential quality” (p. 2). Tan (2006) recommended a “short duration” between viewing the film and the reflection to ensure preservice teachers could accurately recall the film events (p. 487). Therefore, a time-bounded and shared experience was used.

**Participants**

**Site Selection**

Backyard research is conducted in the researcher’s institution or environment (Creswell, 2007, 2009; Marshall & Rossman, 2011). Problems with conducting backyard research include power issues and the disclosure of information (Creswell, 2009). For example, power issues
may arise when research is conducted by an employee seeking information about
administrational practices; the administration may not believe it prudent to be transparent with
personal or institutional information. Disclosure of information may be hindered if the employee
uncovers illegal or immoral practices that occurred in his or her place of employment; the
researcher may be reluctant to disclose unflattering information. Due to the nature of this study,
there was no anticipated potentially unflattering information that would harm the participants or
the site institution. While the participants were not enrolled in any class I was teaching during
the data collection time, four of the six had been in previous classes and were likely to be in
future classes. When conducting backyard research, Creswell (2009) encouraged the use of
“multiple strategies of validity to create reader confidence in the accuracy of the findings” (p.
177). Multiple measures of validity, or credibility, will be discussed later in this chapter.

Marshall and Rossman (2011, p. 101) cited numerous benefits of what commonly is
called “back-yard research,” or research conducted in one’s own work setting. Benefits include
convenience (Creswell, 2007; 2009) and familiarity (Marshall & Rossman, 2011).

The natural setting where the preservice teachers attended classes for their teacher
preparation program was used. The site university is a regional university located in the
southeastern part of the United States. The following data were reported in www.city-data.com.
The city in which the site university is located had a population of just over 12,000 of which over
56% are females. The town was overwhelmingly Caucasian, with less than eight percent of the
residents reporting as other races. The median age of the residents was 25 years of age, which is
in line with what is called a “college town.” The median income was just over $36,000 and the
average cost of a house just over $146,000. The most common sources of income were
manufacturing (16%), food services (14%), educational services (13%), and public
administration (12%). In addition to the university that is located in the city, there are seven community colleges within a 60-mile radius that feed into the four-year university.

The following data were reported in the U.S. News & World Report for colleges in the United States (which ranks the university in the top 100 for the region) and data from the university. The university has over 130 years of service. Since 1883, the university has graduated more teachers than any other college or university in the state in which it is located. The Tier 2 ranked rural campus covers about 400 acres with over 50 buildings and is annexed on multiple locations. The site university offered degrees in the following levels: Bachelor's, Master's, Post-master's certificate, and Doctorate. In-state annual tuition was just under $8,800. The average age of students was twenty-five years of age, which was the same as for the city. The university had a fall 2013 acceptance rate of 83.4%. Over 85% of full-time undergraduates used financial aid based on need. The student-to-faculty ratio was 17:1.

**Purposeful Sampling**

Purposeful sampling allows the researcher to choose sites and participants that best suit both the problem and the research questions (Creswell, 2007, 2009). For this study, random sampling of persons would not serve the research. The use of the issues related to teaching requires the use of persons either teaching or preparing to be teachers. The study on teacher education requires the participants be preservice teachers. While the sampling was also a convenience sampling (preservice teachers from my place of employment) and homogenous (similarities in educational major, university, and geography), the sampling was appropriate because the research design questions sought data on topics in which the preservice teachers must demonstrate competencies to earn their state’s teacher certification. Recruitment strategies are discussed later in the Data Collection section.
Participants who wished to participate in this research were required to currently be accepted to the site university’s teacher education program, seeking teacher certification in secondary education, be 19 years of age or older, have transportation to and from the research setting on the day of the shared experience, and sign the consent form. Additionally, because the film clips were presented in the English language, the film clip’s English subtitles were used, and no translators were used in the shared experience, persons who did not communicate with the English language were excluded.

All participants were already accepted to the site university’s teacher education program. At the time of the study, requirements to be accepted included passing a background check as per the state’s requirement, as well as passing a state test that assessed skills in reading, math, and writing. Site university requirements included passing a panel interview and presenting three completed reference forms that were mailed or brought to the teacher service center by the person completing the reference form. Additionally, teacher candidates must have successfully completed a 300-level education class that required 30 hours of classroom observation. The 30 hours must be split between two classroom teachers and lead to written observations that related to the state’s teaching standards which were arranged in a conceptual framework created by the site university. An overall Grade Point Average of 2.50 on a 4.00 scale was required for acceptance into the teacher education program. An application for the teacher education program must have been completed by the teacher candidates. A Statement of Understanding must be signed by the teacher candidate that included information about testing, coursework, and clinical experiences. Once eligible for the teacher education program, preservice teachers in secondary education must successfully complete two practicum experiences which require up to 50 hours in a secondary school classroom with a cooperating teacher. Once a preservice teacher
has completed all other coursework, passed Praxis exams for content area and pedagogy, the preservice teacher will be allowed to engage in the culminating field experience called internship at this site university. Other universities call this final field experience the clinical experience or student teaching.

Additionally, it was anticipated that students who have similar age ranges of their potential students (Grades 6-12 certification) would have a more connected discourse in the focus group than would a mix of preservice educators who are considering a wide age range of students (P-12 certification). Therefore, the participants were limited to those preservice teachers who had declared secondary education as their major.

For this study, juniors in undergraduate teacher education programs were invited to participate since newly admitted students to the programs are of junior status. At the time of the research, there were 1,570 students of junior status. With a total of over 1,000 (67%), most of these juniors were White/Non-Hispanic. There were over 7,500 total undergraduate students enrolled. Females outnumbered males with almost 58% of the students being female. Of the total of over 1,700 Bachelor’s Degrees awarded university wide in the 2012-2013 academic year, over 500 (over 32%) were to graduates in the College of Education and Professional Studies.

Gender and ethnic background were not criteria for this study. The sample made every attempt to be unbiased in gender, race, and ethnic background. However, because the predominant gender of the population of students at the research site was predominately female, there was a probability that the sample group of participants were more likely to be female than male; this was the case, resulting in completely female group. Additionally, the population of students at the research site is predominately Caucasian, and the participant group was completely Caucasian. The lack of diversity in the sample provided a limitation. However,
statistics for the average teacher in the United States (Characteristics of Full-Time Teachers, 2011) stated that 75.2% of public school teachers in the United States of North America are female and that 82.5% are Caucasian.

While this study is classified as a case study, it uses the interpretist approach. Interpretivism requires that the researcher acknowledge how his or her own experiences affects the interpretation of the data (Creswell, 2007) and my positionality statement defines that. Interpretive qualitative research may address disciplinary power, seek different approaches to theory, and alternative writing (Creswell, 2007). Creswell (2007) claimed “processes of interaction among individuals” is key and that the more “open-ended the questioning, the better” (p. 21). I focused on alternative approaches to theory in regard to teacher education, diversity, and professionalism. Therefore, detailed demographics about each participant was not sought. Participants self-described themselves and all other information used in this study was data from the participants’ written and verbal contributions about the experience. That information is presented in Chapter IV.

**Number of Participants**

Qualitative research generally uses small and purposeful sample selections (Merriam, 1998). Blumer (1969) stated that a small group using discussion “is more valuable many times over than any representative sample” (p. 57). Creswell (2009) stated that qualitative interviews could consist of focus groups with six to eight members. Small groups have been used for similar research studies, most notably Nelson and Guerra (2009), Robertson (2004), and Fontaine (2010b). Based on Creswell’s recommendation and results from previous studies by other researchers, six participants represented a small but adequate number for an exploratory
study of this nature. This number allowed adequate time for all participants to contribute and interact during the focus group.

**Instruments**

As stated earlier, this research project sought data about the participants’ experiences, thoughts, and feelings when film clips are used to provoke discussion and reflection in a safe place to raise awareness on the issues of diversity and professionalism. Three instruments were used to provide the data for this study: Film clips from biopic films, the data collection packets, and follow-up prompts. The film clips are briefly discussed here. The Data Collection Packet is provided as Appendix F and is discussed later. The follow-up interview prompts may be examined as Appendix B.

**Film Clips from Biopic Films**

A biopic film is a biographical movie. The three film clips were from biopic films that were made about real teachers. The clips were chosen based on the facts that the three film characters who represented the real teachers in diverse classrooms’ settings, varied in their demonstrated professionalism styles, and presented varied teaching methods. More on the use of each clip is provided in Chapter IV.

*The Marva Collins Story* (Holzgang et al., 1981) tells the story of Marva Deloise Collins who was born in Alabama (Marva Deloise Collins, 2013). In the mid-1970s, Collins opened a school for African American students in Chicago, Illinois, and operated the school for 30 years, using what she called the Collins method of education (Marva Deloise Collins, 2013). Collins’s story was made into a movie and she became a highly-paid speaker and won numerous awards (Marva Deloise Collins, 2013). The clip that was used in the study was “The Merchants of
Venice,” in which Collins used integrated academics to teach a lesson to students of varying ages and abilities.

*Dangerous Minds* (Foster et al., 1995) tells the story of LouAnne Johnson who was born in Pennsylvania (Johnson, n.d.). In 1989, Johnson began teaching language arts at a California high school, using unorthodox methods (Johnson, n.d.). Johnson wrote a book about her educational experiences titled *My Posse Don’t Do Homework*; the book was made into a movie (Johnson, n.d.). Johnson wrote nine books after that one and became a popular keynote speaker and media celebrity (Johnson, n.d.). The clip that was used in the study was “Choices,” in which Johnson used the students’ experiences with a recent conflict to teach poetry.

*The Ron Clark Story* (Brockway et al., 2006) tells the story of Ron Clark, who began teaching in rural North Carolina (Ron Clark bio, 2013). In 1998, Clark moved to Harlem to teach disadvantaged students, using 55 expectations of his students, which later became his authored book, *The Essential 55* (Ron Clark bio, 2013). Clark wrote another book, opened The Ron Clark Academy in Atlanta, and is a popular keynote speaker and media celebrity (Ron Clark bio, 2013). The clip that was used in the study was “The President’s Rap,” in which Clark demonstrated his failure to reach the students using traditional methods and then tried an innovative method which worked.

The use of film clips over the use of full-length films provides the benefits of emotional connection (Olsen & Sommers, 2006; Tan, 2006), focus (Bluestone, 2000; Martin & Atwater, 1992; Nugent & Shaunessy, 2003; Olsen & Sommers, 2006; Raimo et al., 2002; Tan, 2006; Trier, 2000; Trier, 2003b), and time efficiency (Nugent & Shaunessy, 2003). The film clips were shown in chronological order as to aid in historical accuracy and ideologies (Beyerbach, 2005).
Data Collection

Setting

The natural setting where the preservice teachers attended classes for their teacher preparation program was used, as it was expected to provide a sense of familiarity. Creswell (2009) stated that qualitative researchers tend to collect data in the field at the site where the participants experience the issue or problem under study (p. 175). The study and the follow-up interviews were conducted in a classroom at the site university. A classroom that was routinely used for teacher preparation classes, student orientation, and content classes was used. The room was well-lit and ventilated; a rest area and a drink machine were within 50 feet of the room.

The classroom had a computer that worked to show DVDs, a projector, and a screen at the front of the room and two television screens that were mounted on the side walls. This helped provide improved visual access for the participants. The computer allowed for control so that the selected film clips were started, shown, and stopped. Adequate volume was provided from the computer’s speakers so that all participants heard the sound; subtitles were used so that both the auditory and visual text were provided. When the first film clip was played, participants indicated that the volume was fine.

The classroom had tables and chairs and was large enough so that each participant could have chosen to sit at a table alone, providing privacy and space during the viewing and the written reflections. Most chose to sit alone but Nicole and Rebecca were friends and chose to share a table. Adequate space was in the room to allow the arrangement of chairs for the focus group and to situate the video cameras to record the focus group. Before the reflection, film clip viewing, and discussion event, I had arranged chairs for the focus group in the back of the room and situated the video cameras to record from various angles.
Recruiting Participants

Two methods of recruitment were used. First, Recruitment Flyers (Appendix C) were posted at the site institution where secondary preservice teachers take classes and seek advisement. The flyers provided information about the research, the consent form, and contact information. No public flyers were posted outside of the site institution because only preservice teachers from a single institution were appropriate for this study. Second, an Electronic Recruitment Flyer, which is an email with the flyer attached (Appendix D), was sent to the site university gatekeepers (e.g., department heads of secondary education departments, as well as advisors, professors, and instructors of preservice teachers seeking certification for secondary education). Both the flyer and the email contained the researcher’s phone number and e-mail address, allowing individuals who were interested in further information about the study to contact the researcher by phone or through a secured e-mail address. During the initial contact with potential participants, the researcher briefly described the goals and requirements of the study. Individuals who expressed interest in participating completed a simple screening process (Appendix E) to determine they met the study’s inclusion criteria.

Staged Safe Place Design

Qualitative research allows for a single interview with participants (Creswell, 2007). As mentioned in Chapter I, with the exception of the follow-up interviews, this research was collected in a “one-shot,” staged event. All participants were on site, the event was time-bounded, and most data collection was completed during the event. The rationale for these choices was two-fold. First, this procedure insured that the identified participants actually provided the data. The researcher witnessed the participants creating the data, thus insuring validity of the source. Surveys that are mailed out, either in hard copy format or electronic
format, have a threat that a non-identified person could complete the survey instead of the approved participant. For example, a busy administrator could have his or her vice-principal complete an electronic survey and the researcher might never know. Second, the time-bounded data collection insured that the previous belief system and the shared vicarious experience are the only influences that affect the data that will be collected. Collecting most of data after the experience would allow the threat of experiences and reflections that occur after the shared experience to change the data, thus diluting the data which seeks to find the immediate impact of the shared vicarious experience. For example, collecting data over a semester’s time allows other experiences to provoke reflections and discussions on issues. However, all participants took the opportunity to participate in a follow-up interview within two weeks.

The Protocol is provided as Appendix A. Instructions were read by the researcher for each section of the data collection. Instructions included a welcome and an overview of the experience. Additionally, each biopic film had written introductions that provided the historical context, as well as information about the teacher character, the setting, and the learners. To help move the activities, instructions included transition statements to help end activities and move to the next activities. The focus group was led by the researcher using a protocol of questions.

Written Reflections

Patton (2001, p. 4) identified three types of qualitative data: interviews, observations, and documents. This research used both interviews conducted as a focus group and follow-up interviews (discussed in the next section) and documents conducted as written reflections (discussed in this section). Three types of written reflections were collected from the participants within the 3-hour experience:

- A written reflection of the participants’ thoughts on the two topics
• Written reflections in response to prompts that relate to the topics after each film clip was shown

• A written reflection of the participants’ thoughts on the two topics after the focus group

The Data Collection Packet is provided as Appendix F. Data Collection Packets were prepared ahead of time using different colored papers for each packet; light colored paper was used to ease reading and writing. Color-coding allowed the documents to be disassembled for data analysis and then reassembled so that each participant’s contributions could be analyzed holistically yet retain anonymity. Each participant chose a colored data packet when she arrived in the viewing and discussion room. Extra packets were created so that the last participant to arrive had several color options. Each participant created a first-choice pseudonym as well an alternative in the event that two participants chose the same pseudonym. Pseudonyms were used in analysis and writing; this provided an added level of confidentiality as it limited the participants from identifying one another’s personal comments in the data analysis, in the event they read this document or the data analysis. (During the experience, all six participants requested the data analysis for review, when appropriate.) Obviously, comments made during the focus groups were not private to the other participants, but their written reflections are protected by the pseudonyms unless they shared them with one another after the experience. While not perfect, the use of pseudonyms provides some measure of a veil of privacy within the group.

Three benefits of the use of written documents created by the participants include the acquirement of the participants’ actual words and language, data that can be accessed at a later date, and data that is thoughtfully created by the participants (Creswell, 2009). Limitations of
the use of written data include the fact that not all participants may be able to adequately write reflections within a limited timeframe (Creswell, 2009). In order to address this limitation, the color-coded packets had graphic organizers used to indicate the names of the film clips and the topics.

Previous researchers have used a similar method of having participants view films, write, and then talk, including Gallavan and Ramirez (2005), Nelson and Guerra (2009), and Trier (2000). Previous researchers have used guided questions during focus groups and discussions, most notably Nugent and Shaunessy (2003), Perry and Power (2004), and Raimo et al. (2002). Previous researchers have used reflection after viewing films, most notably Fontaine (2010b), Ng and Tan, (2006), Raimo et al. (2002), Ryan and Townsend (2012), Shaw and Nederhouser (2005), Tan (2006), and Trier (2001). Previous researchers have used post-viewing written reflections, most notably Bluestone (2000), Fontaine (2010a), Gallavan and Ramirez (2005), Robertson (2004), Tan (2006), and Trier (2000).

**Focus Group Questions and Recordings**

Discussion as a means of data collection for this qualitative design is appropriate because the study does not seek “correct” answers; the discussion and sharing of ideas is valid in itself and the social interaction will help produce meaning (Bluestone, 2000; Robertson, 2004). Nucci (2001) encouraged communicative discourse to address social issues in teaching, going so far as to state that discussion is the only way for people to develop social understandings of ideas. Marshall and Rossman (2011) identified focus groups as a type of interview. The authors stated that “an individual’s attitudes and beliefs are socially constructed” and that “people often listen to others’ opinions and understanding in forming their own” (p. 149). Dialogic hermeneutics
acknowledge the centrality of dialogue for people to create meaning and “broaden/alter their perceptual horizons” (Freeman, 2006, p. 83). Freeman (2006) stated,

> We live within the symbols, gestures, language, beliefs, and assumptions of an already interpreted world. But it is also through our living engagement and acts on the world and our ways of using language that our world takes on meaning, is altered, strengthened, or re-created anew. In other words, it is through our practices and engagement with others within specific contexts that understanding and meaning take shape. This would suggest that when our experiences are limited, our meaning-making capacities are limited as well, and that controlling the experiences and encounters of people controls the language flow and the discourse. (pp. 84-5)

If Freeman is correct, then a preservice teacher whose belief system is limited by geography, culture, and demographics could be exposed to broader meanings via dialogic hermeneutics. Therefore, these factors provided rich rationale for coupling a focus group with the film clips to explore the concepts. Therefore, data collection involved interviews as a group, called a focus group.

Benefits of the use of focus groups include allowing the researcher to guide the questions and allowing participants to provide information (Crewsell, 2009). Limitations of the use of focus groups include the risk that the “researcher’s presence may bias responses” and “not all people are equally articulate and perceptive” (Creswell, 2009, p. 179). The use of the written reflection provided a means for persons who do not verbally articulate well to provide input. Previous researchers have used a similar method of having participants view films and then have discussions, most notably, Fontaine (2010b); Kaskaya et al. (2011); Nelson and Guerra (2009); Robertson (2004); Rorrer and Furr (2009); Tan (2006); and Trier (2010).

Madison (2012) stated that specific and thematic interview questions decreased the complications in grouping and ordering the resulting data, so a semi-structured interview protocol was used. Patton (2001) stated that interviews may use “open-ended questions and probes” to provide data about “people’s experiences, perceptions, opinions, feelings, and
knowledge” (p. 4). To help prepare the participants for the focus group, they were provided with a list of the focus group questions in the Experience Protocol (Appendix A). Interviews may provide “verbatim quotations with sufficient context to be interpretable” (Patton, 2001, p.4). Therefore a transcript of the focus group will produce key quotes that will be themed for analysis.

After viewing the film clips and completing written reflections, the focus group occurred. Participants in the focus group chose seats that I had formed in a circle. The focus group was recorded with five video cameras (Marshall & Rossman, 2011), with at least one camera capturing a digital recording of each participant’s face. Interactions in a focus group can become quite fast and participants talk simultaneously, which hinders accuracy in the researcher’s note-taking and later transcription. Having the multiple recorded versions allowed me to more accurately decipher which participant said what. Especially helpful were the video recordings which let me see which participant made which statement. The benefits of multiple video recordings is discussed in Chapter IV.

**Follow-up Interviews**

Within two weeks of the shared experience, all participants provided additional data in private follow-up interviews. The interview protocol included an introductory question as well as four questions that related to the research questions (Creswell, 2009). Appendix B contains the Follow-Up Protocol.

**Ethical Considerations**

Beneficence requires the researcher do no harm and take every precaution to insure that participants are not harmed by their participation in the study (Marshall & Rossman, 2011). There were no known risks to the participants and there was no penalty for their participation or
lack of. Institutional Board Approval (IRB) provides permission to conduct research in an ethical way “to protect the rights of human participants” (Creswell, 2009, p. 177). IRB approval was obtained for both The University of Alabama (research supervision site) and the research site (see Appendix G). Informed consent was obtained from all participants (Appendix H).

Remuneration is an ethical consideration of compensating participants in a manner that is appropriate, fair, culturally situated, and is assigned by the researcher (Madison, 2012); Creswell (2007) calls this reciprocity. In fact, Madison (2012) claimed that “international documents are clear that all people should receive equal pay for equal work” (p. 131). Participants in medical trials are frequently paid for participation; participants in social and behavioral research are due the same respect and compensation. I strongly believe that participants who assist with social and behavioral research should be well-compensated for their time; it helps validate that the research is important enough to secure participants who otherwise could not participate due to time and economic constraints. Appropriate remuneration should be meaningful and respectful to the participants; gift cards or books would work (Marshall & Rossman, 2011). Freeman (2006) angered her working-class participants when they discovered that the remuneration would not be given at the end of the focus group, but that they would have to fill out forms and wait for the money to arrive in the mail. Participants may immediately need the money to help defray transportation or childcare costs that are associated with the study. Participants may not trust the mail or be fearful of their mail being intercepted. It seemed more respectful to participants who had given up their time and other resources to help with this study to provide the remuneration immediately when the experience was over. Therefore, upon completion of participation, participants were provided gift cards to help defray expenses that the participants may have incurred related to travel, parking, meals, time from jobs, and childcare.
In qualitative research, the researcher is a key instrument involved in data collection by the examination of documents, observations, and interviews (Creswell, 2007, 2009; Marshall & Rossman, 2011). Researchers are human and will make mistakes, miss opportunities, and their bias may hinder the collection, analysis, and report (Merriam, 1998). On occasion, the professor or instructor of students serves the role of researcher (Pedro, 2005; Robertson, 2004; Rorrer & Furr, 2009). While the researcher involvement may be seen as a weakness of qualitative research, quantitative data may be contaminated by faulty questions, invalid responses, and over-reliance on the validity of the research question; therefore neither qualitative nor quantitative is infallible. For this study, the researcher played a role both in the experience and data collection. I served as the principal researcher. During the experience, I greeted the participants, set up the technology (projector, computer, recording devices), and read the instructions, prompts, and focus group questions. Additionally, I took notes during the experience. Therefore, my presence was apparent to the participants and my interaction with the participants quite involved. To limit any bias or discomfort, I dressed in neutral colors and attire, and groomed myself as not to be a distraction. I made every attempt to engage with all participants on a friendly and equal basis, as to limit any inclusionary or exclusionary relationships that could have hindered the shared experience of the participants.

Qualitative Data Analysis

Transcription

For participant confidentiality, all transcriptions used the pseudonyms that the participants chose. I agree with Johnson (2013) that transcribing one’s own recorded data allows a close familiarity that aids in both the interpretation and the analysis. I believe that when interviews and focus groups are recorded and the researcher is the one who transcribes, that time
counts as extended time in the field. Indeed, transcription may be seen as an interpretive analysis technique as it produces meaning (Bird, 2005). Therefore, while transcription creates a product that may be analyzed, the act of creating the transcription can also become part of the analysis when the transcriber makes the choices to include tone, filler words, interruptions, sarcasm, and other common communication mechanisms. Tone can completely change the intended meaning of a reply (Bird, 2012). Consider the loss when the researcher conducts the analysis from the transcript and does not listen to the recording but depends only on the initial exposure at the time of the interview or focus groups and then again on the transcribed product returned to her. My intense engagement with the verbal recordings helped with the discussion analysis, which is discussed in Chapter IV.

My transcription method involved playing the recordings and typing what I could as the recording played, with no stops. This method resulted in snippets with huge gaps. Then I played the recordings again and filled in. I repeated this process until I was reading my transcription along with the recording and no discrepancies were noted. I conducted a minimum of eight passes on each follow-up interview recording and at least 20 on the focus group recordings. The repeated exposure provided much better insights than what I garnered from my notes during the event. For example, the repeated listening and typing sessions helped me catch the nuances of over-speak, or when several participants talked simultaneously.

Data Analysis

While some qualitative research is purely inductive, creating “patterns, categories, and themes from the bottom up, by organizing the data into increasingly more abstract units of information” (Creswell, 2009, p. 175), this study did not extract meaning from a purely organic experience; instead it staged the experience around two topics to explore the understandings that
preservice teachers provide. One term to describe this is pre-assigned coding schemes (Creswell, 2009). For example, a true organic phenomenon might be interviewing and conducting a focus group on the understandings of preservice teachers during their field experiences in order to find what themes emerge.

However, this study established two topics that were explored in the literature--diversity and professionalism--and combined them with the shared vicarious viewing of the film clips to determine what insights the preservice teachers share with their written reflections and focus group discussions. Creswell (2009) called this employing the use of “some combination of predetermined and emerging codes” (p. 187). The data analysis focused on the meanings that the participants brought rather than the meanings the literature or I brought to the topics (Creswell, 2009, p. 175).

Stake (2006) discussed claims against case study methodology; one claim included the lack of standardized rules for resulting in generalizations. Stake (2006) countered that he believed that “the act of generalizing is deeply set in the human repertoire and that it will continue to operate largely without protocol” (p. 89). This study did not set out to use a standardized protocol for data analysis; neither did it set out to provide generalizations that would transfer to other populations. While the classroom experience did use a standardized protocol that may easily be replicated by other researchers and teacher educators, the data analysis looked at each participants’ contributions by data type. This within-case analysis provided a detailed description of each participant’s experience (Creswell, 2007). For example, the within-case analysis provided a picture of the journey of each participant as she moved from the pre-experience written reflection, viewing the film clips and writing notes related to the film clip, to the focus group, and back to a final written post-experience reflection. Within two
weeks, each participants’ follow up interview added to the data. Once each participant’s individual journey was analyzed, common themes were coded as part of the analysis. Additionally, each data type was grouped and analyzed holistically by chronological order to show any changes occurring during the experience.

**Coding Data.** Three types of data were analyzed: The participants’ written reflections, the focus group discussion transcripts, and the follow-up interviews. Charts and color-coding were used to identify and connect themes. A qualitative codebook was created that used columns to organize and present the names of the codes, the codes’ definitions, and the instances in the data where the code occurred (Creswell, 2009). Saldana (2009) suggested the codebook be included in a dissertation’s appendix; the template is provided as Appendix I.

To code the data, all verbal contributions were transcribed into codebooks and written contributions then added. Each contribution was listed under the type of data (e.g. written pre-reflection, focus group) as well as the participant’s pseudonym. This provided numerous sheets of data to code. I converted all codesheets to a size 6, 7, or 8 font so that I may easily see and handle the data. I am a tactile and visual learner and this worked best for me in the initial analysis stages.

Then, each contribution was read and notes were taken on a primary coding sheet. Coding data involves placing themes and categories in groups (Madison, 2012). I made attempts to distill the participant’s meanings to short phrases or words during the primary coding. The primary coding sheets were read and notes were distilled on a secondary coding sheet. During secondary coding, I attempted to group similar comments to discern frequencies and commonalities. For example, during the round one of coding, actual phrases from data provided in the participants’ written pre-reflection were written for professionalism which included
behavior, conduct, manners, presentation, no misconduct. During the round two coding, these items were coded under professionalism as qualities that involved others and check marks were used for frequencies of mentions. Finally, the secondary coding sheets were read and notes were taken on a tertiary coding sheet, which helped to identify the foundations for the themes. For the example of the data just provided, the tertiary coding resulted in commonalities that professionalism may be internal qualities (involves self) or behavioral qualities (involves others). This data set was combined with the other data sets to determine the resulting themes. The following photographs provide a visual representation of several of the stages of coding and theming.

Photograph 1. Primary Coding

<table>
<thead>
<tr>
<th>Source</th>
<th>Data Observed</th>
<th>Quote</th>
<th>Interpretation/Theme Reflections</th>
<th>Researcher Reflections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sadie</td>
<td>Written</td>
<td>&quot;Diversity can be a factor that encourages people to learn from one another.&quot;</td>
<td>Learning from one another</td>
<td></td>
</tr>
<tr>
<td>Sadie</td>
<td>Written</td>
<td>&quot;Having a diverse group of individuals increases the opportunity of differing opinions, beliefs, and lifestyles.&quot;</td>
<td>Increased opportunities, beliefs, lifestyles</td>
<td></td>
</tr>
<tr>
<td>Sadie</td>
<td>Written</td>
<td>&quot;Some are open to diversity and willing to learn from others where as some may not be so welcoming.&quot;</td>
<td>Learning from one another - willingness</td>
<td></td>
</tr>
<tr>
<td>Sadie</td>
<td>Written</td>
<td>&quot;In our society, we still see harsh discrimination against religious, ethnic, social, and other groups.&quot;</td>
<td>Discrimination, Religion, Ethnic, Social</td>
<td></td>
</tr>
<tr>
<td>Sadie</td>
<td>Written</td>
<td>&quot;Professionalism is the collection of ways one acts when in a respected position.&quot;</td>
<td>Role and behavior</td>
<td></td>
</tr>
</tbody>
</table>

Photograph 1. Close up example of first section of the primary coding of key phrases sorted by data type and participant
Photograph 2. Example of how the focus group transcripts were typed and researcher notes were added in WORD Review.
Photograph 3. Example of follow-up interview transcripts with researcher coding notes added in the margins using WORD Review.
Photograph 4. Representation of physical manipulation during analysis. Coding data was simplified with the use of tiny fonts which allowed more data per page for me to see spread out during coding.
Photograph 5. Final Primary Codebook

Photograph 5. Example of how the final primary codebook was marked and highlighted. Markings illustrate comments used as quotes in later writings.
Photograph 6. Physical manipulation of secondary coding during three stages. The top row represents secondary coding for the pre-experience written data. The second row represents secondary coding for the film clip reflection data. The third row represents secondary coding for the focus group. The fourth row represents secondary coding for the post-experience written data. The final row represents secondary coding for the follow-up interviews.

Qualitative research may derive themes from data (Merriam, 2002). The primary analysis method was what Saldana (2009, p. 139) called “Theming the Data,” which is a type of thematic analysis that is appropriate for qualitative research. Theming the data should be a “strategic choice as part of the research design that includes the primary questions, goals, conceptual framework, and literature review” and the use of “carefully planned questioning techniques” help the participants to share their definitions (Saldana, 2009, p. 140). Theming the data therefore was part of the research design and an analysis strategy that I as the researcher used to help categorize data to bring meanings to the experience (Merriam, 2002; Saldana, 2009). Because this research asked questions about two topics, one could make a case that the
researcher “pre-themed” data. However, the participants provided themes as to their meanings of diversity and professionalism, which is what was analyzed and coded. Additionally, themes may be created by the researcher during the data analysis or may be presented by the participants in interview (Saldana, 2009). Saldana (2009) stated that theming the data is better suited to “interviews and participant-generated documents,” which are the two types of data that were collected (p. 141). These themes are presented in Chapter IV.

Validity

Qualitative research relies on measures of trustworthiness and credibility instead of numerical accuracy. Verification procedures are also called validation procedures or measures of credibility (Creswell, 2007). Trustworthiness, validity, credibility, dependability, confirmability, and transferability are issues that relate to the accuracy and usefulness of the data (Marshall & Rossman, 2011). Validity for qualitative research requires the researcher to maintain accuracy of the findings by employing various procedures that may include the use of rich, thick description, clarification of researcher bias, and member checking (Creswell, 2009; Marshall & Rossman, 2011). Therefore, validity for this study was demonstrated by the procedures just listed.

The use of rich, thick description allows the reader to understand the research (Creswell, 2007; Merriam, 2002). Thick, rich description provides the reader the sense of involvement (Creswell, 2009) and provides strong details to allow other researchers to determine if the results may be transferable to other settings (Creswell, 2007; Merriam, 1998). Detailed descriptions and perspectives provide realistic results, which increases validity (Creswell, 2009). Rich, thick description draws the reader into the contextual setting, allowing him “to see, hear, and feel as
the fieldworker saw, heard, and felt” (Van Maanen, 2011, p. 103). The use of thick, rich
description provides a measure of validity.

Clarification of researcher bias was discussed earlier in Chapter I and in this chapter in
the Ethical Considerations section.

A final form of validity used was member checking (Creswell, 2007; Marshall &
Rossman, 2011), in which the participants had an opportunity to provide reactions, feedback, and
corrections. Marshall and Rossman (2011, pp. 272-3) call it the opportunity to provide a “final
word” or what I call a “note to the reader.” As part of member checking validation (Creswell,
2007, pp. 208-209; Marshall & Rossman, 2011, p. 221), participants had the opportunity to
review the research analysis. Member checking does not mean the participants check for
accuracy in the transcripts, but can review the analysis for themes (Creswell, 2009, p. 191). The
participants had the unique opportunity to write a note about the past experience; this encouraged
the participants to both read and provide comments on the findings (Creswell, 2009; Marshall &
Rossman, 2011). The member checking notes are included in the next section. Member
checking notes are not considered as part of data analysis because they were created after the
shared experience and data analysis.

While not noted in qualitative literature, an additional measure of validity is that the
researcher witnessed all data that was created by the participants. No outside writing or surveys
were used for data.

Assumptions made include that the preservice teachers shared freely and honestly and
that the participants did not attempt to provide answers to feed into any perceived bias of the
researcher.
Member Checking Notes

Member checking is a form of validity that provides the participants an opportunity to provide reactions, feedback, and corrections (Creswell, 2007; Marshall & Rossman, 2011.) Such provides participants an additional voice to the research. Those “notes to the reader” are included in this section.

In member checking, participants were invited to review the analysis and conclusion chapters and provide a response (Creswell, 2007, pp. 208-209; Marshall & Rossman, 2011, p. 221). For this study, participants/members were invited to review Chapters IV and V using the Invitation for Post-Experience Review (Appendix J). Over time, three invitations were sent to all six participants; the first one provided participants well over a week to review. To be fair to the participants who lived over an hour away, Chapters IV and V were sent as a PDF file with a watermark to all participants. My hope was that being able to review the materials from their electronic devices rather than driving to the site institution would be more convenient and prompt responses.

However, all six participants did not provide responses for member checking. I was able to speak with three participants who told me that they were overwhelmed by their practicum demands and a little intimidated by the documents. I encouraged them to provide an overall experience statement if they did not feel comfortable making statements on Chapters IV and V. Even after personally encouraging her, one participant, Lucy, stated that she did not believe she had adequate vocabulary to offer a substantial response. This reiterates her comments in the data when she expressed that her contributions in the focus group indicated to her a need to improve her professional vocabulary and that the others spoke more professionally than she believed she did. Eventually, three of the six participants provided responses.
Rebecca wrote,

After reviewing my statements during the group discussion and individual discussion with Ms. Townsel, I still agree with my statements. This experience changed my way of thinking . . . Professionalism is so much more when you see it happening and are able to evaluate it.

Nicole wrote,

I am glad that I was able to participate in this study with Ms. Townsel. Not only did I enjoy being able to see a part of the dissertation process, I also have changed the way I think about diversity. I knew coming into the study that diversity was more than race; however, now I can see diversity all around me. Also, I am more appreciative of students who are accepting of their peers and the differences among them.

Lucy told me that she wanted to provide member checking information but was so overloaded with commitments and responsibilities for her daughter, work, and school that she had to prioritize. Additionally, she was concerned about getting her thoughts exactly the way that she wanted to. It was five months later, during the winter break, when Lucy had the time and mental space to organize her contribution. The length of time between the major events of the study and Lucy’s final contribution indicate a longer-term impact on her interactions with the film clips, the discussion, and reflections. She wrote,

I am Lucy in Ms. Townsel’s study and I would like to explain a little about what I have learned through this experience. As she explained I did come straight from one of my jobs the day of the interview and in knowing we would be discussing professionalism I wanted to feel more like a professional. I changed into something much more comfortable because as a pre-service teacher I do care about how others see me, especially in an interview. I realized after arriving and discussing with the class about everything professionalism is, I understood it is actually not all about what you are wearing. An educator should not only present him/herself professionally but also act like a professional. If there is an unexpected situation happen in the classroom a professional educator should know how to handle it professionally. Watching the video clips helped me to visualize a situation and it has really stuck with me. I watched one teacher be attacked by the students because she was a new teacher and she had contacted a student’s parents about his conduct in class. The teacher was very professional about it and handled it very well when I expected her to have a different reaction. It has to be hard for a teacher who is only trying to help a student succeed in life be criticized for talking to parents about the situation. This I had not thought about because my mom was so
involved with my schooling she definitely would have cared about what the teacher had to say. Not all parents care and it is still the teacher’s job to educate their child. Without watching the video clip I would not have realized how much the environment around you could influence the key to teaching and reaching a diverse group of students in a more fun and interesting way. I loved how the teacher really thought outside the box in order to reach his students in history, and making the rap to remember the presidents was very creative and this is what our classrooms need more of. Teachers do not need to be afraid to try something new because every group of children will be ready to learn just in their own unique way. I am glad I was able to be a part of something so big to Ms. Townsel because she has been a big part of my education. Every chance I have to be around her she always finds a way to teach me something new.

**Summary**

Competencies for diversity and professionalism are established by various organizations; however, preservice educators’ perspectives of diversity and professionalism may be limited to experiences they had as a student. The purpose of this qualitative study was to explore the use of film clips with preservice teachers to provoke discussion and reflection in a safe place to raise awareness on the issues of diversity and professionalism. This research design focused on how the participants constructed a corporate and personal understanding as they shared an experience of other teachers’ situations and engaged in both private and group reflections and discussions that hinged upon predetermined indicators that are of interest to teacher education. Using film clips from biopic movies that show teachers in action provided a vicarious experience for preservice educators. Such allowed them to identify components related to diversity and professionalism from persons who were not their teachers.
CHAPTER IV
DATA ANALYSIS

Introduction

Chapter IV reports the results from an analysis of the data from a qualitative study in which three purposely selected film clips were used to provide examples of diversity and professionalism. The results of the analysis are presented using case study analysis (Creswell, 2007; Yin, 2009). The case study data were collected from six preservice teachers in a teacher education program at a public university located in the southeastern part of the United States of America. As stated in previous chapters, the primary research question is, “What understandings about diversity and professionalism are derived from clips from biopic films featuring teachers and students interacting in the classroom?” A secondary research question is, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?” Again, this qualitative study explored the use of film clips with preservice teachers to provoke discussion and reflection in a safe place to raise awareness on the issues of diversity and professionalism.

Overview

The overarching trend from the data seems to suggest that that the participants’ understandings of diversity includes differences that can be acknowledged, but that the professional educator does something positive with diversity. It is one thing to recognize that one has diverse learners in a classroom, but the professional educator goes past
acknowledgement and uses many different aspects of diversity for student success. The preservice teachers moved from discussing professionalism through lenses of personal attributes to lenses of interactive attributes—less “being” and more “doing.” The data from this study indicate that through reflection and interaction with the examples of diversity and professionalism, preservice teachers moved from identification to preparation and action. Additionally, the preservice teachers expressed desires and appreciation for visuals of representations of concepts and discussions with peers.

**Data Collection Details**

As stated in Chapter III, the natural setting where the six preservice teachers attended classes for their teacher preparation program was used. The site university was a regional university located in the southeastern part of the United States.

Since the data were collected in June, few secondary education juniors were on campus taking classes. The ones that were in a class and expressed interest in the study would have a one-hour break between the time their class ended and the time the staged experience with the film clips began. Therefore, to help alleviate any stress for having to find food in a short time, I provided pizza, water, and soft drinks. Additionally, I provided parking passes to help the participants use a parking lot that was right beside the classroom. This parking lot was a faculty parking lot; I received permission from the department to allow the participants to use it for the day to help save the participants time and reduce stress.

As the participants entered the room, they chatted and made introductions to one another. Some had been in classes together before and networked. Sadie and Pam came after a long day in summer classes. Two participants, Nicole and Rebecca, made the commute to the campus for the sole purpose of participating in the study; for Rebecca, it was over a one-hour drive one way.
Caroline and Lucy both came after long days at their jobs. Caroline was employed as a teacher’s aide and was enrolled in the alternative certification program; she drove straight from work which was over a one-hour drive. Since she was not taking campus classes at the time but only online classes, the fact that she made the time and effort to participate after a full-day of work and a long commute indicated a high interest in contributing to the study.

Most participants wore casual clothing, but Lucy was wearing a dress. When Rebecca commented on how nice Lucy looked, Lucy said that she had been at work (a fast food restaurant) and changed clothes there because she wanted to look more like a teacher during the study. None of the other students who wore casual clothing wore anything that violated the site university’s dress code for teacher candidates.

Rather than a massive amount of data that I would be able to superficially pursue, this research used a smaller amount of data, which allowed deep and frequent immersion. As planned and described in Chapter III, data collections packets were prepared using 14 different colors of paper. Upon arrival, each of the six participants chose a packet. As stated in Chapter III, having each participant’s packet be a singular color provided assurance in analysis that if the stapled papers were separated, identification to whom provided the written data on the paper was simple to determine.

Five digital recordings were made of the focus group (Creswell, 2009). Digital recording devices were situated to record each participant’s face to aid in capturing any contributions that may have been missed due to low volume; the recording that was closest to the participant’s person was then more closely examined to determine verbal contribution. Digital recordings allowed for a visual capture (Creswell, 2009) that proved quite useful for transcription. Having five versions from various spots around the focus group helped to capture side conversations and
more clearly delineate over-speak. For example, one participant’s statement was unintelligible from four of the recordings but the recording that captured her face allowed me to “read her lips” to decipher her statement.

All six participants contributed with private follow-up interviews. Two participants, Pam and Caroline, were not able to interview in person and provided their contributions via email. The other four participants returned to the site university for their interviews, which were digitally recorded. Data types such as quotes, interviews, electronic communications, and photographs are appropriate for qualitative research (Merriam, 2002).

**Data Analysis Details**

To aid in the first round of analysis, a primary codebook (neder) was created that provided sections for written data from the film clip viewings, focus group contributions, and follow-up interviews. Each comment from the written data was entered and all substantial comments from the verbal data that was transcribed were entered. Verbal comments that were filler-type comments were not entered in the codebook but were analyzed for the discussion they provided. The participants’ chosen pseudonyms were used and each participant was assigned a color code. This color code was applied to the text of their comments. The color coding helped avoid errors when recording and transferring comments. Additionally, the color coding provided a visual representation of the frequency and amount of contributions for each section. For example, Lucy’s comments were assigned a color in the codebook that matched the color of her packet, which was light pink while Caroline’s comments in the codebook were entered in orange text to match her orange packet. The color-coding of the text provided a type of infographing that allowed me to see the quantity of contributions for each type of data. For example, Lucy provided minimal contribution to the focus group but provided extensive information during the
follow-up interview. Conversely, Caroline provided extensive data during the focus group and minimal contribution during the follow-up interview. This suggests that Lucy may have been more comfortable listening during the focus group and sharing in a more personal one-on-one basis. It also suggests that Caroline may have been more comfortable with verbal expressions in the group than she was with the written portion, or perhaps she was busy or disinterested at the time of the follow-up interview and devoted what time and attention she desired. Whatever the reasons, preservice teachers may need more than one type of interaction and engagement with the examples of diversity and professionalism in order to more fully provide a reflection.

Repeated and personal immersion into data provided for reliable transcriptions of the focus group and each of the recorded follow-up interviews. Van Maanen (2011) stated that researchers may spend more time writing and editing the research reports than we do on data collection. My time immersed in the transcribing and coding far exceeded time spent collecting the data. Each digital recording was played twice for the first draft of the transcription. For the second draft of the transcription, each recording was played and the transcription was proofed until no errors remained. While the transcribed data were entered into the primary codebook, the digital recordings of data were played. This immersion resulted in a minimum of seven “listens” for each of the digital recordings.

Once the participants’ responses were entered into the primary codebook, data were examined by participant type to explore the individual’s journey in the experience. For the holistic analysis, which further promoted the emergence of themes, data were examined by types, seeking commonalities called primary codes. Primary codes from each data type were grouped into tighter codes for secondary coding (Creswell, 2009). An even more focused grouping resulted in third-level coding in major ideas for each data type. Information and
photographs of the coding process were provided in Chapter III. This coding process and analysis resulted in three themes which are discussed later in this chapter.

A short reminder of the types of data that was collected follows. This section should help frame how each case was analyzed and provide a map of sorts to follow each participant’s journey.

**Private, Written Data**

Participants provided three types of private, written data. After each writing section, participants had time to write and we did not proceed until all participants indicated that they did not want to write any longer by putting down their writing utensils and looking up. For each piece of written data, the writing times varied from fifteen to twenty minutes.

**First written data.** First, before any discussion or film clip viewing, participants were asked to respond to the prompt, “What are your thoughts on diversity and professionalism?”

**Second written responses.** Second, participants made notes during and immediately after watching each of the three film clips. The written notes from the film clips provided more specific data as participants reacted to the examples of diversity and professionalism as represented in the film clips. Each of the three clips from biopic films showed teachers interacting with students in their classrooms.

*The Marva Collins Story* clip shown was the chapter titled, “The Merchants of Venice.” The clip begins at 1:30:00 and ends at 1:35:00, for a total of five minutes. The clip shows Marva Collins, an African-American teacher in a classic suit, as she leads African-American students in a lively lesson on *The Merchants of Venice*, incorporating integrated academics and demonstrating individualized instruction. Mrs. Collins then takes the students on a field trip to the Chicago Stock Exchange. The fast action clip prompted written reflections that focused on
the diversity of the students’ ages and learning abilities and Mrs. Collin’s diverse teaching methods.

The *Dangerous Minds* clip shown was the chapter titled, “Choices.” The clip begins at 46:48 and ends at 51:48, for a total of five minutes. The clip shows LouAnne Johnson, a Caucasian teacher in casual attire, teaching poetry to a group of mixed races students who are angry with her for a previous home visit to a classmate. Ms. Johnson addresses the emotional climate, allows the students to express themselves with street language, and then turns the lesson around using the students’ emotions and goals.

*The Ron Clark Story* clip shown is the chapter titled, “The Presidents’ Rap.” The clip begins at 47:53 and ends at 52:29, for a total of four minutes and 36 seconds. The clip shows Ron Clark, a Caucasian teacher in a shirt and tie, adapt his history lesson when his mixed race students fail an exam; he incorporates the content into a rap song and engages the students. The students learn the content, and Mr. Clark rewards the students’ successes, and then deals with a student’s misconduct.

What follows are examples of the participants’ written reflections from the film clips.
**Photograph 7. Participant Rebecca’s Written Reflections after Film Clip Viewing**

<table>
<thead>
<tr>
<th>Pseudonym</th>
<th>Date</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rebecca</td>
<td>6-25-2014</td>
<td>JSU</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Film Clip One, “The Merchants of Venice” from The Mano Collins Story</th>
<th>Film Clip Two, “Choices,” from Dangerous Minds</th>
<th>Film Clip Three, “The Presidents’ Rep,” from The Ron Clark Story</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diversity</strong></td>
<td><strong>Diversity in the way content was taught</strong></td>
<td><strong>Diversity in the way content was taught</strong></td>
</tr>
<tr>
<td>diverse information about the subject</td>
<td>diversity in learner’s</td>
<td>diversity in learner’s</td>
</tr>
<tr>
<td>diverse ways children responded</td>
<td>diversity in the classroom setting</td>
<td>diversity in learning</td>
</tr>
<tr>
<td>diverse ways of teaching content</td>
<td>diverse reactions to content taught.</td>
<td></td>
</tr>
<tr>
<td><strong>Professionalism</strong></td>
<td><strong>Not dressed appropriately</strong></td>
<td><strong>Dressed appropriately</strong></td>
</tr>
<tr>
<td>dressed appropriately</td>
<td>prepared in content</td>
<td>prepared</td>
</tr>
<tr>
<td>prepared in content</td>
<td>interacted w/ students</td>
<td>realized when new methods were needed</td>
</tr>
<tr>
<td>dressed appropriately</td>
<td>in a professional manner</td>
<td>for learners</td>
</tr>
<tr>
<td>today can’t kiss them on the forehead</td>
<td>permitted the use of language due to the diversity of the classroom.</td>
<td></td>
</tr>
<tr>
<td>appropriate language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>way of speaking</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Photograph 8. Participant Pam’s Written Reflections after Film Clip Viewing

<table>
<thead>
<tr>
<th>DATA COLLECTION PACKET for</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Film Clips as Prompts for Exploring Diversity and Professionalism with Pre-service Teachers”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PARTICIPANT REFLECTIONS (Please make reflections in handwriting.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pseudonym: Pam</td>
</tr>
<tr>
<td>Date: June 25, 2014</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Film Clip One, “The Merchants of Venice” from The Marva Collins Story</th>
<th>Film Clip Two, “Choices,” from Dangerous Minds</th>
<th>Film Clip Three, “The Presidents’ Rap,” from The Ron Clark Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diversity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher showed diversity by taking students outside the classroom. It also showed diversity by putting emphasis on all subjects. Teacher didn’t show favoritism.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Even though teachers often work with students from diverse backgrounds, teachers must make all students feel valued.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professionalism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher maintained professional relationships with students. However, in today’s society, you wouldn’t see a teacher kiss a student on the forehead.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher maintained professionalism even when students were being really hard on her.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stood her ground as a teacher.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did something fun but was still professional.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imp to realize you can be professional and fun without crossing the line.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students still respect teachers even though not all grumpy.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Being professional doesn’t mean you have to be mean and not fun.
**Third written responses.** Third, after film clip viewing and discussion, participants again were asked to respond to the prompt, “What are your thoughts on diversity and professionalism?”

The pre-experience writing space and the post-experience writing space are on the same page to help the participants easily review their initial written reflections as they write their final ones. What follows are examples of the first written reflection (pre-experience) and the final written reflection (post-experience):
What are your thoughts on diversity and professionalism?

Before viewing film clips and participating in the focus group.

I feel that understanding what to do about diversity in the classroom when becoming a professional educator is highly important. To be prepared for any situation that might be present is a must. Keeping a professional appearance and demeanor is also important as a role model for the ones around you.

After viewing the film clips and participating in the focus group.

I am at a better understanding now about different ways of diversity in the classroom and how I will deal with this as a professional educator. I loved hearing the others view points because this made more sense with all the others ideas on what they have seen or been through. Being able to teach many different ways to reach many different level learners is the key to being a great teacher. And I cannot wait to make a difference in the lives of others.
Photograph 10. Participant Pam's Pre-Experience and Post-Experience Written Reflections

What are your thoughts on diversity and professionalism?

Before viewing film clips and participating in the focus group:

Diversity and professionalism are very important features for teachers to acquire. Diversity is important because we live in a very diverse world. Not one person is the same as someone else. I think it is important to have diverse teachers that teach our students that being diverse is a good thing. When people think of teachers, I want them to imagine a diverse professional person. In today’s society we have had many teachers stray away from being professional, which is not a good thing. When I think about aspects of a good teacher, I think of them being professional and diverse. Teachers should be able to work and communicate with people of all backgrounds and lifestyles while maintaining a professional relationship.

After viewing the film clips and participating in the focus group:

It is so important for teachers to realize diversity goes beyond race. As future educators, we want to be able to handle any situation given to us. I believe that by watching these films, I am more prepared about situations that might happen in my classroom than before I walked in here today. It is important to remember that being professional doesn’t mean you can’t have fun in your classroom.
Focus Group Data

The focus group lasted for almost 30 minutes, which appeared to be the natural exhaustion of contributions, meaning I waited for silence and then asked if anyone had anymore contributions before proceeding to the next question. As previously stated, the focus group prompts included the following:

1. “What are your initial thoughts and/or feelings about the film clips?”
2. “What did you observe about diversity in these classrooms?”
3. “What are your thoughts and feelings about this?”
4. “What did you observe about professionalism in these classrooms?”
5. “Did anything you saw or have heard in this conversation change the way you think or feel about diversity?”
6. “Did anything you saw or have heard in this conversation change the way you think or feel about professionalism?”
7. “What are your final thoughts and feelings?”

Ample time was allowed for all participants to respond to each prompt before moving on to the next prompt. After each question was asked, participants indicated their completion of discussion by silence; additionally most looked down at their data collection packets. At the end of the questioning, I made an invitation to make additional contributions. When none were offered, the participants returned to their individual work spaces to make their final written contributions.

Follow-up Interviews Data

Within two weeks after the shared experience, all participants completed follow-up interviews. Without a doubt, the richest data emerged from the focus group and the follow-up
Meanings from the Participants

This study was not an intrusive case study; therefore, minimal details about participants are provided as it is their contributions that this study was interested in exploring. However, the demographics of the participants perhaps influenced their contributions. All six participants were Caucasian females. Participants were asked to provide any demographical information that they were comfortable sharing. Relevant information from the self-descriptions and other information that emerged during data collection is also included to introduce each participant. Following that, the data from each participant is presented in chronological fashion to help illustrate any growth or change. Each participant’s data were analyzed independently. Additionally, data types were analyzed. Commonalities were noted and coded, which were distilled into themes. A presentation of emergent themes follows this section. First, a presentation of each participant’s experience is provided.

Sadie

“Sadie” described herself as a White female in her mid-20s. Sadie was a second semester senior who had completed her practicum sessions, which were her second and third immersion experiences in the classroom as a preservice teacher. While Sadie began college as a Nursing major, she soon discovered that she lacked the passion for it. She resisted the advice to become a teacher but said that once she entered the classroom she found her passion. Her major was English Language Arts. She had completed both practicum sessions for her degree and anticipated completing her internship the following fall. Sadie demonstrated exceptional verbal skills and exceptionally high interest in the aspect of role models for professionalism.
Sadie’s initial written response focused on a broad view of and the benefits of diversity, such as providing “the opportunity of differing opinions, beliefs, and lifestyles.” She also mentioned the willingness or lack of in people “to learn from others where some may not be so welcoming.” This may be viewed as looking at diversity through a socially cognitive lens. Additionally, she also spoke of discrimination based on diversity, stating that society still demonstrates “harsh discrimination against religious, ethnic, social, and other groups.” She did not speak of professionalism in her first written response.

Regarding the *The Marva Collins Story* clip Sadie wrote, “She seems to be the epitome of what all teachers should strive for.” She wrote about the external indicators of diversity (race, gender, and age) and the integrated academics of Mrs. Collins’ lesson. For professionalism, Sadie mentioned an external indicator (dress) and behaviors (speech, praise, fair treatment), and stated that Mrs. Collins gave each student the opportunity to learn. For the written reflection on the *Dangerous Minds* clip, Sadie noted external indicators of diversity (ethnicities, gender, socioeconomic status) and how they differed from that of the teacher. She wrote that the students “have a different opinion than teacher” and “seem uninterested until all seem to find common ground (meaning) in the poem.” Sadie noted that Ms. Johnson encouraged the students to make wise choices and encouraged learning. For the Ron Clark clip, Sadie noted external indicators (race, gender, and ethnic backgrounds) and that Mr. Clark was “obviously not one who would listen to rap.” In regards to professionalism, she also noted the extra effort Mr. Clark put in his lessons when his students failed to learn via traditional methods: “long hours spent trying to find a way to appeal to his audience” and “adapted his technique to reach students.”

She seemed quite taken with the energetic teaching of Marva Collins. In fact, when she chose to be the first speaker in the focus group; Sadie began the conversation with the following:
I thought all of the teachers were very innovative with the ways that they reached out to their students. In the first clip we saw um . . . I was very impressed with that. I have never heard of Marva Collins. The way that she incorporated every single content into one lesson, I was kinda mind boggled by that. (Sadie, Focus Group, June 25, 2014)

Regardless of the integrated academics, the conflict, and the untraditional teaching methods she witnessed in the “reel teachers,” Sadie seemed to view the teachers in the film clips as role models who deserved further inquiry:

I think after seeing these I am going to have to go home and do some research on these educators. They have obviously done something right. I would like to find out more about them just from these three-minute video clips. I was inspired and I just want to know how to become a teacher like that . . . who can reach their students in such a way. (Sadie, Focus Group, June 25, 2014)

Sadie was an English Language Arts preservice teacher and made mention of the different ways that diverse students may interpret a text that was assigned for a class reading. During the focus group, specific to Ms. Johnson’s literature lesson, Sadie noted the interaction between the teacher and students that allowed for diversity of opinion which may correlate to the diversity of culture. She said,

The way she is reading and the way she is reading it there are obviously two interpretations you could take. Having a classroom full of lower-class students who are used to drugs and violence . . . she probably expected one interpretation and then she had to read it again and again and the guy was said, “Read it again,” they say a different meaning.

In the focus group, Sadie mentioned that some schools may have a high turnover rate due to issues related to diversity, but that the film clips may help teachers understand how to deal with tough situations. She later mentioned that she was going to take a job no matter where it was, indicating that the film clip experience helped her to better understand the needs of students in some of the tough situations.
Additionally, in regard to the film clips, Sadie said, “This was another experience where we could see the diversity in the classrooms, especially diverse learners. It’s definitely something all of us are going to have to learn how to deal with. We’re going to have to learn how to teach different ways.”

In her final written response, Sadie wrote, “Teachers will have to find ways to adapt to their students’ needs and help them be successful.” In her post-experience writing, Sadie focused in on how teachers must use diversity to help their students succeed. Sadie did not write about professionalism in either of the written reflections.

However, in her follow-up interview, she was emotional about the idea of teacher role models in film and their passion for teaching. When asked about professionalism in her follow-up interview, Sadie said with a catch in her voice: “This one really got me. In the films, we saw these teachers who are very passionate about their work.” She spoke of teachers who go into teaching for the wrong reasons and how teachers who are passionate will respect their profession and will present themselves differently. Sadie said that she came to college to be a nurse and found out that she didn’t care for the content, but once she began education classes, she found her passion.

Sadie’s follow-up interview lasted almost twenty minutes; she spoke very quickly and with much animation. She was extremely interactive and excited. She began by mentioning how much she liked the experience and talked about how many people she had told about the impact watching the film clips had on her, including her parents and customers. In the follow-up interview, she mentioned that she had completed her Practicum Two the semester before and did not feel competent in dealing with diversity but that the film clips had given her ideas about
how to use different methods with different students, especially in regards to dealing with conflict and using different teaching strategies.

Sadie was very verbal and open during the focus group and seemed to thrive on the interaction. Sadie said, “I really liked the discussions because what some people wrote down, I didn’t even think of. What some people saw or what I didn’t even think twice about.” Additionally, Sadie mentioned how the discussion allowed the participants to build on one another’s contributions: She added that:

…the diverse learners and what we all get from it. The way that they responded and we shared, we could bounce of each other. It’s a way to fuel discussion, really. You have one opinion and then someone else has something to add onto that. Somebody else had a totally different opinion. So you hear a lot of different opinions in the discussion. (Sadie, Follow-up Interview, July 3, 2014)

However, privately, in her follow-up interview, Sadie expressed an opinion that she did not share in the group. In reference to the Dangerous Minds clips, Sadie presented a disagreement about how Ms. Johnson spoke to the students:

She told her students that . . . in Dangerous Minds, so you know. She stood up in front of her students and said that everyone in their community was a gang member, or they didn’t have jobs, or so forth. But she didn’t say anything positive about their community at all. She said that they could beat that, that the students in her class could be something else. But she didn’t relate back to their home at all. I definitely think that while she was saying great things to her students and encouraging them, she was not really supporting their family and community at the same time. I mean, that is a big part of who we are as people, especially students. Telling your--I mean, these kids were probably 14? Telling your 14-year-old students that you can do better than everyone at your home. . . . If they go home with this arrogance . . . I’m in school and I’m going to be better than you. . . . If your dad, if the dad is by chance exactly what the teacher said, a deadbeat dad or alcoholic, that kid . . . it might get himself into some trouble. The father might get drunk and beat him. Those are just things that could happen. She just… she should have brought more positive things to light… from in their community. That was the big one that stuck out to me. I was a little upset that I didn’t say anything about it in the group discussion but I didn’t know if anyone else caught onto it. That one really stuck with me. I’m not going to stand up in front of a group of students and ostracize their community and tell them I expect better of them. (Sadie, Follow-up Interview, July 3, 2014)
Sadie did not think the use of qualifiers was appropriate for use with the students, especially as a motivational technique. She expressed that she was upset with herself for not expressing that opinion during the focus group. Sadie made a link from the experience to her practice; she spoke of the socioeconomic differences of the students at her anticipated placement school, especially in regards of the family background and how differently prepared the students are for school. Additionally, she mentioned that she would not be able to present material the same way to students who come from backgrounds with limited experiences.

In line with preservice teachers’ prior experiences with digital concepts and their usefulness in teacher preparation, Sadie added:

I think it’s a really great idea because film is obviously something that a lot of us are familiar with. We watch movies. We watch television. We see video clips. We take our own videos now. When we are seeing in the film clips of these professionals in roles that we want to become, we can use their examples. Even though it is dramatized for entertainment value, they did take three really great stories and portray them in a way that we can experience them again. I’ve told so many people about this study already. I still need to watch all three of these movies all the way through. These are people who I am not that familiar with and this is a profession that I want to go into. (Sadie, Follow-up Interview, July 3, 2014)

She expressed her intent to research and watch the movies to learn from them. In fact, she had encouraged the participants to do so at the end of the focus group. She ended by excitedly telling how she shared her excitement with a teacher about viewing the different teachers in the film clips and her amazement at how Marva Collins integrated academics in a short lesson. She said she had understood the need for cross-curriculum content delivery but to see it in action that way really helped her to understand how it could be done. She asked me for a list of teacher movies and I provided one for her.

In summary, Sadie seemed to begin with a worldview of diversity and ended with her excitement and potential for dealing with diversity in the classroom. This demonstrated
acknowledgement turned to action. Her natural enthusiasm seemed focused on her potential for helping reach diverse types of learners in her future classroom. The interaction with her peers provided insights and she seemed most taken by the possibility of researching real-life teachers through the medium of film and seemed eager for role models.

**Caroline**

“Caroline” described herself as a White female in her early 30s. Caroline was currently employed as an elementary school aide and previously had been employed as a special education aide. Additionally, Caroline had already completed her practicum and was enrolled in the site university’s alternative certification teacher education graduate program. Caroline’s experience as a teacher’s aide provided insights during the focus group when certain issues were discussed; she was able to make the differentiation that what might be appropriate in an elementary setting (where she worked) would not work in a secondary setting (where she hoped to work and where she had already conducted her practicum). Being an older student with work experience and one undergraduate degree on her resume gave Caroline a more mature perspective on the aspects of professionalism and diversity.

Caroline’s initial written response was detailed and gave a textbook description of diversity and professionalism; her post-experience written data did not indicate much change. Caroline seemed to prefer verbal contributions over the written ones. For the written reflection on *The Marva Collins Story* clip, she wrote of the integrated academics and meeting the needs of each student, as well as the professional interaction between the teacher and the students. For the written reflection on the *Dangerous Minds* clip, Caroline commented on the conflict and the communication: “The real diversity seems to be between the teacher and the student. The students do not see the teacher as their equal--not from the same place. The teacher allows
students to voice opinion without losing control.” Regarding the *Dangerous Minds* clip, Caroline commented on the conflict resolution when she noted that Ms. Johnson “permitted the use of language due to the diversity of classroom. She could have yelled back but she keeps her composure.” For her contribution on diversity for *The Ron Clark Story* clip, Caroline wrote, “When at first he didn’t get the lesson across he redirected his methods to meet his students where they were to move forward and teach content.”

In the focus group, Caroline noted that Ms. Johnson “saw the bigger picture” and commented on Mrs. Collin’s classroom management style:

She didn’t demand that they raise their hands. There was a lot of calling out . . . a lot of talking out . . . but she never reprimanded that. She just went with it. The kids seemed to respect each other. When one kid was talking someone else wasn’t talking. The way she had created almost a like a family in there . . . they all kinda lived and worked together and respected one another. When a kid got done writing a word on the board, they cheered for him. It was the way she had set up the classroom. (Caroline, Focus Group, June 25, 2014)

Caroline’s experiences with her employment as a teacher’s aide and previous practicum experience may have prompted her to provide the following perspective in the focus group:

To expect a new teacher to be able to go out and do these kind of things is almost an unrealistic expectation, but having the knowledge with experience and with opportunities to gain some understanding and having an open mind about these kind of things, then we too can meet these goals or expectations or whatever. It doesn’t happen that you graduate and walk into a classroom and you are this marvelous teacher. It takes time. Hopefully keeping an open mind and open attitude about diversity and professionalism and all will be able to learn and grow yourself as you are able to grow your students. (Caroline, Focus Group, June 25, 2014)

She reminded the participants that teachers need to keep an open mind and an open attitude so that we can grow just as our students grow.

The group had a lively discussion about Mrs. Collins’ kissing a young student on the top of his head. The participants noted that modern boundaries prohibited this type of behavior.
However, Caroline, who works as an elementary school aide with many special needs students, concluded the discussion with the following:

What wouldn’t be appropriate in any way or shape or form for me to have a middle student crawl up into my lap, it’s okay for six-year old to crawl up. So what is professionalism in elementary school is a little bit different than in secondary. But it’s all under this great umbrella of professionalism. (Caroline, Focus Group, June 25, 2014)

Caroline provided most of her contributions to the focus group rather the follow-up interview. However, her contributions in the focus group provided insights that the others missed, most likely due to her employment as an elementary school aide and her experiences in graduate work. She admitted as much in her follow-up interview.

In her final written response, Caroline wrote, “Professionalism--doing all you can to be the best at your chosen profession.” In regards to diversity, she spoke of helping each student from where he or she is and to where he or she is going.

Since she lived so far away and was not enrolled in a campus class, she completed her follow-up interview via email. Her end discussions with diversity and professionalism focused on student achievement. She reiterated the point that film clips provided a standardized point from which preservice teachers and secondary school students could begin to dissect, analyze, and discuss issues. The use of the film clips as a visual standardized starting point for discussion was noted by Caroline:

Using film clips allows every person in a discussion to begin with the same mental images of the topic. If the stories of these three teachers were simply told to us we would all visual them differently. Using Hollywood’s versions we all see it the same. This does not mean we understand it the same, but the base of dissection seems to begin at the same point for everyone. We are able to take our personal understandings of professionalism and diversity and apply it to the same content and discuss it. (Caroline, Follow-up Interview, July 9, 2014)

Caroline said, “Overall, this was an eye opening experience. It was interesting to hear students from various content areas and their perspective on the subjects.”
In summary, Caroline provided balance and insight to the group. Her initial meanings of diversity and professionalism reflected that of an experienced graduate student and showed little change by the end of the study. However, she consistently focused on student achievement and teachers being open to growth and change. Due to the experience provided from her job as a school aide, Caroline gave numerous examples of how teachers demonstrate actions in regards to diversity and professionalism. As with Sadie, she found the vicarious experience and interaction with her peers useful.

Lucy

“Lucy” described herself as a senior. Lucy was scheduled to begin her practicum in the fall semester. Lucy did not self-identify her race or ethnicity. Her major was Family and Consumer Science Education. Lucy spoke of her job (she had two at the time) and her need to arrange childcare to be present. Making such arrangements in her busy schedule as a single mother indicated a strong interest in participating in the study. Lucy indicated to me that she liked time to collect her thoughts and hated being rushed, however she provided insights that others missed. While she was not confident in her writing skills to provide a member check when I first invited her to do so, she found a typo that both the editor and I missed which indicates her careful and thorough inspection of that part of the written text.

Lucy’s pre-experience written data indicated a desire to learn about diversity in her future classroom and to learn to be prepared for various situations. For professionalism, she wrote of appearance, demeanor, and being a role model. For her written reflection on *The Marva Collins Story*, Lucy noted that Mrs. Collins provided each student the opportunity to engage in the lesson. On professionalism, Lucy noted an external indicator (grooming) and behaviors (speech, encouragement, personal interaction with each student). For the written reflection on the
Dangerous Minds clip, Lucy noted the conflict: “This film was a complete struggle with diversity in the classroom. The students had very strong views against the teacher but she handled it very well considering the different backgrounds.” She continued with her impression of Ms. Johnson’s composure as she wrote about professionalism, and noted that each student learned during the lesson. Lucy wrote for her contribution on diversity for The Ron Clark Story clip, “I thought it was a great idea to consider making a rap for these students who were struggling with learning.” Such a response recognizes the opportunity for teachers to get out of their comfort zone and exit traditional teaching methods in order to reach learners. For professionalism, she noted an external indicator (appearance) and behavior (relating to students, extra talks).

Lucy apparently had experience with viewing films related to her anticipated career as evidenced by her statement during the focus group, “I love teacher movies.” During the focus group, Lucy mentioned the film clips reinforced her decision to become a teacher as she saw that she could impact students’ lives. She stated, “We have the option to step into their lives and make a difference in a diverse classroom of many different learners and levels of learning and be able to make a difference. I think it’s awesome.”

Her post-experience written data indicated that the classroom event did help her with understandings of how to be prepared for her future classroom. She expressed that she loved the interaction with the other preservice teachers and hearing the different viewpoints. She stated that the interaction with her peers and the different viewpoints and experiences helped things make more sense to her; she reiterated this statement in her follow-up interview. In her final written response, Lucy wrote, “Being able to teach many different ways to reach many different level learners is the key to being a great teacher.” Additionally, she wrote, “I am at a better
understanding now about different ways of diversity in the classroom and how I will deal with this as a professional educator.” Additionally, Lucy expressed enthusiasm with this statement: “And I cannot wait to make a difference in the lives of others too.”

Just as she ended with her enthusiasm for making a difference in the lives of her future students, she began her follow-up interview by expressing her excitement for the same. Lucy had a set of notes prepared for the interview. Like Sadie, she asked for “a list of movies that I (the researcher) recommended for her development.” During the interview, Lucy frequently referred to her notes and at the end of the twenty-minute interview indicated that we had covered everything that she wanted to discuss. Lucy stated:

In *The Ron Clark Story*, it seemed like he really thought, this is what these students are listening to and hearing. This is a way I can get their attention and make it interesting. That’s one way of looking at that to see where they are coming from and put that in the classroom.” (Lucy, Follow-up Interview, July 11, 2014)

In addition to identifying types of diversity, Lucy moved toward teacher action, adding to the growing trend of acknowledgment and then action. She stated:

Remembering that it is not just color though a classroom or what’s written down for their special needs . . . it’s more. They could be economically challenged . . . disadvantaged students . . . know how to deal with that . . . Not to step on anyone’s toes when you’re trying to reach out and get to the root of the situation. To look at the whole picture before you jump into it. Be very prepared for anything to happen. (Lucy, Follow-up Interview, July 11, 2014)

Reiterating the positive effect the peer interaction had on her reflection, Lucy added:

I think after hearing what everyone one was saying in the focus group, it made my reflection on it . . . on paper made it seem it needed to be more detailed and more pinpointed to what I was trying to say . . . instead of just a broad look on the situation. (Lucy, Follow-up Interview, July 11, 2014)

Following up on benefits of the discussion, Lucy said, “Some things made more sense after hearing everyone speak about it.” Lucy mentioned that she needed time to collect her thoughts. She appreciated the diverse ways that the participants were allowed to make
contribution to the study: “I like how we are having a follow up about it but I like how we wrote it down also. Having three different ways of seeing. . .” Lucy mentioned that she was upset with herself for not sharing in the focus group several opinions that she had, including the kissing of the student and the integration of the various academics by Mrs. Collins. However, Lucy said that another participant expressed her thoughts perfectly.

She said the film clips helped her to understand the need to be prepared for any situation and showed her strategies for dealing with diversity and conflict while maintaining professionalism. She mentioned that teachers need to do what they need to do to reach students. She said that her notion of professionalism had been more concerned with how one looked and how one’s classroom looked. She said that she expected to be a “big rewarder” and use praise and support with her students.

In the follow-up interview, Lucy stated how she disagreed with the way Ms. Johnson addressed the class:

One situation that opened my eyes to how to handle a situation with students disagreeing with what you are doing. Her reaction, one thing she did say was coming down on them where they’re from. That’s something I would not do. I would not try to say, well most people where you are from you’re from basically . . . I think her words were drug dealers or lazy and you know, you’re stepping away from that. I just wouldn’t [makes a negative face.] I mean there are people like that but you just wouldn’t . . . you just don’t say that . . . the class didn’t respond like I thought they would to that comment. Because I thought they would just attack her from that point on. (Lucy, Follow-up Interview, July 11, 2014)

Lucy frequently mentioned her inability to think quickly and her lack of confidence in her verbal skills as compared to the other participants. She mentioned the vocabulary that the others used and how she needed to improve hers. She said that she needed to improve her understanding of educational vocabulary and her ability to express herself but when asked, she could not provide a specific example. She commented on how one participant sounded
professional and experienced and that she desired that ability to sound intelligent and professional. However, her preparedness for the interview and her written notes indicated her thoroughness and intent to discuss every detail that she had thought of since the event. Her sensitivity that teachers should not offend students was touching. It showed respect for students, as did her increased awareness that teachers need to do whatever it takes to reach and teach the students.

In summary, Lucy seemed most moved by the different strategies presented to help students learn but be respectful to students and their diverse situations. Her notions of professionalism were challenged both by the film clips and the discussion group and expanded to being untraditional, if that is what helps students to learn. This suggests movement from acknowledgment toward action and a focus on student achievement. She stated how beneficial the shared experience was for her. Like Sadie, she was eager to explore role models through teacher films.

**Pam**

“Pam” described herself as a White female in her early 20s. While a senior, she anticipated graduating in three semesters. Pam was a math major and during the study seemed quite taken with the idea that teachers could be both professional and fun. She appeared to be somewhat reserved, yet a respectful and friendly young female who had little trouble expressing herself. She and Sadie were in class together at the time of the study but did not interact much outside of the focus group.

Pam’s pre-experience written data included teachers in every sentence, which indicated that she was looking at the terms through educational lenses. She addressed overarching aspects
of being a professional rather than providing a list of identifiable qualities of a professional. This suggests that she was already thinking of educational professionalism in a higher level.

Pam’s written reflections were clipped, frequently omitting words (e.g. “the,” “she,” “he”). Since her verbal contributions had no noted errors, the omissions in writing seem to indicate an intent to get the gist of her thoughts on paper. For her written reflection on *The Marva Collins Story*, Pam noted that Mrs. Collins did not show favoritism and maintained professional relationships but added that teachers in modern times should not kiss a young child. For her written reflection on the *Dangerous Minds* clip, Pam noticed how Ms. Johnson redirected the lesson: “Even though teacher was not where students are from, she turns it around to relate with them” and “many different backgrounds of students in classroom yet still made info relatable to them.” Independently and privately, regarding the *Dangerous Minds* clip, Pam concurred with Caroline with her statement of “teacher maintained professionalism even when students were being really hard on her.” From her written notes on *The Ron Clark Story* Pam noted, “Diverse learners important for teachers to realize not everyone learns in the same way. Once teacher mixed up learning styles, students succeeded.” Here she made her first mention that professionals can create fun activities and still garner respect from the students. She stated in relation to Mr. Clark rapping instead of lecturing, Pam noted that he “did something fun but was professional” and that is was “important to realize you can be professional and fun as long as it doesn’t cross the line.”

During the introductions and film viewing parts of the classroom event, Pam was somewhat reserved and quiet. However, she was talkative during the focus group. She also was supportive of others during the focus group, especially when she encouraged Lucy’s notice of the effects of LouAnne Johnson’s home visit. Her post-experience reflection indicated that the film
clips helped prepare her for situations that may arise in her own teaching. Additionally, she noted several times that being professional doesn’t mean the teacher can’t have fun. This may be an indicator of the type of math teachers that she and others have had and on which she believed she needed to model herself.

During the focus group, Pam noted that “the teachers weren’t from the same background as the students. I wrote down that they still made it relatable. The teachers always related it back to the students so that they can understand.” Also, during the focus group, Pam noted the group’s familiarity with acknowledging the types of diversity:

I think it is really awesome that none of us are really surprised about all the diversity because that means our teachers have instilled in us that, I mean, yes, it reiterated it but we weren’t surprised, we knew it there are diverse learners, diverse backgrounds, diverse students . . . so I think that is pretty cool. (Pam, Focus Group, June 25, 2014)

Pam returned to her insight that professional educators can be fun. In the focus group, Pam commented:

I think that sometimes when people hear the word professional they think you have to be in a suit, sitting straight up all the time and not letting loose and not letting your students learn a rap to help them. So I put [looking at her written data collection packet] we need to remember that being professional doesn’t mean [looking back at participants] you can’t have fun and that you’re not a nice person. It just means doing things with your classroom and maintaining professional relationships and not letting anything get out of hand. (Pam, Focus Group, June 25, 2014)

Pam’s comment during the focus group suggested that the teachers in the film clips served as role models for her; she stated, “I think watching video clips like that is cool because oh, I can do that too. And I can be . . . I can be that girl . . . that teacher that stands her ground but is still diverse still expects of my students.” This reiterated Sadie’s comments in the focus group that the “reel teachers” had obviously done something right and warranted further research.
by the preservice teachers. Pam agreed and said that watching teacher movies would help
prepare them for teaching.

Also, in the focus group, Pam had mentioned how the film clips showed situations that
they were not able to see in their local school observations. Additionally, Pam noted the
usefulness of film clips in showing a diversity of teaching styles with her statement:

It’s so often we go out and observe but we don’t see all of these kinds of things. Seeing
what one teacher does and seeing all the different clips and different ways that people do
things in the classroom opens our eyes up to things that we wouldn’t see. (Pam, Focus
Group, June 25, 2014)

During the focus group, Pam noted their current progress in the teacher education
program and linked it to experiences that she has had with teachers that she did not consider role
models. Pam said:

We’re all taking in school now and we’re learning all of these great things we can do in
our classrooms. So often it happens that teachers go out and they get comfortable and
they just get boring. And the teacher . . . [she shakes her head] . . . students don’t want to
be there. It’s so important that when we graduate, we can go out and be the change
because we don’t want our students getting bored and us only teaching one way. (Pam, Focus
Group, June 25, 2014)

In her final written response, Pam wrote, “It is so important for teachers to realize
diversity goes beyond race. As future educators, we want to be able to handle any situation
given to us.” Also, she noted, “I believe that by watching these films, I am more prepared about
situations that might happen in my classroom than before I walked in here today.”

Since she lived over an hour away, Pam conducted her follow-up interview via email.
Her follow-up interview continued with her strong enthusiasm for the use of film for preservice
teachers as well as in the secondary classroom. In the email interview, she repeated that the film
clips opened her eyes to situations that could happen in her classroom and had better prepared
her with strategies for handling them. She also repeated her insight that teachers can be both fun and professional.

Pam stated,

I believe that if you use film clips to prompt one’s reflections you will receive honest feedback. This is because most people are more comfortable watching movie clips then watching their classmates reenact things that happened in movies. Once you take people back to their comfort place, watching film clips, they are more likely to give you honest reflections because people are more comfortable and open to exploring diversities in film clips. (Pam, Follow-up Interview, July 6, 2014)

In summary, Pam began by focusing on educational diversity and ended by thinking about ways that she could help learners with diverse backgrounds by making the lessons relate to their situations. While she, like the others, made the movement from acknowledging indicators toward teacher actions, she spoke little of student achievement. Overwhelmingly, Pam seemed to have a new insight with the idea of professionals having fun while teaching. Pam found the teachers in the film clips as role models on whom she could model her own teacher behavior. Additionally, she repeatedly mentioned the usefulness of using film clips and peer discussion.

Nicole

“Nicole” described herself as a White female. Nicole had one undergraduate degree and was seeking her second undergraduate degree, which will lead to teacher certification. Her undergraduate degree was in Business and her second degree was Business Marketing Education, which meant that she had a two-year educational cohort to complete as well as content deficiency courses to fulfill state requirements for the certification. Nicole had completed one of the two years. Nicole was scheduled to begin her practicum in the fall semester. Nicole had years of experience in the business world which provided her a different
perspective on professionalism but she admitted that she had little experience with diversity. Nicole was married and had two young children.

Nicole’s initial written response provided external indicators of both diversity and professionalism. In her first written response for diversity, she stated that diversity included a variety of differences including religion, socioeconomic status, sex, backgrounds, and race; she noted that she believed many teachers only thought of race when they thought of diversity. In her first written response for professionalism, Nicole wrote, “Teachers need to think about their language, manners, dress, and conduct when around students and out in the community since they are role models.”

Regarding *The Marva Collins Story* Nicole commented that the clip “was a good example of how diversity can be handled and all students can be taught. Independently and privately, Nicole mirrored Sadie’s thought regarding the *The Marva Collins Story* clip with her contribution: “This was a great example of what a professional teacher should strive for.” She cited external indicators (speech, appearance) and teacher behaviors (positive attitude, content knowledge, extra effort). For her written reflection about the *Dangerous Minds* clip, her response was simplistic, noting only the external indicators for diversity (ages, races, genders, and backgrounds). In regards to professionalism, Nicole noted that the *Dangerous Minds* clip demonstrated a professional example of how to handle conflict and remain calm and in control, which are teacher behaviors. Relating to *The Ron Clark Story* clip, she noted that despite their differences, the students became engaged and learned. For the professional section on the Ron Clark clip, she noted that he effectively used different methods to help the students learn. Her final written reflection began by expressing her enjoyment with watching the clips and commenting that they were great examples of classroom diversity and professionalism. She
added that the clips were encouraging and inspiring. Since Nicole was not a person who seemed
to get excited easily, this was a surprising comment.

Nicole spoke in a slow and measured manner and sometimes did not finish a sentence
before beginning another. On occasion, the participants may have taken that to mean she needed
their assistance. In the focus group, Nicole sometimes allowed her friend Rebecca to interrupt
and finish her sentences. Rebecca has a bubbly and outgoing personality and Nicole is far more
reserved and watchful; the two are close friends. As the focus group progressed, Nicole
decreased the number of times she allowed others to interrupt her or finish her sentences, raising
her voice to signify that she would complete her own statements.

In the focus group, Nicole also noted Mrs. Collins’ classroom management style:

Even if they weren’t raising their hands, they weren’t over-talking her or over-talking
each other. At the end when she was so excited about them doing a good job and she
gave them the letter, they were all up around her. I know teachers that would really be
having a fit. Telling them to get back in your seats and sit down. I think they could see
that she was excited. . . .” (Nicole, Focus Group, June 25, 2014)

She mentioned how they would have to get to know their students, their backgrounds,
and what they were accustomed to. She compared how different the boundaries were in high
school where she had been conducting observations to the boundaries in elementary school
where she had been substitute teaching. She said she liked seeing how the teachers in the film
clips handled tough situations and didn’t give up.

Also in the focus group, Nicole seemed to share Pam’s sentiment that professionals can
have fun with their students with her statement: “You can still get down on their level and
interact without losing that professionalism.” In relation to all of the teachers in the film clips,
Nicole stated, “You could tell they were hard workers. They were concerned about their
students. They kept trying to make things work. They didn’t give up. [Pause.] They were professional and dealt with the diversity well.”

Nicole’s follow-up interview was the shortest of all at just under ten minutes. This may have been because she and Rebecca had already had a long day with their own children and each looking after one another’s children in a nearby room so the other one could interview. We could hear the children even with the door closed. I believe that since the children had already had to remain in a college computer lab during Rebecca’s interview that Nicole did not want to have the children remain there much longer. I think she said what she needed to say and was engaged but at the back of her mind was the need to address the children’s needs. The fact that Rebecca and Nicole went to so much trouble to participate in the follow-up interview indicated a strong interest in contributing to this study.

Nicole began her follow-up interview by expressing her enjoyment in viewing the film clips and engaging in the discussion with the other participants. She had little trouble expressing herself in complete sentences in the follow-up interview and seemed far more confident in her answers, despite the numerous inclusions of “you know.” Outside of this phrase, she seemed to make all of the statements that she wanted to make with cogency and clarity.

Nicole already had a business degree and years of experience in the business world, so professionalism in that arena is not a new concept. Nicole had not conducted any teaching for her program yet but she worked as a substitute teacher in elementary and middle schools, which she discussed in the focus group. In the follow-up interview, Nicole summed up the different types of professionalism from her perspective from the film clips:

I think the clip showed professionalism in different ways. In the Marva Collins, it showed how she dressed and how she spoke and treated them professionally and wanted them to do the same. In the Dangerous Minds, she wasn’t dressed in a business suit or anything but she stood up there and was respectful. She wanted the same out of them.
She handled them professionally, even when they were using bad language or raising their voice, she kept it under control and she didn’t fall along and go with them. Mr. Clark… he was dressed nice but then he got down on their level. He handled it well even though he was singing and dancing and rapping. I think they still respected him and knew that he was professional because their knowledge… especially with Marva Collins, how she knew about all of the different subjects she was speaking about. They all showed professionalism just in different styles. (Nicole, Follow up interview, July 10, 2014)

Nicole expressed her enjoyment in engaging with the film clips and how it prompted a diversity of opinions within the discussion group. She spoke of her enjoyment of hearing everyone’s opinion during the discussion group. Nicole stated:

I enjoyed it. I enjoyed watching the clips and talking with the others and getting their opinions. They brought ideas out that I didn’t think of when I was watching the clips so it was nice to talk with everybody and hear what they thought about them. (Nicole, Follow up interview, July 10, 2014)

Nicole did not care for the way that Ms. Johnson overlooked the “street language” of the angry students:

She might could have been more… I don’t know… she was probably just her personality… she wasn’t as upbeat or when they did use bad language… which I know that was a minor detail in the grand scheme of things. When she… I think she overlooked a lot of things and dealt with the big things so I would hope that eventually she would start addressing the little things. (Nicole, Follow-up Interview, July 11, 2014)

Nicole said that since watching the film clips, she had thought a lot about tolerance and had been working with her oldest child about diversity, respect, and getting along with people. This suggested that the classroom experience rippled into her personal life. She remarked what hard workers the teachers in the film clips were and how they were concerned about their students. Nicole ended by stating that watching the film clips did prepare the preservice teachers for situations they may encounter.

In summary, Nicole seemed to appreciate the effort put forth by the teachers in the films and their persistence and high expectations of the students to be successful. She noted that the
different styles of professionalism and how teachers need to reach students. Nicole’s experience indicated movement from identifying to behaviors and action; she made frequent comments about student learning. Nicole found the film clips both encouraging and inspiring; as the others, she said the peer discussion was beneficial in exploring different perspectives.

**Rebecca**

“Rebecca” described herself as a female in her late 30s. Rebecca was scheduled to begin her practicum in the fall semester. Rebecca clearly appeared to be Caucasian. Her major was Family and Consumer Science Education and she was pursuing a certificate in Fashion Merchandising as well. Rebecca was married with children and step-children. She had completed a long-term substitute job in her major and was well-versed in the daily practices and policies of schooling. Additionally, Rebecca had a vibrant personality that was evident as she talked with the other participants before the event, during the focus group, and after the event.

Rebecca’s written contributions were by far the neatest and the shortest, but her verbal contributions were frequent in the focus group and her follow-up interview transcript was long due to her quick speaking. Throughout the entire shared experience, Rebecca was extremely social and supportive.

For her initial written response, she gave bulleted lists for indicators of diversity (culture, learning styles, opinions, world view, religion, political) as well as for behavioral and characteristics of what a professional should look like and be (integrity, honesty, following policy, following direction, attire, relationships).

Rebecca also made neat, brief notes during for her film clip reflections. Regarding *The Marva Collins Story*, Rebecca noted the “diverse information about one subject.” She also noted the different ways the students responded to the lesson and the different ways of teaching the
content. For this clip on professionalism, Rebecca noted external indicators (attire, speech) and teacher behaviors (preparation, interaction with students), as well as noting that modern teachers cannot kiss students on their foreheads.

Regarding the Dangerous Minds clip for diversity, Rebecca noted the way the content was taught, diversity in the learners, classroom setting, and the students’ reactions. For professionalism, Rebecca, who in the follow-up interview revealed that she did not approve of jeans and tee shirts for teachers, said that Ms. Johnson was “not dressed appropriately” but “prepared in content” and “interacted with students in a professional manner,” as well as “permitted the use of language due to the diversity of classroom.” In regards to The Ron Clark Story clip, Rebecca noted his diversity in content delivery and the diversity in learning. For all three clips, Rebecca noted diversity not in relation to societal identifiers (race, gender, culture) but more in relation to educational identifiers (learning styles, methods, and content). For professionalism, she noted that Mr. Clark was dressed appropriately, prepared, and “realized when new methods were needed for learners,” indicating his willingness to adapt his teaching.

During the focus group, she referenced her own family as well as her experiences with her long-term substitute position. She said that parents and teachers have to pay attention and know when children and teens need to talk, and provide them that opportunity as LouAnne Johnson did in the Dangerous Minds clip. Referencing the conflict between the teacher and the students in the Dangerous Minds clip, Rebecca noted that the teacher took the time to allow the students to express their different perspectives when she said, “She was also willing to talk to them and want to understand why they were so upset. What was going on? What have I done or what happened? She took five minutes to address it. . . .”
In her post-experience written data, Rebecca did not write about diversity. However, her meanings of professionalism moved to indicators that involved students, such as content delivery, care, learning level, and knowing what they need. In her final written response, Rebecca wrote:

Professionalism is not just how you dress. It is so much more. It’s knowing your students and what they need in regards to learning content and how you deliver it. Professionalism is also getting on your student’s level and letting them know you care. (Rebecca, Written Data, June 25, 2014)

Early in her follow-up interview, Rebecca expressed her amazement how effective the film clips were to illustrate concepts and teacher-student interaction. She even said that she thought film clips would be useful in secondary classrooms to provide a visual point of reference for the students. Rebecca’s enthusiasm for the classroom event bubbled in every statement. She found the simple use of film clips an amazing way to explore issues in the classroom and to provoke discussion for various viewpoints. Rebecca described herself as a visual learner and noted the ease of using the film clips to prompt her reflections:

I think it was easier to have something to visually pull from . . . for me because it wasn’t just you teaching or you saying this is this, it is an actual classroom experience and we were able to reflect on what the teacher was doing or how they were using something in their classroom. I think it helped . . . it made it easier to write a reflection when you could actually see it and you’re not just hearing it. (Rebecca, Follow-up Interview, July 11, 2014)

Rebecca later added: “To have a point of reference, not just the teacher standing up there saying this, this, and this. You actually have a point of reference, a visual point of reference. It’s not just for those auditory learners.”

She mentioned that the film clips illustrated the different types of diversity in both students and teachers. As far as diversity is related, she said that she took it from a knowing to a doing perspective. She mentioned that diversity covered learning styles, classrooms, and
As she began talking about diversity, Rebecca explained the difference from personal attributes to educational behaviors:

I knew what diversity was before I was in the College of Education but I never really put it on a personal level. Seeing those three movie clips . . . each was a different type of diversity. They were diverse learners, they were diverse classrooms, diverse economic situations, but they were also diverse teachers. They all used . . . not those pen-and-paper teachers that we hear so much about that some of us are so used to. They just had a bag of tricks to pull from. They used whatever it took to get their point across. So I feel like my thoughts on diversity have changed because it’s not just about Black and White and Hispanic and . . . A different language, I guess is a better way to put it. Diversity is so much more than that. It can mean the way you teach. It can mean the way you learn. It’s not just where you come from. (Rebecca, Follow-up Interview, July 11, 2014)

She challenged her own preconceived notion of professionalism and expanded it to include doing whatever it took to reach the students. She was impressed that the teacher in the film clips were not the traditional boring teachers but had what she called a “bag of tricks” to use, doing whatever it took to reach the students.

Rebecca expressed her strong opinion that teachers are responsible for student learning and that these film clips help reiterate that personal belief. In talking about the experience, Rebecca said, “I’ve never been a part of anything like this and I really enjoyed it. I really liked the way it was . . . the thought you put into it . . . the movies that you chose, it was relevant to us.” She added that she believed that she knew why each film clip was chosen and that they were appropriate for preservice teachers.

Rebecca mentioned,

I loved this. It was awesome. I loved being a part of it. It kind of opened up a whole new thought process and I had such a positive . . . a good reaction to it. It really made my wheels turn and I like that. (Rebecca, Follow-up Interview, July 11, 2014)

In summary, Rebecca seemed to note that diversity included more than just indicators for types of human diversity and included environmental and pedagogical diversity. Like Lucy, her notion of professionalism was challenged and expanded to include reaching students for their
success. Rebecca repeatedly expressed her enthusiasm for the benefit of the use of film pedagogy and the discussions with the other preservice teachers.

**Data Type Summary**

What follows is a summary organized by data type and in chronological order as the data was collected. This presentation should illustrate the movement from identifying characteristics to intent to implement teacher behaviors. For most participants, movement indicated a focus from self-centeredness toward student success. Finally, the enthusiasm from the participants about the use of film clips and peer discussion was evident.

**First written responses**

The preliminary written response indicated superficial responses for both diversity and professionalism. Data for diversity indicated that participants identified that diversity was not limited to one identifier such as race, but included both external differences (e.g., gender, race, physical abilities, lifestyles, economic status, and cultures) and internal differences (e.g., opinions, worldviews, religious beliefs, learning styles, political views, and mental states). Data for professionalism indicated that participants identified that professionalism had both individual components (e.g., appearance, carriage, demeanor, speech, and language) and social components (e.g., behavior, manners, no misconduct, respect for others, following directions, abiding by policy, and serving as a role model). In relation to professionalism, the energetic clip from *The Marva Collins Story* also prompted the participants to write about the presentation of the teacher, with her proper attire, grooming, and excellent speech. Additionally, her interaction and her high expectations of the students were mentioned by all participants. Two participants noted that kissing a student on the forehead is not allowed in modern times, suggesting awareness of physical boundaries with students. The dramatic clip from *Dangerous Minds* prompted written
reflections that focused on the diversity between the teacher’s race and that of her students, including race, background, and student opinion. Additionally, regarding the Dangerous Minds clip in relation to professionalism, overwhelmingly participants focused on communication and handling conflict. The humorous clip from The Ron Clark Story prompted written reflections that touched on Mr. Clark’s diversity in teaching methods, as did The Marva Collins Story. The clip for Mr. Clark also prompted notations about the differences between the teacher and the students, as did the clip for Ms. Johnson. Professionalism was noted for Mr. Clark as his concern for students and his interactions.

Final written response

The private data from the final written response identified more personally and educationally focused contributions than did the first responses. For example, the preservice teachers noted that teachers must deal with diversity and adapt to meet students’ needs to help them be successful. Specific references for professionalism were focused less on physical attributes and more on what the teacher does for the students. In their final written response, the participants’ reflections suggest the preservice teachers see a merging of incorporating diversity as a professional teacher. Additionally, a change from what the teacher is to what the teacher does was noted. Data from the final written responses suggested that the experience provided more than knowledge about the concepts; the experience helped the preservice teachers internalize meanings for their practice. Participants noted that the experience had a preparatory result for their future teaching careers.

Focus Group

Data from the focus group resulted in comments for diversity and professionalism, as was expected as they were key elements in the prompts. Also analyzed for this data were the
discussion responses, which were viewed as comments that provide agreement, support, embellishment, and so forth. Not too surprising, the participants also made comments about the use of the film clips. An unanticipated theme that resulted from the focus group data was career development.

**Diversity.** Participants continued to note the types of diversity (e.g., race, age, culture) but focused more on types of diversity specifically related to educational practice (e.g., learning levels, learning abilities, learning styles) and how such affects teaching methods. More discussion focused on incorporating diversity characteristics in order to promote student success, specifically on teaching styles and expectations of students. During the focus group, the participants also spoke of how teachers were different and how they had diversity within their personal selves. This suggested a movement toward seeing diversity less as the “other” and more as the “us.”

**Integrated.** During the discussion, two distinct links between diversity and professionalism were teaching methods and student interactions. Participants made statements that could not be coded as related only to either professionalism or diversity but seemed to be a union of the two. Participants spoke of communications with students, student relationships, knowing students, accepting student opinions, and willingness to listen to students, which seemed to suggest a respect for student diversity while maintaining professional interactions with students.

**Professionalism.** In the focus group, specific comments on professionalism that may be independent of diversity seem centered on presentation (e.g., speech, behavior, confidence, self-control) and classroom management (e.g., focusing on the big picture, handling situations). Additionally, during the focus group, a lively discussion ensued on physical boundaries with
students. Participants reacted to Mrs. Collins kissing a student on the top of his head and worked through the historical changes in a modern society that has stricter boundaries.

**Discussion.** Because discussion was a key component for this study, a short examination of the interplay of the focus group is warranted. Interactions other than contributions in the focus group were classified as two types: Support and Building. Support was evidenced by agreements by all participants at some point (e.g., yeah, right, head nods), affirming (e.g., I agree), support phrases, and acceptance of help. Even instances of interrupting may be seen as discussion as participants were eager to add to the conversation or finish other participants’ sentences. Building types of interaction included referencing another participant’s comment and experiences, providing value judgments, providing insights, and acknowledging the group’s collective knowledge. Specifically, Pam affirmed Lucy’s insight about contacting parents and how that might affect the classroom emotional climate when she noted, “It’s cool that watching a video made you think about that.” Additionally, in a different point in the focus group, Lucy’s comment, “you touched on something . . . it didn’t really change the way I feel or think but it made me think over it again,” suggests that peer interaction helped her reflect.

**Film clips.** The first question I asked participants in the discussion invited them to share their thoughts and feelings about the film clips, and many commented on the specific clips. However, participants also made general comments about the use of film clips for this experience, the general usefulness of film clips, their intent to watch the full-length movies as well as other teacher movies, and even the use of film and film clips in their future secondary education classrooms.

**Career development.** Participants demonstrated reflections on what happened during the shared experience of watching film clips about teachers in classrooms to their own future
performance in classrooms. This suggests intent to demonstrate transfer of learning from their preservice teacher training to their future classrooms. Participants seemed to realize that old teaching methods are not appropriate when one acknowledges the diversity in a classroom. Comments about their own teaching careers indicate an awareness of and reflections on teacher actions upon which they are considering.

**Follow-up Interviews**

**Integrated.** Naturally, data from this set included the topics of diversity and professionalism, although the two became much more integrated, suggesting a proximity of the values associated with each when one moves from discussing the two conceptually to discussing both diversity and professionalism in practice. For example, the overarching theme from the follow-up interviews was that diversity in people requires diversity in teaching methods, and the professional teacher does that. Concern for students was also noted by the participants as well as the effort required by teachers to reach students.

**Diversity.** Participants continued to comment that while diversity came in many forms, the classroom teacher must deal with it. Overwhelmingly, participants mentioned the diversity in opinions of the group. Their recognition of the diversity of a homogenous group was a surprising revelation to me. While none gave a specific example of the diverse opinions, I noted that they did not all agree on the types of physical boundaries that teachers should have with students. More comments were made about how the film clips provided a way to see not only the diversity but various strategies for approaching it.

**Professionalism.** Similarly, external aspects (e.g., appearance, behavior) were still mentioned but overwhelmingly, participants discussed different types of professionalism,
perseverance, and interactions with students. Participants indicated that the film clips portrayed role models who were passionate.

**Film clips.** Using film clips to prompt discussion provided some measure of comfortable familiarity. Participants recommended the use of film clips as an effective and efficient means of sparking reflection and discussion.

**Discussion.** Also mentioned were the insights obtained by the discussion. While all of the participants were secondary education majors, they seemed to appreciate the input from other preservice teachers from other specific content majors. Another interesting aspect emerged in the interviews: Comments about the experience. The participants made positive evaluations about their overall experience with the study.

**Findings Related to Research Questions**

As a result of repeated readings and coding (Creswell, 2009; Saldaña, 2009), three themes emerged in response to the primary research question: “What understandings about diversity and professionalism are derived from clips from biopic films featuring teachers and students interacting in the classroom?” The three themes were (1) action after acknowledgment, (2) student achievement, and (3) shared vicarious experience with peers. A discussion of the three themes in light of the primary research question follows.

**Action after Acknowledgment**

The first theme that emerged was action is required after acknowledgment. In this study, preservice teachers readily identified types of diversity, but after the engagement with the film clip examples and the discussion, they provided statements that indicated the professional teacher incorporates elements of diversity into classroom teaching. Instead of merely conceptual
knowledge about diversity, preservice teachers need practical strategies. Representations of diversity in teachers as role models and their strategies are needed.

Pam acknowledged, “It is important for teachers to mold their classrooms to fit all of the diverse students” (Pam, Follow-up Interview, July 6, 2014). She went on to explain how the engagement with the film clips and discussion provided her with steps for action: “By going through this experience, I have learned of just a few situations that will help me become a better teacher because I will know how to handle situations and mold my classroom into a diverse loving classroom” (Pam, Follow-up Interview, July 6, 2014). Therefore, many and different representations of diversity in teachers as role models and teaching strategies are needed. Preservice teachers need both conceptual knowledge and practical strategies about diversity.

Participants seemed to realize that old teaching methods are not appropriate when one acknowledges the diversity in a classroom. Regarding Mr. Clark, Rebecca said, “He was willing to be diverse. He wasn’t just set on we’re going to teach this way and this is all we’re going to do.” Her statement suggests that teachers need diverse teaching methods to meet the needs of diverse students. However, participants were realistic in their readiness and need for preparation. Instead of merely conceptual knowledge about diversity, preservice teachers need practical strategies.

Additionally, the participants noted how important relationships with students are, which included accepting different opinions. Caroline noted what Trier (2003b, p. 134) called “constructing a more powerful (though still subaltern) position in relation to his teacher” with her statement: “I mean, I guess the boy helped when he was like, redirected the student helped teacher” (Caroline, Focus Group, June 25, 2014). In the film clip, the students are resistant to Ms. Johnson’s lesson, until one popular teenager tells the teacher to read the literature excerpt
again, which she does. The section indicates that the teenager took the dominant position to encourage the other students to engage in the lesson, which they did after the rereading and his input. Such action suggests how acceptance of student input and power sharing can be a useful technique in the secondary classroom.

While it is important for preservice teachers to identify types of diversity, the professional teacher incorporates elements of diversity in response to different populations into classroom teaching. Caroline said,

Diversity is found in every aspect of a classroom, including the teacher. The teacher has his/her own story just like the students. All of these differences can either become obstacles for learning or they can be embraced and be the very stepping stones needed to get from point A to point B . . . it’s all about the environment created by the teacher. (Caroline, Follow-up Interview, July 9, 2014)

Caroline’s comment is representative of the participants’ statements of incorporating students’ diverse ideas as being important, just as they valued their own diverse ideas during their discussion. In short, diversity requires action, not merely acknowledgment.

**Student Achievement**

A second theme that emerged was that student achievement is the preferred outcome for teacher actions that relate to diversity and professionalism. Generally, preservice teachers have indicated that they place primary concern on classroom management and practical matters (Carney, Crille, Fala, Strouse, Tully, & Viviano, 2013). However, teacher education programs seek to not only address practical issues of procedures, lesson plans, and time management but also to help the preservice teachers build a knowledge base for theoretical issues (Moore, 2003; Ryan & Townsend, 2012). In this study, while the participants did discuss classroom management, their concern ended up overwhelmingly about the students. This suggests a
movement toward a student-centered classroom rather than a teacher-centered classroom, with a focus on student academic success.

Specifically in relation to professionalism, participants moved from defining professionalism as appearance and demeanor and more importantly related to effective teaching methods and student achievement. Effective teaching characteristics are tricky to define but two studies indicated that preservice teachers rated that effective teachers are student-centered (Minor et al., 2002). Film clips may be a useful tool to add to teacher education to help provide examples of ways to demonstrate student-centered classrooms. Lasley (1998) pointed out that most teacher movies demonstrate a paradigm shift in which the teachers move from a teacher-centered approach to a student-centered approach. Lasley claimed that, in Dangerous Minds, LouAnne Johnson uses “the reality of the students to enable them to see the beauty of ideas that are both within and beyond that reality” (p. 85). In addition to Dangerous Minds, other films that portray how students and their needs are of primary concern include To Sir: With Love, Stand and Deliver, Freedom Writers, and Dead Poets Society (Dalton, 2010). In this study, the three film clips shown demonstrated student and teacher interactions, and therefore to the participants of this study seemed to serve as representations of student-centered classrooms; this provided a means of reflection for thought and discussion concerned on the students and learning rather than on the teacher and control.

The participants overwhelmingly ended up stating that professionals focus on student achievement. In order to accomplish this, teachers may need act differently, which may mean deviating from traditional professional demeanor. Lucy called it “stepping outside that box” (Follow-up Interview, 7-10-2014). In reference to Ron Clark, Lucy put it this way:

He reached his students and he really didn’t do in in my opinion as a professional way (She makes the finger quotation marks when she says professional way.) He made sure
students were learning. Sometimes it takes stepping outside of that box of . . . what everyone thinks is normal to do what you need to do for each student to learn. I was just thinking that professionalism was the way you look, the way you talk, and the way the classroom looks . . . neat and tidy. That really made me think outside the box, I guess and not just be so common. (Lucy, Follow-up Interview, 7-10-2014)

While preservice teachers’ experiences with their own teachers and those with whom they observe and interact in field experiences may be limited, the film clips provided various types of professional representations that seemed to expand the preservice teachers’ belief system about professionalism. Rebecca stated:

I kind of had a preconceived notion about professionalism. I very much have a feeling that a teacher should look a certain way and act a certain way. I don’t do blue jeans and a tee shirt teachers; I don’t like that. But I know that is not what this is about. These teachers were professional. And they looked like a teacher. They acted like a teacher. But they did whatever they had to to see that their students learned and took something away from their classroom. And I think you can do that and still look and act like a teacher and make sure your students are learning and taking something away from your classroom. Whether it is getting in the floor or standing on a desk or you know, they did what it took. And that just shows us as educators that yeah, you do have to look and act a certain way, or I feel like you do. I think that’s part of professionalism . . . to look a certain way and carry yourself. It’s also being responsible for their learning and seeing what you do . . . the way you teach and how you know your students . . . you know how to serve them. (Rebecca, Follow-up Interview, July 11, 2014)

Dalton (2010) stated that “good teachers take risks, even risks over relatively unimportant events, to prove that they care about their students” (p. 36).

In short, different professional modes were noted, and different students and different cultures may require different types of professional teachers, as well as different teaching methods. Caroline expressed this idea with her contribution:

Being a professional in the teaching world is being able to embrace all the could-be obstacles being brought in by the students and each one’s story and using them to become a better teacher. And not giving in when it gets hard, or the [students] aren’t buying in, but changing your approach to create something the students can/will buy into. Professionals know their students do what it takes to reach their students, and don’t give up. (Caroline, Follow-up Interview, July 9, 2014)
Participants noted how the teacher in the *The Ron Clark Story* clip provided an example of changing one’s professional demeanor when adopting a new teaching method; he was not afraid to look foolish in order to help students learn. For example, regarding that clip, Rebecca said, “when he realized that new methods were needed to teach his content” and “to me that is being professional. Knowing what your profession is and knowing how to handle those kind of situations” (Focus Group, 6-25-2014).

Data analysis from this study indicated that preservice teachers’ meanings of professionalism can be expanded with the use of different types of professional examples, including film clips. Professionalism seemed to focus more on student achievement and less on external personal teacher identifiers.

**Shared Vicarious Experience with Peers**

A third theme that emerged was the desire from the participants to have more interactions with representations of diversity and professionalism, as well as with one another. All participants expressed their enjoyment with the film viewing and the discussion. In this study, the preservice teachers stated that they benefited from interactions with various examples of diversity and professionalism. The use of film clips is one way to provide these interactions. Film clips are short enough to have an educational experience without becoming immersed in lengthy storylines (Olson & Sommers, 2006). Additionally, film clips are short enough to be used in class sessions and allow time for shared viewing, discussion, and reflection. Concrete and visual representations of diversity and professionalism can aid in the discussion. Pam said, “One is more likely to get more reflections out of people if they prompt the discussion with a film clip and not just a question or scenario” (Pam, Follow-up Interview, July 6, 2014). Film clips can provide the visuals for reflection as well as help preservice teachers examine more
closely their career choices. Lucy said, “Those videos just really hammered it in again . . . that this is really what I want to do” (Lucy, Focus Group, 6-25-2014).

While this quote from Rebecca was discussed earlier in this chapter, it bears repeating to note the usefulness of film clips as visual examples:

I think it was easier to have something to visually pull from . . . for me because it wasn’t just you teaching or you saying this is this, it is an actual classroom experience and we were able to reflect on what the teacher was doing or how they were using something in their classroom. I think it helped . . . it made it easier to write a reflection when you could actually see it and you’re not just hearing it. (Rebecca, Follow-up Interview, July 11, 2014)

Preservice teachers need links between theory and practice, as well as opportunities to reflect on the practice of teaching. Rebecca said,

The movie clips really helped to kinda . . . [pause] what you guys teach us in words, we actually get to see it happening and see a teacher use strategies that we hear y’all talk about. We might not have the opportunity to use the exact same way in our classroom but we can see them being used in a different way. Or I guess in a different setting that we might not ever experience. We might can take something from that and use that in our classroom experience. We can file it away to have for future reference. (Rebecca, Follow-up Interview, July 11, 2014)

In Roberson’s (2004) study, preservice teachers requested practical films that spoke more to the issues of being a teacher instead of films that are political and esoteric, suggesting that carefully chosen films or clips can provide more interaction with concepts. Rebecca’s comment, “the movies that you chose, it was relevant to us” (Rebecca, Follow-up Interview, July 11, 2014), suggests that this study used clips that provided appropriate examples for the intended exploration. Additionally, interaction with media representations as a means of allowing preservice teachers to practice theoretical frameworks will better prepare the preservice teachers to apply critical reflection of their own teaching experiences (Ryan & Townsend, 2012).
Preservice teachers stated the benefit of interactions with various examples of diversity and professionalism. The use of film clips is one way to provide these interactions. Nicole wrote, “I really liked these clips. They [movie clips] were great examples of diversity in the classroom and teacher professionalism. They [movie clips] are inspiring and encouraging to new teachers and teachers in a diverse classroom” (Nicole, Written Data Post-Experience, June 25, 2014).

Additionally, preservice teachers need discussion with one another to explore aspects of their educational journey. Sadie said,

I thought this was a really great experience to include preservice teachers in. It’s not something a lot of us get to do. We don’t get to sit and talk about what it’s going to be like when we are teachers. And in a setting like this. . . . It was really eye-opening to watch something and then talk with a group of your peers. (Sadie, Follow-up Interview, July 3, 2014)

Concrete and visual representations of diversity and professionalism can aid in the discussion that preservice teachers need with their peers. Allowing preservice teachers the freedom and a safe environment to engage in discussion with one another may be messy and uncontrollable. Freeman stated, “Dialogue as a living, unpredictable, tentative, provisional, and contestable event is often absent from our institutionalized practices” (p. 86). However, in this study, the dialogue from the focus group provided different perspectives on diversity and professionalism and helped the participants modify their meanings. In her study with preservice teachers and film, Robertson (2004) noted that “the dynamic production of meaning was shared and social” (p. 6). Preservice teachers have indicated that extensive reflective journal writing is burdensome and repetitive (Pedro, 2005); peer interactions may prove more beneficial. Verbal discussion as a means of shared reflection helps improve thought and perspective (Ryan & Townsend, 2012). Indeed, Freeman (2006) stated, “People may come to a deeper understanding
because of disagreement with others or they may question the meaning of their understanding due to agreement with others” (p. 92). Discussion and disagreement in a safe environment can help expand meanings.

In response to the film clips, all six participants offered disagreement to Mrs. Collins kissing the young student on the head, noting the differences in the time period of the clip and modern standards. As a group, the participants discussed the differences that the ages of students have on physical boundaries between teachers and students, noting that younger students may benefit from some physical interaction while such with teenagers is always inappropriate.

Three participants disagreed with parts of LouAnne Johnson’s interactions with her students. In their follow-up interviews, Sadie and Lucy disagreed with the words that were used that disrespected the students’ home lives and cultures, while Nicole acknowledged the overlooking of profanity; she hoped it would be addressed in later classroom interactions. It was encouraging to see the participants not buy into accepting all of the actions of the Hollywood “reel teaching.”

**Unanticipated Meanings**

A secondary research question is, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?” Unanticipated meanings surfaced related to the concepts of career development and role models. In regard to the issue of career development, participants spoke of their concerns and excitement about their employment and professional development. Raimo et al. (2002) stated, “Most preservice students come to realize that, like the good teachers in films, they too have a special calling to a vocation that demands dedication” (p. 321). Sadie said, “It kind of brings to life that I am so close to graduating. When I am offered a job, I don’t care where it is, I am going to take it.” (Focus Group, 6-25-2014). In
the focus group, Sadie expressed her intent to research, which is a type of personally-led professional development: “I think after seeing these I am going to have to go home and do some research on these educators. They have obviously done something right.” Pam spoke of her future teaching behaviors and methods: “I just hope that when I become a teacher that I remember to do the same thing” and later, on her current teacher education program and how it was preparing the participants: “We’re all taking in school now and we’re learning all of these great things we can do in our classrooms” (Focus Group, 6-25-2014). Providing examples of how teachers interact with students via film clips can provide additional options to their knowledge base instead of relying on the imitation of their cooperating teachers and teachers in their own educational journey. In summary, participants addressed aspects of career development ranging from job seeking, future teaching methods, and opportunities to gain understanding, their own teacher education program preparation effectiveness, and the need to have peer dialogue about their futures.

Closely related to career development was the unanticipated topic of role models. Participants spoke of how teachers are role models for the community and for their students. Additionally, they spoke of the “reel teachers” as representing different types of role models for preservice teachers. Lucy’s comment, “I love teacher movies” (Focus Group, 6-25-2014), suggests that she sees school films as providing role models; rather than saying “I love school movies,” the particular use of the word “teacher” suggests that she seeks teacher models in films. Sadie’s comment in the career development section above indicated her desire to learn more about what she called educators who had “done something right” (Focus Group, 6-25-2014). She expressed her interest in finding out more about the teachers. She added, “I was inspired and I just want to know how to become a teacher like that . . . who can reach their students in
such a way.” In her follow-up interview, Sadie’s repeated and emotional remarks related to role models and passion made me wonder if preservice teachers need more opportunities to explore professionalism.

Summary

Chapter IV reintroduced the research questions, summarized the data collection and data analysis details, and gave orderly results of the types of data. As a result of repeated readings and coding (Creswell, 2009; Saldaña, 2009), three themes emerged in response to the primary research question: “What understandings about diversity and professionalism are derived from clips from biopic films featuring teachers and students interacting in the classroom?” The three themes were (1) action after acknowledgment, (2) student achievement, and (3) shared vicarious experience with peers. A discussion of the three themes in light of the primary research question. In light of the secondary research question, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?” two meanings emerged: career development and role models. Chapter V discusses the limitations, conclusions, implications, and suggestions for future research.
CHAPTER V
SUMMARY AND DISCUSSION

Introduction

This case study explored the use of film clips with preservice teachers to provoke discussion and reflection in a safe place to raise awareness on the issues of diversity and professionalism. Data were collected from six preservice teacher education students who were enrolled in a public university situated in the southeastern United States. As previously stated, the primary research question was, “What understandings about diversity and professionalism are derived from clips from biopic films featuring teachers and students interacting in the classroom?” A secondary research question was, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?” The theoretical framework used to examine the data was film pedagogy. Results from this study clearly indicate that the preservice teachers modified their meanings of diversity and professionalism based on their interaction with the film clip examples and one another.

Overview

Diversity and professionalism are two concepts of importance for teacher education programs, accreditation agencies, and credentialing/certification offices (CAEP Accreditation Standards, 2013; Commission on Teacher Credentialing, 2007; Teacher Education and Certification, 2008-2013). Therefore, teacher education programs must demonstrate competency for their graduates—or, at least coverage—of the concepts of diversity and professionalism.
Definitions of diversity vary. Banning (2013) pointed out that diversity has different definitions, which include “characteristics such as race, ethnicity, exceptionalities, gender, and socioeconomic level” but also include characteristics such as age, class, income, work experiences, educational background, geographical location, physical abilities and qualities, sexual orientation, gender expression, relationship status, parental status, and religious beliefs (p. 29). Additionally, definitions of professionalism vary according to professional identities (Genor & Schulte, 2002), professional attitudes and perceptions of self-efficacy (Kaskaya et al., 2011), as well as professional development, life-long learning, classroom disposition and demeanor, high-quality practice, self-image, teaching styles, and ethical conduct (Alabama Quality Teaching Standards, 2007; Cary & Reifel, 2005; Jacobs, 2013; Raimo et al., 2002). With such a variance on the definitions of and expectations of competence for diversity and professionalism, it seemed beneficial to explore what meanings preservice teachers gave to diversity and professionalism. Using case studies, readings, and papers are traditional ways to explore meanings. However, this study used film pedagogy as a means to serve as the representations of diversity and professionalism for the exploration.

Film pedagogy has been used in college classes (Bluestone, 2000; Shaw & Nederhouserr, 2005; Wicks, 1983), teacher preparation programs (Pimentel, 2010; Rorrer & Furr, 2009; Ng & Tan (2006); Trier, 2000, 2001), and teacher professional development (Martin & Atwater, 1992; Nelson & Guerra, 2009). Film pedagogy provides a means of prompting discussion and integrating theory (Bluestone, 2000; Dalton, 2010; Trier, 2007a). Film pedagogy has been used for critical analysis (Pimentel, 2010; Rorrer & Furr, 2009), reflection (Ryan & Townsend, 2012), and connected learning (Bluestone, 2000). Connected learning uses both cognitive and affective strategies to engage students in critical thinking (Bluestone, 2000). In encouraging the use of
film pedagogy in connected learning, Bluestone (2000, p. 144) stated, “The use of films may allow students to enter the worldview of characters thus identifying with their struggles. That may stimulate students to think more fully about the material and to use their experiences in considering the concepts presented.” I maintain that the use of film clips provides a powerful way for teacher training programs to present examples of diversity and professionalism and engage educators in exploring deeper meanings.

Additionally, the use of discussion and reflection on teacher behaviors in a safe place is a consideration for preservice teachers. Preservice teachers may be hesitant to be critical of the behaviors of the teachers whom they observe or of their cooperating teachers; these teachers are likely to be in the geographical network of colleagues with whom they will interact. Another factor that hinders preservice teachers from openly being critical of their cooperating teachers is the fact that the preservice teachers are assessed by their cooperating teachers, which may well affect the preservice teachers’ college grades. While the opportunity to discuss the behaviors of “real teachers” in their teacher education classrooms offers some sort of privacy, the discussion of the behaviors of “reel teachers” in their teacher education classroom provided a safer environment; the “reel teachers” do not impact the preservice teachers’ evaluations or grades.

**Conclusions**

As a result of repeated readings and coding (Creswell, 2009; Merriam, 2002; Saldaña, 2009), three themes emerged in response to the primary research question: “What understandings about diversity and professionalism are derived from clips from biopic films featuring teachers and students interacting in the classroom?” The three themes were (1) action after acknowledgment, (2) student achievement, and (3) shared vicarious experience with peers. In short, these six preservice teachers seemed to believe that in regard to diversity and
professionalism, that effective teachers must not only recognize types of diversity and professionalism, but must take actions in order to promote student achievement or learning. Additionally, evidence showed that they benefited from sharing experiences with their peer preservice teachers to increase awareness of the identification and actions for teacher development.

Overall, preservice teachers in this study seemed conversant with the types of diversity in people; yet, they had not thought about diversity in teachers, types of professionalism, diversity in teaching methods in response to different populations, or different ways to handle situations. Reflections about both diversity and professionalism in the written data (prior to the engagement with the examples as demonstrated in the film clips and the discussion) focused on identifiers rather than student achievement. For example, in regard to diversity, Nicole wrote that “students can be diverse due to religion, social status, or economic differences, sex, background, and, of course, race” (Nicole, Pre-experience Written Data, 6-25-2014). However, her follow-up interview showed a shift from identifying diversity characteristics to only students, or as an “othered” designation, to an “us” designation:

So many people only think about race and religion so it was nice to see that diversity can be all different types of things . . . your learning ability and your age . . . your gender . . . maybe how you were raised . . . what’s going on at home . . . I noticed that everybody can be the same color and same age but we all have a different upbringing and dealing with things at home and we all kind of take things different ways or look at things different ways depending on how we’ve been raised. I think every class is diverse and this kind of showed that. That everybody is different and you just have to deal with it. (Nicole, Follow-up Interview, 7-11-2014)
Rebecca wrote that professionalism involved integrity, honesty, following policy and directions, dressing appropriately, and forming appropriate relationships (Rebecca, Pre-experience Written Data, 6-25-2014). However, by the end of the experience, she and the others spoke more of professionalism in terms of teacher behaviors as doing what it took for students’ successes.

Preservice teachers may become enamored by Hollywood’s images of noteworthy teachers but preservice teachers also may become enamored of the cooperating teachers who are endorsed by teacher education programs. Providing exposure to a variety of examples of diversity and professionalism will help preservice teachers develop their own conceptual framework for engaging with diversity and developing their personal mode of professionalism. Providing preservice teachers a safe place to examine, discuss, and reflect upon various examples of diversity and professionalism adds to their training for their careers in education. Providing preservice teachers critical analysis frameworks will assist them in evaluating both “reel” teachers and “real” teachers. In short, preservice teachers need more exposure to types of diversity and styles of professionalism along with opportunities for dialogue in a safe environment.

The most intriguing idea that answered the primary research question was the movement from identifying characteristics of diversity and professionalism to the excitement about implementing teacher behaviors to help diverse learners as ways to demonstrate professionalism. Knowing about diversity did not make one a professional, but doing what one could to help each student succeed did, and the engagement with the dynamic “reel teachers” provided prompts for discussion that excited the preservice teachers to applying the “what ifs” to their own future classrooms. The results from this study support the conclusions from the studies cited in Chapter
II that film pedagogy can prompt reflection and discussion from preservice teachers on the topics of diversity and professionalism, and helps to generate new meanings for the topics.

The secondary research question was, “What unanticipated meanings surfaced from preservice teachers from a film clips-based experience?” Unanticipated meanings surfaced related to the career development and role models. The participants reflected upon their own career development and choices they might make in their own classrooms and professional growth. A second unanticipated meaning that emerged was the participants’ expressed desire for more types of role models. A strong desire and appreciation for exposure to role models was noted. Such supports Kagan’s (1992) claims that in order to aid in their professional growth, preservice teachers need to explore potential conflicts and failures in a safe place during their teacher education programs.

In conclusion, both diversity and professionalism have different forms. Diversity is “us,” not them. Professionalism in the classroom focuses on student achievement. While the participants in this study may have adequate knowledge for meeting at least in part the certification and credentialing standards, this experience by no means can be the sole experience in developing competencies in diversity and professionalism. However, the use of film pedagogy can be a supportive piece to add to teacher education programs and courses, especially to those areas that may be limited by geography, time, and content delivery such as online programs. The use of clips of student and teacher interaction may provide ethical case studies or at least standardized points for starting discussion and/or reflection by preservice teachers.

The most overwhelmingly overarching idea that I learned from this study is the need for preservice teachers to have concrete and differing examples of diversity and professionalism in a classroom setting, as well as the time and a safe place in which to discuss their thoughts. The
experience supports the thought that preservice teachers sometimes learn best when teacher educators provide them with an experience, even if it is a vicarious one, and the place and space for reflection and peer discussion.

**Implications for Practice**

**Preservice Teachers’ Needs**

Both the literature and this study provide evidence that preservice teachers have needs that teacher education programs can address. First, preservice teachers need concrete examples to accompany theory for both their personal collegiate studies as well as those of the students they will teach. In the Focus Group (6-25-2014), Pam asked, “How can you teach about the beach if students have never seen the beach?” While it is encouraging that a preservice teacher acknowledges that all students may not have had the opportunity to have personal experiences with concepts, somewhere in teacher training programs we must help preservice teachers not only understand the value of vicarious experiences for our students, but develop and demonstrate effective means of doing so. The use of film pedagogy provides a means of vicarious experiences for teacher training but also for secondary education students. For example, history teachers teach about past events for which students cannot have a personal experience; the use of film and film clips can help provide those vicarious experiences to help students link emotionally and cognitively to events and experiences they might not be able to physically experience. Leopard (2007) encouraged the use of film pedagogy for teacher education as well as the use of popular culture to reach students; the selected clips from both *The Ron Clark Story* and *Dangerous Minds* demonstrated teachers who incorporated popular culture to help their students learn concepts. Preservice teachers need examples of diversity in students and learners, but also
in teachers, methods, styles of professionalism, classroom management, and teacher-student interactions.

Second, preservice teachers need “voice” and more discussion of what their own practice will be like. Preservice teachers need engagement with the diversity of their own ideas. All participants noted the benefits of the diversity of opinions of the members in the group discussion. Several noted that the contributions of others made them think about the situations in a new way. While this group was limited in the participants’ diversity in relation to race, gender, and background, their different opinions still contributed toward developing new meanings for diversity and professionalism. The insistence of the participants noting the diversity in their group, which was homogenous by traditional external indicators, indicates an awareness to identify diversity in other groups, including their future students.

**Film Pedagogy in Teacher Education**

Film pedagogy should be used in a focused manner. While films and clips may inspire and motivate, as well as present different examples related to teaching and provide a visual and varied perspective, focus is needed for the participant. Films and clips that are carefully chosen to mirror appropriate stages (Kagan, 1992) of the teachers’ development in their careers are likely to prompt more relevant reflection and discussion. For example, preservice teachers may benefit more from the use of carefully selected clips to focus on specific issues such as methods, classroom management, and/or teacher-student interaction, which are likely to help address concepts needed for teacher education programs (Ng & Tan, 2006). However, experienced teachers may benefit from clips or film choices that demonstrate issues related to a career. For example, clips that examine a teacher’s influence or past career may be beneficial to more
experienced teachers. Films like *Mr. Holland’s Opus* that show a teacher wondering if he had influence may help boost a mid-career reflection.

Additionally, the use of film clips in teacher training programs for preservice teachers provides the opportunity to develop skills in using the critical analysis framework in a safe environment. The use of a critical analysis framework may help preservice teachers assess both “reel life” and “real life” role models to determine both the benefits and sacrifices made by being a “super teacher” (Johnson, 2013; Trier, 2001). Providing frameworks for critical viewing and discussion is a consideration that preservice teacher programs may need to address when using film pedagogy. The use of critical analysis in teacher education using film pedagogy was discussed in Chapter II. A framework of critical analysis could be shared with preservice teachers before the clips and then used to evaluate the film clips. Instead of allowing filmmakers to dictate what effective teaching is, preservice teachers can use a framework like Hall’s preferred, negotiated, and oppositional (Hall, 1980; Trier, 2001) to critically analyze educational interactions. For example, Hall’s (1980) preferred, negotiated, and oppositional framework could be established prior to viewing the film clips and the preservice teachers could note what they believe the intended message is, what their modified message is, and/or what their disagreement is with the intended message.

Dalton (2010) claimed that Hollywood’s good teacher model includes characteristics of being an outsider, rebelling against rules, getting to know students on a personal level, learning from students, and personalizing curriculum. Additionally, Dalton (2010) warned that the Hollywood good teacher, while appearing radical, may actually perpetuate traditional or even oppressive values and practices. Criticism of *Dangerous Minds* includes the perpetuation of White supremacy in which the White person improves or controls the lot of the “othered”
(Bulman, 2002; Dalton, 2010; Leopard, 2007), and Giroux (1996) denounces the film on several platforms, including racism, disregard for socioeconomic differences, and capitalism.

Nevertheless, *Dangerous Minds* was used as a multicultural awareness tool in a teacher education class, titled Film and Society by Rorrer and Furr (2009). Rorrer and Furr’s study (2009) indicated the use of the film and others as springboards for discussion and reflection indicated the effectiveness of film pedagogy for “impacting cultural awareness” (p. 167).

LouAnne Johnson, the real life teacher on whom *Dangerous Mind* was based addressed the criticism in her 2013 book as follows:

> When I was whining about the inaccuracies one day to my friend, Tawana, she said, “I don’t care. That movie spoke to Black people. We saw ourselves portrayed on screen, and we’re hungry for that--whether that portrayal is accurate or not. Black kids need to see themselves reflected in our society.” Tawana’s comments made me step back and see the bigger picture, instead of taking the experience so personally. She was right. *Dangerous Minds* is a good movie, in spite of its stereotypes and imperfections, because it touched people’s hearts. It inspired people to follow their hearts and their dreams. And it shined a bright light, for a few moments, on a group of students who deserved their 15 minutes of fame and so much more--the “unteachable” students who turned out to be so talented and intelligent and who taught me how to be a good teacher. (Johnson, 2013, pp. 269-70)

Commercial agencies and companies that prepare materials for teacher education may find the use of film clips beneficial in creating materials for teacher education programs.

Additionally, commercial agencies and companies that prepare materials for professional development for employed teachers may find the integration of film clips beneficial. Indeed, teacher education programs may create their own video clips for preservice teachers in their programs to view. Professional development coordinators and developers may find the use of film clips beneficial for leading employed educators in sessions or courses for life-long learning related to education. Professional learning communities (Strike, 2007) could use film clips to explore diversity and professionalism, as well as other concepts including classroom
management, assessment, and methods. Clips could be created that illustrate various aspects of theoretical and practical concepts related to education; the clips could be arranged for group viewing, reflection, and discussion. Leslie (2014) conducted a study and cited other studies conducted in college classrooms that indicate that short videos contribute to student learning, improve understanding of concepts, and make class time more enjoyable. Therefore, film clips could be created and/or used by agencies, learning communities, and teachers as another way to facilitate conceptual understanding. Indeed, with many credentialing agencies moving in the direction of submitting portfolios of work that include candidate videos, the use of film clip viewing and analysis may well become a standard activity in teacher education coursework. While film viewing is not an appropriate substitute for field experiences, the incorporation of film pedagogy provides an additional approach in teacher education that may supplement coursework readings and classroom activities.

Implications for Policy

Conceptualization and Implementation

Diversity definitions need to be expanded beyond attributes of the learner and include those of the teacher, classroom management, teaching methods, and professional demeanor. Diversity and professionalism should be integrated conceptually with preservice teachers. The major accrediting agency for teacher education programs in North America, which is the Council for the Accreditation of Educator Preparation (CAEP), recently provided for a more expansive definition as well as an integrated relationship for both diversity and professionalism. CAEP Accreditation Standards (2013) require diversity to be “an overarching feature of educator preparation” (p. 21) and state that teacher candidates who complete teacher education programs are expected to demonstrate proficiency in the following areas:
Incorporation of multiple perspectives to the discussion of content, including attention to learners’ personal, family, and community experiences and cultural norms.

A commitment to deepening awareness and understanding the strengths and needs of diverse learners when planning and adjusting instruction that incorporates the histories, experiences and representations of students and families from diverse populations.

An understanding of their own frames of reference (e.g., culture, gender, language, abilities, ways of knowing), the potential biases in these frames, the relationship of privilege and power in schools, and the impact of these frames on educators’ expectations for and relationships with learners and their families. (p. 21)

CAEP’s Standard #9: Professional Learning and Ethical Practice, suggests that professionalism includes the modification of “practice to meet the needs of each learner” (p. 4). Diversity is not a discrete component for a teacher’s toolbox (Nieto, 2000; Silverman, 2010) but an integral part of professional education. The voices of preservice teachers can help develop these reference frames for awareness and understandings of cultural norms. The assumption that preservice teachers cannot contribute to the body of knowledge—or at least provide meanings—for concepts of diversity and professionalism is not only disrespectful, it violates the spirit of diversity and professionalism.

**Film Pedagogy Research**

Film pedagogy should be tested, not merely recommended. Trier (2002) stated that he found that most academics in education who discuss school films typically do one of two things: a) they produce critiques of one or more films, without any discussion of how they have taken up the films with preservice teachers; and/or, b) they make suggestions about how others can take up school films with preservice teachers, though they themselves do not discuss how they have done so. (p. 240)

While researching for this study, very few studies using film pedagogy with preservice teachers were found; all that were found were discussed in Chapter II. As Trier (2002) noted, far
more articles on how to use film pedagogy with preservice teachers exist than do actual studies on film pedagogy with preservice teachers.

This study provides explicit procedures for use, as well as the results from the data analysis. Limitations were provided so that other researchers may incorporate changes in order to provide data that may be more generalizable. The site institution received the data analysis, which may be used to assist students in preservice teacher undergraduate courses. The data analysis may help inform the policies and procedures that the site institution uses to develop the competencies in their preservice teachers.

**Suggestions for Future Research**

This case study combined film pedagogy, reflection, and discussion as related vicarious experiences through the use of film clips in a time-bounded and staged event in a safe place. This study added to the body of knowledge for the use of a staged experience to explore meanings of diversity and professionalism as provided by preservice teachers (Marshall & Rossman, 2011, p. 69). Researchers interested in similar types of research may be interested in one or more of the following intentions.

**Foundational Study for Further Research**

The study may be replicated for other educational programs and courses. Teacher education professors and instructors may find this study is easily replicable using the documents in the Appendices or choose to modify to suit their needs. The study design could be used as a research project to explore outcomes in various geographical locations or to compare preservice teachers with practicing teachers. This study design could also be replicated as a research experience in teacher education coursework for the means of exploring diversity and professionalism. Additionally, other researchers could use or modify the protocol documents in
this study for use with the same or different film clips. Finally, more longitudinal studies could be conducted by seeking data about the experience once the participants are three to five years into their careers.

**Other Examples of Diversity and Professionalism in Film**

Film clips from other biopic teacher movies could be used to allow preservice teachers to explore diversity and professionalism. For example, clips of student-teacher classroom interaction or field trip interaction would demonstrate various forms of diversity and modes of professionalism. Biopic films that may be used include *Conrack*, which portrays Pat Conroy who taught poor, Black children on an island off the coast of South Carolina; *Stand and Deliver*, which portrays Jaime Escalante who taught math at a Los Angeles secondary school; *Freedom Writers*, which portrays Erin Gruwell who taught at a Southern California secondary school; and *Music of the Heart*, which portrays Roberta Guaspari who taught music in Harlem. Researchers could use a variety of biopic films and even clips from documentaries for research projects.

**Focused Observations**

Researchers could use the same three clips or similar clips of classroom interactions and explore through different lenses. For example, the film clips could be viewed with the preservice teachers focusing on teaching methods, classroom management style, assessment, or classroom environment. Other researchers may use film clips to explore the meanings of topics related to other disciplines. For example, researchers could use film clips of courtroom scenes to explore prosecutor demeanor, communication style, and body language. Researchers interested in coaching competencies could use film clips to explore coaching styles and team responses.
Critical Analysis

Other frameworks, including critical race theory and feminism, could be used as lenses in which researchers could have participants use to examine film clips. For example, a critical examination through a feminist framework of John Keating’s claim in the film *Dead Poet’s Society* that words are meant to win over women, might note the statement excludes females who are interested in communication but not interested in wooing women. While the statement makes a small joke in the film, the clip could serve to open discussion and reflection about sexist comments made by teachers and the effect they may have on student motivation. Future research may examine the ways that preservice teachers can interact with the positive, negative, and the neutral in educational interactions.

Summary

Chapter V provided the conclusions and implications of the study of preservice teachers’ meanings of diversity and professionalism using film clips as prompts for reflection and discussion. Emerging themes were briefly reviewed. Implications for practice and policy were discussed. Finally, suggestions for future research were provided. It is the intent of this study to encourage means of allowing preservice teachers to explore more fully various meanings of diversity and professionalism in regard to educational careers.
REFERENCES


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APPENDIX A

EXPERIENCE PROTOCOL
Experience Protocol for Film Clips with Preservice Teachers

INTRODUCTION
“My name is Kim Townsel. I am conducting research for my dissertation as doctoral student in at the University of Alabama. My dissertation is titled “Film Clips as Prompts for Exploring Diversity and Professionalism with Preservice Teachers.” The purpose of my research is to explore the use of film clips with preservice teachers to provoke discussion and reflection in a safe place to raise awareness on the issues of diversity and professionalism.”

INFORMED CONSENT
“Now we will read and review an informed consent document. Please sign the document before we begin the research experience. Feel free to ask questions at any time during the research experience.”

(Read aloud the Informed Consent. Provide time for each participant to review the Informed Consent. Witness each participant’s signing of the document. Make copies for participants to keep.)

INSTRUCTIONS
(Have participants choose a color-coded packet. Have participants choose a pseudonym. Have participants choose a private seat at a table.)
“If everyone is comfortable, we will begin. Please write your pseudonym on each page of your packet. This pseudonym will be used in the research report to identify you if and when you are quoted or described. In the event that two of you choose the same pseudonym, please write an alternate in the parenthesis on the first page. Since none of you will know who chose what name, you may not be able to identify one another in the research report unless you remember specific statements from the focus group. This should help provide an additional measure of confidentiality.”

“Let’s examine your packet. This packet will be used to collect written data. You may or may not share details from your written data when we conduct the focus group; that is your choice. What you share is completely up to you. The first page of your packet is for you to jot reflections on after we view each film. The second page of your packet lists the questions that I will ask during the focus group. The final page of your packet has a space for you to write about three topics before we begin, and then again after the film clips viewing and the focus group.”
WRITTEN REFLECTION PRIOR TO EXPERIENCE
“Please turn to the last page in your data packet. Before viewing film clips and participating in the focus group, please write a brief paragraph or jot reflections about the topics. We will take ten minutes to complete this. If you finish before ten minutes is up, feel free to examine the remainder of your packet.”

(Allow eight to ten minutes for participants to write about the topics.)
“We will now begin the viewing of the film clips. Look at the first page of your packet.

FILM CLIP ONE ~ The Marva Collins Story
“The Marva Collins Story tells the story of Marva Deloise Collins who was born in Alabama. In the mid-1970s, Collins opened a school for African-American Students in Chicago, Illinois. She operated the school for thirty years, using what she called the Collins method of education. Collins’s story was made into a movie. Collins became a highly-paid speaker and won numerous awards. The clip that we will view is “The Merchants of Venice,” in which Collins uses integrated academics to teach a lesson to students of varying ages and abilities.”

(Show the clip.)

WRITTEN REFLECTIONS ON FILM ONE
“Please make any reflections that you would like on the first page in the column for The Marva Collins Story film clip. We will take up to ten minutes or fewer if everyone seems finished before ten minutes.”

FILM CLIP TWO ~ Dangerous Minds
“We will now view the second film clip. Dangerous Minds tells the story of LouAnne Johnson who was born in Pennsylvania. In 1989, Johnson began teaching language arts at a California high school, using unorthodox methods. Johnson wrote a book about her educational experiences titled My Posse Don’t Do Homework. The book was made into a movie called Dangerous Minds. Johnson wrote nine books after that one and became a popular keynote speaker and media celebrity. The clip that will be used in the study is “Choices,” in which Johnson uses the students’ experiences with a recent conflict to teach poetry.”

(Show the clip.)

WRITTEN REFLECTIONS ON FILM TWO
“Please make any reflections that you would like on the first page in the column for the Dangerous Minds film clip. We will take up to ten minutes or fewer if everyone seems finished before ten minutes.”

FILM CLIP THREE ~ The Ron Clark Story
“We will now view the third film clip. The Ron Clark Story tells the story of Ron Clark, who began teaching in rural North Carolina. In 1998, Clark moved to Harlem to teach disadvantaged students. Clark created 55 expectations of his students, which later became his authored book,
*The Essential 55.* Clark wrote another book, opened The Ron Clark Academy in Atlanta, and is a popular keynote speaker and media celebrity. The clip that will be used in the study is “The President’s Rap,” in which Clark demonstrates his failure to reach the students using traditional methods and tries an innovative method which works.”

(Show the clip.)

**WRITTEN REFLECTIONS ON FILM THREE**

“Please make any reflections that you would like on the first page in the column for The *Ron Clark Story* film clip. We will take up to ten minutes or fewer if everyone seems finished before ten minutes.”

**FOCUS GROUP**

“Please choose a seat in the circle. I will set up recording devices to make electronic records of the focus group. The electronic records will help me insure accuracy of your input and interactions. Remember that while your input is valuable to this study, you are not required to respond to all or any of the prompts or questions. Also, remember that you may stop participating at any time.”

**FOCUS GROUP PROMPTS**

1. “What are your initial thoughts and/or feelings about the film clips?”
2. “What did you observe about diversity in these classrooms?”
3. “What are your thoughts and feelings about this?”
4. “What did you observe about professionalism in these classrooms?”
5. “Did anything you saw or have heard in this conversation change the way you think or feel about diversity?”
6. “Did anything you saw or have heard in this conversation change the way you think or feel about professionalism?”
7. “What are your final thoughts and feelings?”

(Make sure that the participants have exhausted their contributions to the focus group.)

“If we have concluded the contributions to the focus group, please return to your original seat.”

**RETURN TO PRIVATE SEATING**

**WRITTEN REFLECTION AFTER EXPERIENCE**

“Please turn to the last page in your data packet. Now that you have viewed the film clips and participated in the focus group, please see if you would like to add to or revise what you wrote about the topics. We will take ten minutes to complete this. If you finish before ten minutes is up, feel free to examine the remainder of your packet.”

(Allow eight to ten minutes for participants to write about the three topics.)

**COLLECT DATA COLLECTION PACKETS**

**CONCLUSION**
“Thank you for participating in this research. Please accept the $50.00 gift card as a token of appreciation for your time. Additionally, I have a letter that acknowledged your participation in this research.

“If you would like to receive a summary of the research findings of this study, please leave your contact information. You may use one of the clean sheets of paper at the front of the room. The summary will not be available until later this year.

“If you have questions, concerns, or complaints about this research, my contact information is on your copy of the informed consent. If you have questions about your rights as a person in a research study, the contact information for Carpentato Myles (Tanta Myles), the Research Compliance Officer of the University, is also on the informed consent.”
APPENDIX B

FOLLOW-UP INTERVIEW
“Thank you so much for participating in the research and agreeing to a follow-up interview. The follow-up interview will provide the opportunity for you to share any observations or thoughts about the research experience that you did not get to share or have occurred to you since the research experience. I have a list of questions to cover but feel free to provide any information that you like.”

1. “What are your overall thoughts about the experience?”

2. “What your thoughts about the use of the film clips to prompt your reflections?”

3. “What are your thoughts about the use of the film clips to prompt the discussion?”

4. “What are your thoughts about diversity as related to the experience?”

5. “What are your thoughts about professionalism as related to the experience?”

6. “What final thoughts do you have to share?”
Pre-service Teacher Volunteers Needed for Research

Pre-service Teachers are needed for a research study on the experiences of film clips with diversity and professionalism.

Why should I volunteer? Your experience will help the researcher and others understand how pre-service teachers view diversity and professionalism required for teaching. Your input can help teacher education programs.

What would I do? You would show up for a three-hour session with up to nine other pre-service teachers. You would watch a short reflection, view three film clips, write reflections about the three film clips, participate in a focus group discussion, and a final reflection. The session will be audio-taped and videotaped. You will also be able to contribute with a follow-up interview.

Location: Room 123C in Mason Hall East, Jacksonville State University, Jacksonville, AL 36265.

Do I qualify? You might if you are:
- 19 years old or older
- Are admitted to JSU’s Teacher Education Program
- Are seeking a teaching certificate in secondary education (any concentration)
- Sign the written informed consent to participate

What else do I get out of this? Participants who complete the three-hour session will be provided a $50.00 gift card as a token amount to help with travel and the time spent in the session. Participants who complete the three-hour session and complete the follow-up interview will be provided an additional $15.00 gift card as a token amount to help with travel and the time spent in the interview.

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Kim Townsel
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From: Kim Holdbrooks Townsel, NBCT  
khtownsel@crimson.ua.edu

To: Recipient’s Name  
Recipient’s e-mail address

Date: Date and time of e-mail

Dear ______:

You are invited to either share information and/or volunteer in a research project. I teach education classes at Jacksonville State University. Additionally, I am a graduate student in Instructional Leadership at the University of Alabama. My doctoral dissertation, “Film Clips as Prompts for Exploring Diversity and Professionalism with Preservice Teachers” will explore the use of film clips with preservice teachers to explore topics related to teaching.

I seek preservice teachers who are 19 years of age or older, who are students at JSU, who are already admitted to JSU’s Teacher Education program, and who are seeking certification in secondary education with any concentration. Participation in this research study is voluntary and participants may withdraw at any time. Persons who decide not to participate in this study or withdraw from participating at any time will not be penalized. Up to ten participants will engage in a three-hour event of viewing three film clips, writing reflections, and a focus group. You will also be able to contribute with a follow-up interview. The event will take place at a JSU classroom. Responses will be kept confidential and the results of this study will be used for scholarly purposes only. Each participant will receive a gift card worth $50.00. Attached is a flyer that provides more details. Please share the attached flyer to anyone who may qualify.

Contact me at khtownsel@crimson.ua.edu or 256-492-7146 for more information about this project.

Thank you for your time.

Sincerely,

Kim Holdbrooks Townsel  
Doctoral Candidate, Instructional Leadership  
The University of Alabama

This research has been reviewed according to both Jacksonville State University IRB procedures and University of Alabama IRB procedures for research involving human subjects. If you have any questions, please contact me at khtownsel@crimson.ua.edu or my advisor, Dr. Becky Atkinson, at atkin014@bamaed.ua.edu

Attachment (Recruitment Flyer for Film Clips with Preservice Teachers)
APPENDIX E

SCREENING TOOL FOR POTENTIAL PARTICIPANTS
Screening Tool for Potential Participants

1. Are you aged nineteen or older?  
   No ____  Yes ____

2. Are you currently enrolled as a student  
   at Jacksonville State University?  
   No ____  Yes ____

3. Are you admitted to the Teacher Education  
   Program at Jacksonville State University?  
   No ____  Yes ____  
   (This study requires preservice teachers as participants.)

4. Are you able to understand, speak, and write  
   competently using the English Language?  
   No ____  Yes ____  
   (This study requires participants to write in English,  
   watch and listen to film clips that are in English,  
   and participate in a focus group using English.)

5. Do you have reliable transportation to attend the session  
   that will be held on XXXX XX, 2014?  
   No ____  Yes ____  
   (This study requires participants to attend a three-hour  
   session that involves writing, viewing film clips, and  
   participating in a focus group. The session will be held  
   at Jacksonville State University. Free parking will be provided.)
DATA COLLECTION PACKET for
“Film Clips as Prompts for Exploring Diversity and Professionalism with Preservice Teachers”

PARTICIPANT REFLECTIONS (Please make reflections in handwriting.)
Pseudonym ________________________________ (alternate pseudonym)____________________________
Date ______________________________________ Place ___________________________

<table>
<thead>
<tr>
<th>Diversity</th>
<th>Film Clip One, “The Merchants of Venice” from <em>The Marva Collins Story</em></th>
<th>Film Clip Two, “Choices,” from <em>Dangerous Minds</em></th>
<th>Film Clip Three, “The Presidents’ Rap,” from <em>The Ron Clark Story</em></th>
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<tr>
<td>Professionalism</td>
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</tr>
</tbody>
</table>
FOCUS GROUP PROMPTS

1. What are your initial thoughts and/or feelings about the film clips?

2. What did you observe about diversity in these classrooms?

3. What are your thoughts and feelings about this?

4. What did you observe about professionalism in these classrooms?

5. Did anything you saw or have heard in this conversation change the way you think or feel about diversity?

6. Did anything you saw or have heard in this conversation change the way you think or feel about professionalism?

7. “What are your final thoughts and feelings?”
What are your thoughts on diversity and professionalism?

Before viewing film clips and participating in the focus group

After viewing the film clips and participating in the focus group
APPENDIX G

IRB APPROVAL
June 3, 2014

Kim Townsend
ELPTS
College of Education
Box 870302

Re: IRB # 14-08-09, "Film Clips as Prompts for Exploring Diversity and Professionalism with Pre-Service Teachers"

Dear Ms. Townsend:

The University of Alabama Institutional Review Board has granted approval for your proposed research.

Your application has been given expedited approval according to 45 CFR part 46. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your application will expire on June 2, 2015. If your research will continue beyond this date, please complete the relevant portions of the IRB Renewal Application. If you wish to modify the application, please complete the Modification of an Approved Protocol Form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, please complete the Request for Study Closure Form.

Please use reproductions of the IRB approved stamped consent forms to obtain consent from your participants.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.

Sincerely,

[Signature]

Cynthia J. Mykes, MSc, CRM, CIP
Director of Research Compliance
Office for Research Compliance
The University of Alabama
APPENDIX H

INFORMED CONSENT FOR PARTICIPANTS
UNIVERSITY OF ALABAMA HUMAN RESEARCH PROTECTION PROGRAM

Informed Consent for a Non-Medical Study

Study title: "Film Clips as Prompts for Exploring Diversity and Professionalism with Pre-service Teachers"
Principal Investigator: Kim Holdbrooks Townsel, NBCT and Ed.D Candidate for Instructional Leadership from Educational Leadership, Policy, and Technology Studies

Thank you for considering participating in this study. The study is being conducted by Kim H. Townsel, who teaches at Jacksonville State University and is a graduate student at the University of Alabama. Ms. Townsel’s study is being supervised by Dr. Becky Aikinon, PhD, a professor within the College of Education at the University of Alabama.

About the study

The purpose of this study is to explore how film clips may serve to prompt pre-service educators to discuss in a safe place the issues of diversity and professionalism. This study seeks participants who are accepted in the teacher education program at Jacksonville State University and are seeking a certificate in secondary education.

Who will find this study useful?

Other teacher education programs may find the results of this study to be useful to their programs. This study will use a qualitative approach to explore the experiences that pre-service teachers have when they share the viewing of three film clips and interact in a focus group. The results of this study may help teacher educators better understand how pre-service teachers identify competencies that are important for teaching and learning. Additionally, the results may add to the academic literature for pre-service teacher education and film as pedagogy.

Who can participate in this study? How many participants will be in this study?

Persons who are age 19 and older, who are students at Jacksonville State University, who are admitted to JSU’s teacher education program, and who seek certification for a secondary education (any concentration) may participate in this study. Up to ten participants will be involved in this study.

What will I be asked to do in this study?

If you meet the criteria and agree to be in this study, you will be asked to participate in a three-hour event with the other participants. The study will seek basic information pertaining to your age, gender, race/ethnicity, country of origin, and teacher certification goal; this information will be privately recorded, not publicly discussed. Taking part in this study involves completing a reflective writing portion, viewing three short film clips and writing reflective pieces after each one, a focus group, and a post-reflective writing portion. The focus group discussion will be audio-recorded and video-recorded so that an accurate transcription may follow. During the focus group discussion, the Interviewer will ask questions about the film clips and the topics. Participants will have a copy of the questions before the focus group and do not have to speak at any time unless they want to. Participants will have the opportunity to contribute in a follow-up interview. Participants will have the opportunity to review the data analysis. Additionally, participants will have the opportunity to add comments of their own about the study that may be included as part of the conclusion but not part of the data analysis.

What will be my expenses for participating in this study?

The only anticipated costs to you from this study are your time and your mileage to the interview location. If you have children and must pay for child care during the time you commute to and from the location and for the three hours for the study that may be an added expense. Children and other non-participants will not be allowed in the study room. There is no available child care or a suitable facility for children to wait or be supervised during the study.

How will I be compensated for my participation in this study?

In appreciation of the participants’ time and to help defray and expenses that may have incurred to complete the event for this study, each participants who complete the three-hour group session will be provided a $30.00 gift card as a token amount to help with travel and the time spent in the session. Participants who complete the three-hour group session and complete the follow-up interview will be provided an additional $15.00 gift card as a token amount to help with travel and the time spent in the interview.
What are the benefits to me for participating in this study?
There are no direct benefits to the participants other than the monetary compensation but participants will help us to better understand how pre-service teachers define diversity and professionalism. This information will help teacher education programs as they develop courses and assignments for pre-service teachers.

Are there any risks to me if I participate in this study?
No risks are anticipated that are associated with this study. Participants do not have to answer any questions that make them feel uncomfortable. Participants may stop participating at any time. There is no penalty or consequence for choosing to stop participation. Participants will choose pseudonyms (code names) of their own choices that will be used instead of their real names in all publications, including the dissertation. Using the pseudonyms helps provide confidentiality to the participants. Because agreeing to be video-taped and audio-taped during the focus group is necessary for this study, confidentiality may pose an increased potential risk. The use of pseudonyms will decrease this risk.

How will my confidentiality be protected?
Each participant will choose a code name known only to him or her and the researcher; this limits linkage of quotes back to speaker or writer. Additionally, all participants will be asked to surrender their cell phones and other recording devices to a locked office for the duration of the phenomenon; this will prevent capturing of data by anyone other than the researcher. Data (including the transcripts and video/audio recordings) will be kept in a locked briefcase which will be in a locked house, locked office, or locked car at all times when not in use. In five years after the dissertation, data that is not needed for future publications will be shredded or otherwise destroyed.

What are my rights as a participant in this study?
Taking part in this study is voluntary. Persons may refuse to be in the study. Participants who start the study may stop at any time. This project has an approved Institutional Review Board (IRB) status for both The University of Alabama and Jacksonville State University. The University of Alabama Institutional Review Board (IRB) is a committee that protects the rights of people in research studies. The IRB may review study records to ensure that people in research studies are treated fairly and that the study is conducted as planned.

Who do I contact if I have questions or problems?
Please ask any questions now. Later, if you have questions, concerns, or complaints, contact the investigator, Kim H. Townsel at 205-348-7146 or via email at khtownsel@utenn.edu or her advisor, Dr. Becky Atkinson at atk9014@bamaed.ua.edu. If you have questions about your rights as a person in a research study, contact Ms. Tanta Myles, the Research Compliance Officer of the University, at 205-348-6001 or toll-free at 1-877-820-3066. You may also email using participantoutreach@ua.edu or mail using Director, Office for Research Compliance, Box 870127, Tuscaloosa, AL 35487. You may also submit comments using the online feedback form at http://osp.ua.edu/site/PRCO_Welcome.html. After participation, research participants are encouraged to complete the online survey at the outreach website.

I have read this consent form. I have had a chance to ask questions. I agree to take part in it. I will receive a copy of this consent form to keep. I am 19 years of age or older.

Printed Name of Research Participant

Signature of Research Participant
I consent to being audio-recorded and video-recorded.

☐ Yes
☐ No

Signature of Investigator

Date

Thank-you for your consideration!

Kim Holdbrooks Townsel, NBCT

UNIVERSITY OF ALABAMA/IRB
CONSENT FORM APPROVED: 6-2-14
EXPIRATION DATE: 6-2-16

218
**Codebook Template** (Template provided to show format, not number of items anticipated. Rows will be added for data. Rows expand when data is entered.)

<table>
<thead>
<tr>
<th>Source</th>
<th>Data Observed</th>
<th>Interpretation/Theme</th>
<th>Reflections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Experience</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Diversity</td>
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<td>Professionalism</td>
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<td>Post-Experience</td>
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<tr>
<td>Follow-up Interview</td>
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</tbody>
</table>
APPENDIX J

INVITATION FOR POST-EXPERIENCE REVIEW
Dear Participant:

Thank you for your participation in my research project, “Film Clips as Prompts for Exploring Diversity and Professionalism with Preservice Teachers,” which explored the use of film clips with preservice teachers to explore topics related to teaching. I am pleased to report that I have completed the data analysis.

You are invited to review the data analysis that I created. To help protect confidentiality, the data (the transcripts, the documents created by the participants and their interview transcriptions) are not available for review. Please contact me to schedule a time for to review the data analysis.

You are under no obligation to review any analysis; this opportunity is provided for those who are curious.

Feel free to contact the investigator, Kim H. Townsel at 256-492-7146 or via email at khtownsel@crimson.ua.edu or her advisor, Dr. Becky Atkinson at atkin014@bamaed.ua.edu. If you have questions about your rights as a person in a research study, contact Ms. Tanta Myles, the Research Compliance Officer of the University, at 205-348-8461 or toll-free at 1-877-820-3066. You may also email using participantoutreach@ua.edu or mail using Director, Office for Research Compliance, Box 870127, Tuscaloosa, AL 35487. You may also submit comments using the online feedback form at http://osp.ua.edu/site/PRCO_Welcome.html. After participation, research participants are encouraged to complete the online survey at the outreach website.

Thank you so much!

Sincerely,

Kim Townsel
APPENDIX K

ACCEPTANCE LETTER TO PARTICIPANTS
Dear Potential Participant:

Thank you for your interest in my research project, “Film Clips as Prompts for Exploring Diversity and Professionalism with Preservice Teachers,” which will explore the use of film clips with preservice teachers to explore topics related to teaching. I am pleased to report that you have passed the screening process. I am excited about the contributions that you will make to this research for preservice teacher education. I hope that we learn the understandings on diversity and professionalism as prompted by film clips, discussion, and reflections.

Enclosed with this letter or attached to this email is an informed consent form for your review. I will have additional copies when we conduct the research, so do not worry about bringing a signed copy. In the event that you decline or are unable to participate, please let me know so that I may select a replacement.

Details for the research experience:

<table>
<thead>
<tr>
<th>Where</th>
<th>123C Mason Hall East.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directions</td>
<td>Mason Hall is two buildings to the left of Sparkman Hall dorm (second tallest building on campus). We are behind the Art Building. Mason Hall West is the Music Department. Here is a link to the map: <a href="http://www.jsu.edu/map/">http://www.jsu.edu/map/</a></td>
</tr>
<tr>
<td>When</td>
<td>XXX, XX, 2014</td>
</tr>
<tr>
<td>Contact Detail</td>
<td>Kim Holdbrooks Townsel 256-492-7146 <a href="mailto:khtownsel@crimson.ua.edu">khtownsel@crimson.ua.edu</a></td>
</tr>
</tbody>
</table>

Feel free to contact the investigator, Kim H. Townsel at 256-492-7146 or via email at khtownsel@crimson.ua.edu or her advisor, Dr. Becky Atkinson at atkin014@bamaed.ua.edu If you have questions about your rights as a person in a research study, contact Ms. Tanta Myles, the Research Compliance Officer of the University, at 205-348-8461 or toll-free at 1-877-820-3066. You may also email using participantoutreach@ua.edu or mail using Director, Office for Research Compliance, Box 870127, Tuscaloosa, AL 35487. You may also submit comments using the online feedback form at [http://osp.ua.edu/site/PRCO_Welcome.html](http://osp.ua.edu/site/PRCO_Welcome.html). After participation, research participants are encouraged to complete the online survey at the outreach website.

I look forward to our experience!

Sincerely,

Kim Townsel