

A VIDEO CASE STUDY
DESIGNED TO TEACH THE FUNCTION OF
PERSISTENCE IN PROBLEM SOLVING

MASTER'S PROJECT

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CHAPTER I

INTRODUCTION

It is a sad state of affairs when a news show or documentary profiles an inner-city school because the teachers there are surprising people by doing an effective job. Teachers teaching students-students receiving an education-should be the norm instead of the exception, even in urban areas.

There is no doubt that there is a real problem in urban education. Teachers, as a rule, prefer not to teach in urban areas, and many of those who do teach in inner-city, full of promise at the beginning, feel the need to transform themselves into unyielding tyrants in order to maintain some sense of order in the classroom (Haberman, 1991). Often, those who begin their careers intending to be nurturing helpers, role models and caring sources of encouragement end up so disillusioned by the reality of urban education that they quickly change professions. Statistics in the urban area of Milwaukee show that 50% of beginning teachers quit by the end of the first year (Haberman, 1993).

With this teacher shortage nearing crisis proportions comes the school of thought, however belatedly, that perhaps it is not so much the students and the urban setting which are to blame, but rather the preparation of the beginning teachers by institutions of higher learning which is at fault. Studies conducted by Sykes and Bird have found that the majority of student teachers are "young, white women from small, homogeneous, middle class communities who had little experience with people different than themselves", and little was being done to

indoctrinate these student teachers into the rigors of inner-city teaching. For this reason most states have instituted programs which bypass the requirements of teacher education in favor of giving teaching jobs, through alternative certification, to people with college degrees in other areas and "real world" experience in urban settings. These people are usually older and have had some experience in urban classrooms as para-professionals or teacher's aides.

Despite this trend, traditional undergraduate teacher education programs must also respond to the challenge presented by urban schools by better preparing students for the challenges of urban situations. For example, at the University of Dayton, program redesign over the last two years has placed greater emphasis on preparing students to teach in inner-city schools, specifically by placing more undergraduates in city schools for field and student teaching experience. This at least takes some of the element of surprise away from those undergraduates who have never ventured out of their own suburban or rural school districts. This tactic alone however could serve to solidify the feeling in many preservice teachers that they never want to teach in such challenging seas, particularly if they are not placed in classrooms with teachers who have successfully navigated the waters themselves. Efforts are also under way at the University of Dayton to incorporate the knowledge of the best veteran urban teachers into the program by several means.

Eliminating the element of surprise and observing good teachers at work is not enough to create effective urban educators. The focus is now shifting toward how to better instill in undergraduates the qualities needed to persevere and thrive in an an urban setting. Dr. Martin Haberman of the University of Wisconsin, Milwaukee, has put forth seven "teacher

functions", based on responses of what he calls "Star Urban Teachers", which he believes accurately predict the success of the alternate-certificated teaching professionals mentioned earlier. While conducting interviews with candidates for these positions, Haberman evaluates the degree to which the candidates possess the functions necessary to be productive in an urban setting. Using the results of the interview, Haberman argues that he can predict whether the candidate will succeed or fail as an educator of urban youths. The teacher functions identified by Haberman, stated generally, are: persistence; response to authority; application of ideas to practice; approach to at-risk students; the basis of teacher-student rapport; response to bureaucracy; and fallibility (Haberman, 1993). Although Haberman feels that these teacher functions are innate patterns of behavior and therefore cannot be taught, efforts are underway to increase the degree to which undergraduates are able to internalize these characteristics in order to become more effective urban teachers.

Purpose of the Project

The purpose of the project was to produce a videotape protocol designed and developed to serve as the primary data collection device in a study aimed at determining the effects of participation in an instructional module designed to prepare for urban practice.

The instructional module to be tested was based on the functions of "Star Urban Teachers" as identified by Haberman. More specifically, it was formulated to test an instructional module designed to teach the function identified as "persistence in problem solving". The instructional module

itself was developed by Dr. Patricia Hart and Dr. James Rowley of the University of Dayton. The module employs print and video media to create a case study in persistence involving a fictitious beginning teacher by the name of Jennifer Russell, who is struggling to find some way to reach a puzzling under-achiever with chronic attendance problems. The student, identified as Karen, catches Jennifer Russell's attention because of her obvious potential for creative expression in Language Arts. Through a series of role plays, preservice teachers act out the parts of Jennifer Russell, her mentor teacher, her principal, and the student, Karen.

"The Case of Jennifer Russell" was the intervention in a quasi-experimental study to be conducted by Hart and Rowley. The pre-service teachers taking part in the class using the intervention were to have no knowledge that the case is about persistence in problem solving. The videotape protocol developed by this writer was designed to test the effects of participation by pre-service teachers in the case of Jennifer Russell, the hope being that participants would show an increased level of persistence in problem solving after taking part in the module.

Definitions

Urban Teacher Selection Interview-A thirty-five minute interview

process, in which applicants are asked questions which require them to imagine themselves as teachers in urban classrooms and respond as if they are the responsible teachers. Responses are evaluated on a continuum: one extreme representing the responses of star teachers of children in poverty, the other

extreme representing answers of quitters and failures.
(Haberman, 1993).

Star Urban Teacher-As described by Dr. Haberman, a veteran teacher in an urban setting who possesses significant quantities of each of the seven teacher functions described in Chapter II. Each of the seven functions comprises a chunk of several teacher behaviors which combine into behavior patterns of Star Urban Teachers (Haberman, 1993).

Videotape Protocol-A device used to stimulate something else; in this project, a series of ten improvisational role plays involving a Social Studies teacher, an unmotivated problem student, and related school personnel, used to stimulate reflective thought and change attitudes about persistence in problem solving in pre-service teachers.

Limitations

The purpose of this project was to produce the videotape protocol for use by Dr. Rowley and Dr. Hart in a research study at the University of Dayton. This writer did not conduct the study, and therefore no data was collected or analyzed.

Significance of the Project

America's greatest educational challenge lies in urban schools. Colleges of education in cooperation with public schools must develop more effective methods for preparing teachers for urban practice. The videotape protocol produced for this project will be a prototype which will contribute in a significant way to a currently ongoing major effort to create professional development experiences for that very purpose. Data received by the use of this videotape will widen the scope of knowledge related to the effectiveness of the case study conducted by Dr. Rowley and Dr. Hart, and will contribute to the work of Dr. Martin Haberman by advancing research designed to test whether preservice teachers can acquire the function of persistence.

CHAPTER II

REVIEW OF THE LITERATURE

This chapter will explore the research and findings of Dr. Haberman related to his concept of the teacher functions of Star Urban Teachers. This concept will be contrasted to what is considered normal educational practice in city schools today. As his principles describing Star Urban Teachers are clearly defined, documentation involving the feasibility of instilling in preservice teachers the seven teacher functions using case methodology will be discussed. Research cited will be from Sykes and Bird, Doyle, Shulman, Schon, and Rowley and Hart. An argument will be made for the preference of video case studies in conjunction with written text, as opposed to textual case formats alone.

Haberman's Mandate for Urban School Reform

Recognizing the formidable difficulty of improving the quality of urban education by institutionalizing new forms of pedagogy, Professor Haberman has nonetheless authored several treatises on the subject, conducted extensive research, and developed programs with such reformation in mind. One such program for preparing educators for working with children in poverty became the model for the National Teacher Corps.

In an article written for the Phi Delta Kappan (December, 1991), Haberman outlines what he calls "The Pedagogy of Poverty", which currently exists in inner-city schools. The 14 teacher acts which constitute the core functions of urban teaching propagate the pedagogy of poverty in his view because they are performed to the exclusion of any real student involvement in vital concerns. The 14 core functions are:

- giving information
- asking questions
- giving directions
- making assignments
- monitoring seatwork
- reviewing assignments
- giving tests
- reviewing tests
- assigning homework
- reviewing homework
- settling disputes
- punishing noncompliance
- marking papers, and
- giving grades

Although Haberman accepts the use of any or all of these teacher acts, he rejects the idea that these acts alone constitute real teaching. He feels that the best and the brightest educators, what he calls "star urban teachers", operate from a different set of rules and perceive themselves as performing a different job from most other teachers. In his article for Educational Horizons (Spring, 1992), entitled "The Ideology of Star

Teachers of Children in Poverty", Haberman details the other critical differences of star teachers in urban schools. Star teachers:

- are adept at classroom organization, discipline, and ways of engaging learners.
- intend that their teaching develop good people-people with character who are to some degree inner directed by reflection and commitments, not merely by impulse.
- are aware of the connection between their behavior and their own ideology.
- believe the purpose of schooling is to form good people who are knowledgeable.
- believe it is their responsibility to help students see meaning in knowledge, integrate and apply it to their lives and remain permanently affected by this learning.
- don't practice their craft without reflection.
- see their role as raising awareness and helping children become sensitive to human differences and how to best live with them.
- do not use theory to guide their teaching behavior.
- do not refer to postulates or axioms, nor do they consider the research summaries of school achievement, data supporting time on task, cooperative learning, or heterogeneous grouping.
- are generally oblivious to how experts in the various subject matters logically organize the studies of "their" disciplines.
- are more controlled by the internal organization of the subject matter rather than by the external logic of any body of knowledge.

- work on the assumption that what happens in their classrooms is not getting ready to live, but living.
- believe that poor children cannot only learn but can think and reflect as well.
- accept the challenge of fostering high achievement but see their role as transcending this concern.

Because of the success that these teachers have with urban schoolchildren, it would make sense for other teachers to emulate the behaviors the star teachers demonstrate, but Haberman is not convinced that other teachers want to, or are even capable of, change. For this reason Haberman has done extensive work in exploring a different avenue, developing a program offering alternative certification for teachers recruited from noneducational settings.

Most states now have some form of alternate certification for urban teachers in place. Haberman's model, the Metropolitan Multicultural Teacher Education Program, was put into practice in the Milwaukee Public Schools and the initial results published in the journal, Action in Teacher Education (Fall, 1993) in an article entitled "Predicting the Success of Urban Teachers (The Milwaukee Trials)".

Candidates for this program are college graduates with some experience as teacher's aides or paraprofessionals. They are screened using Haberman's Urban Teacher Selection Interview, to assess to what degree they possess the seven teacher functions deemed necessary for success in an urban setting. These functions are derived from behaviors observed in star urban teachers. They are:

- persistence in problem solving
- response to authority

- application of ideas to practice
- approach to at-risk students
- the basis of teacher-student rapport
- response to bureaucracy, and
- fallibility

After being selected from the interview process, candidates are involved in an initial summer of work teaching children in exceptional education classes and completing supporting college classwork. In September, they begin work as first-year teachers, supported in several important ways. First, an experienced teacher is released full-time to serve as coach to four of them. Second, faculty are available to make regular visits to the classroom, as well as other teachers and resource people in the school system who can provide information and material to the beginning teachers. Finally, they meet daily in the summer and weekly during the year to study issues such as discipline, methods and ancillary duties.

According to the findings published in this article, the interview was a very accurate predictor of competency ratings of the candidates. The dropout rate among those in the program to that date had been 0%, as opposed to a 50% dropout rate among traditional beginning teachers in the same system.

The Use of Case Studies in Teacher Education

Despite Haberman's pessimistic view of the willingness or ability of many teachers to emulate the behaviors of successful veterans in the field, work is under way to incorporate his writings into curriculum that

will have a profound effect on college students entering future teaching positions. James B. Rowley and Patricia M. Hart of the University of Dayton, Ohio, have based the beginnings of a new instructional methodology on the writings of Dr. Haberman, particularly dealing with the seven behaviors observed in star urban teachers which were mentioned earlier. This work of Dr. Rowley and Dr. Hart is in the form of case studies. To better understand the focus of their work using cases, a discussion of case methodology in education is in order.

Gary Sykes and Tom Bird of Michigan State University corroborate Dr. Haberman's contention that teacher education today is under tremendous pressure to demonstrate some significant contribution to the larger reform agenda going on in education. "These political pressures help create a hunger for new ideas and practices, including the case idea" (Sykes and Bird).

According to Lee S. Shulman of Stanford University, calling something a case is making "a theoretical claim. It is a 'case-of-something', and therefore merits more serious consideration than a simple anecdote or vignette." A case, then, as opposed to a vignette, is based on an actual situation, or a compilation of several situations, taking place in a classroom or other school setting. It could be formulated to deal with teacher/student interaction, or it could deal with teacher/teacher, teacher/administrator, or any number of related encounters. Whatever the situation portrayed, it is one that requires more exploration than perusal of an anecdotal textbook would afford. Shulman feels that the inherent value of cases for future teachers comes from the fact that they "portray real people actually doing something in ways that yield real

consequences." In addition, Shulman notes, "Case methods are seen as providing opportunities to practice 'thinking like' a professional." Cases are also useful to a student because, even though it is an indirect contact with teaching, it is not a passive encounter.

WORK WITH A CASE TYPICALLY IS INTENDED TO DRAW THE STUDENT INTO THE SITUATIONS, PROBLEMS AND ROLES THAT ARE REPRESENTED IN THE CASE. AN ENGAGING DISCUSSION OF A CASE CAN BECOME LIKE ROLE PLAYING, OR SIMULATIONS, WHICH SOMETIMES ARE USED TO EXPLORE THE CASES (Sykes and Bird).

Cases and case methods are used to teach:

- Principals or concepts of a theoretical nature.
- Precedents for practice.
- Morals or ethics.
- Strategies, dispositions and habits of mind, and
- Visions or images of the possible (Shulman).

Sykes and Bird also make use of Walter Doyle's three "frameworks for using cases in teacher education" described in his article in *Teacher Education Quarterly* (1990, Winter). Doyle has labeled those frameworks "precept and practice", "problem solving and decision making", and "knowledge and understanding".

Doyle contends that the majority of teacher education is comprised of precept and practice. In this form, teachers are given information that is thought to have some practical application and then are assisted in using that information in practice. Cases are used within this framework as "rhetorical devices" in order to make the precepts more interesting, and to show models to be emulated or problems to avoid. As a rule, Doyle does not regard this as the most effective way to use cases, but rather prefers the latter two frameworks.

In the problem solving and decision making approach, Doyle puts the emphasis on cognition, using cases that "present some range of problematic situations within a general class such as management and discipline" (Sykes and Bird). These cases take into account the complexity of learning to teach and the myriad processes in applying that learning to specific situations. To accomplish this, such cases would not likely be constructed to illustrate one point, but rather would demonstrate the complexity of an actual representation of teaching. Commercially produced casebooks which have cases for students to work on, take the approach of problem solving and decision making. The success of such books is a subject of debate.

The main difference between Doyle's third framework, knowledge and understanding, and the previous two is that, in this framework, the practicing teacher's knowledge is represented in the case, because the case is built around a task rather than around a problem situation. Doyle believes cases in this framework are much more vital to teacher education because "the essential task of teacher education is one of content representation." The case must provide "sufficient detail to enable [the prospective teacher] to experience the complexity of the original situation." This framework might be used to develop cases of curriculum enactment or other "particular projects with tightly focused interests" (Sykes and Bird). The input of veteran teachers into this framework is indispensable.

It is primarily into this framework of knowledge and understanding that Rowley and Hart have worked to develop their case studies. They state that, "Veteran classroom teachers possess a wealth of expert

knowledge that can be of value in the professional preparation of K-12 classroom teachers" (Rowley and Hart).

The Use of Video in Case Studies

The next logical progression in improving case methodology is the use of video to further emphasize or clarify the situation or knowledge presented. The written case, no matter how complete, may have the tendency to have language skewed toward the author's point of view, whereas the use of video will allow for a more objective presentation of the material. Couple with this the realization that cases are used for more than simply preparing the prospective teacher for what to expect. Many cases actually attempt to change their way of thinking about what teaching entails. Research conducted by the National Center for Research on Teacher Education [NCRTE] and cited by Sykes and Bird finds that, because of the primarily middle-class backgrounds of the majority of student teachers, these students enter teaching with many "wrong-headed" ideas that are "well-formed, powerful [and] resistant to change". They go on to state that:

MOST UNDERGRADUATES HOLD A LIMITED VIEW OF THEIR ROLE AS TEACHER, REGARD TEACHING AS TELLING, AND VIEW LEARNING AS ABSORBING AND RECITING BACK WHAT THE TEACHER HAS TOLD...THE EVIDENCE ALSO SUGGESTS THAT TEACHER EDUCATION DOES NOT SIGNIFICANTLY MODIFY THESE PRIOR BELIEFS.

Because prospective teachers often hold the entrenched conviction that they have seen what teaching is all about for twelve years prior to college and therefore have little to learn, it is necessary to introduce powerful images which point to the

discrepancy between their beliefs and the realities of teaching, particularly in the urban setting. These alternative images must be "plausible and valid" and be accompanied by questions and information to provoke dissonance. Sykes and Bird suggest that, "Video cases that portray unconventional approaches to teaching may serve as starting points for that process of change". This is true of video in particular because of its ability to present "vivid, concrete images of desirable instructional practices that may help change the minds of prospective teachers" (p. 494). The Cognition and Technology group at Vanderbilt also prefers visual rather than textual case formats, because students have the opportunity to "more easily form rich mental models of the problem situations" (Sykes and Bird).

Research on Case Methods

Research dealing with theory specific to case teaching has been surprisingly sparse considering its long-term and widespread use. "The current literature for teacher education comprises cases, descriptions of case teaching, and arguments about the virtues and uses of cases" (Sykes and Bird). Many have argued for the viability of case teaching, but the advantages of teaching by cases have often been thought to be so obvious that little research has gone on to back up the claim. Research in video casework is understandably even more scanty. The call goes out, then, to "construct and test a curriculum of cases".

Rowley and Hart (1993) have done one in-depth study to determine how exposure to a videotaped role play followed by expert teacher discussion would effect the thinking of prospective teachers.

CHAPTER III

METHODOLOGY

Once again, the purpose of this project was to procure a videotape protocol designed and developed to serve as the primary data collection device in a study aimed at determining the effects of participation in an instructional module designed to prepare for urban practice. The role of this writer was to orchestrate the filming of the video protocol. Preparation for and completion of the shooting involved 5 steps:

1. Seeking collaboration with the theater department at Stivers Middle School for the Arts.
2. Composition of a script to be filmed.
3. Procurement of additional staff as performers.
4. Procurement of time and space for rehearsal and filming.
5. Orchestration of the day of filming.

Seeking Collaboration with the Theater Department

As a result of a two year association with Shelly Sinclair, the head of the theater department at Stivers Middle School for the Arts, this writer was confident that, with her cooperation, we could prepare the students in her classes to handle improvisational scenes involving common situations. Ms. Sinclair expressed enthusiasm at the prospect of collaborating on the project, and pledged her support as well as the cooperation of her students.

Throughout the course of preparation for the day of filming, Ms. Sinclair took the students through a series of role plays designed to get them ready for whatever the scenes required. As the days progressed, she was able to discern which students had

the presence needed to "pull off" improvising scenes as they went along, and the ability to create a believable character. As the day of filming grew near, we discussed which students would be appropriate for different central characters, and we were able to take specific scenes and assign students to their roles. This made it possible for students to become familiar with the type of characters they would portray.

Composition of the Script

Dr. Rowley had specific guidelines that needed to be followed in order for the videotape to fulfill the requirements of the research he and Dr. Hart were conducting. The story presented had to deal with a "problem" student for whom the staff showed genuine concern. During the course of the story a logical series of interventions for this student had to be attempted. The object of the end of each scene would be to inquire of the preservice teachers viewing the videotape what their next logical step might be and to see at what point those preservice teachers would decide enough time had been spent trying to reach this individual. However, within that framework, this writer was given a great deal of leeway. The script itself was not to contain any actual dialogue, because the scenes were to be improvisational in nature. Rather, it was only to be a rough draft, in order to give the actors a sense of the type of characters they were playing. This rough draft is contained in Chapter IV.

We decided that the main characters in the script would be a young African-American male and a Social Studies teacher. Rather than create for this student a blatantly disruptive and hostile personality, we decided it would be more suitable for our purpose to make him an underachiever drifting through the majority of his classes. The teacher is not new to the system or to students like the one described, but is unable to reach this particular one. Gender of the teacher was unimportant, but for

convenience sake it was decided that the part of the teacher would be played by this writer.

Other persons were added to the script in the form of cluster teachers and administration, as these staff members would realistically get involved in the process of trying to motivate this student.

Procurement of Additional Staff

Due to the performance arts-based nature of Stivers Middle School and the relatively large staff, it was not difficult to find willing volunteers to take part in the videotaping. It was also possible to select volunteers in keeping with a realistic ethnic and gender mix. The part of the administrator and the part of the parent were performed by black males, and the roles of the teachers, including this writer, were taken by one white male, one black male, two white females and one black female. Each staff member who was selected expressed a willingness to spend time in preparation and an aptitude for improvisation in everyday situations.

Procuring Time and Space

Another advantage of an arts-based school setting is the flexibility extended to teachers attempting to give performance opportunities to the students. This was shown by the administration and reflected in the rest of the staff. Our administration demonstrated this flexibility by allowing those teachers participating the time to assemble together to plan, brainstorm, and practice before the day of filming, as well as extra time as necessary on the day of filming itself. One staff member not otherwise involved donated the use of her room as the classroom site for the majority of filming,

and another teacher shared his expertise with this writer in the form of lesson plans for the unfamiliar realm of Social Studies.

Orchestration of the Day of Filming

To prepare for the day of filming, it was necessary to develop a timeline pinpointing which scenes would be filmed at what time based on the availability of videographers, participating staff, performing students, and room space.

Videographers were a given at 11:00, and the teacher whose classroom we used graciously offered it for the entire day. Most students were perfectly willing to be taken out of regular class time at any time (and many were taken for the entire day for the purpose of rehearsal), which left the availability of the rest of the staff as the primary driving factor in setting up the shooting schedule.

The assistant principal, who played the part of the administrator, was the most difficult to pin down because of his many duties and the possibility of sudden emergency situations requiring his presence. He had a short time span available between two student lunch periods, so his scene was scheduled first. This also limited the number of times that the cameras had to be repositioned, since the Social Studies classroom would be the setting for all of the other scenes.

For the rest of the staff who participated, it was possible to find a time that was common to all except one as either lunch or planning time. Coverage of classes was arranged in-house for the one teacher whose schedule was different from the others, as well as for any teacher who would not be finished with his part when classes reconvened.

A journal of events which transpired on the actual day of filming is found in Chapter IV.

CHAPTER IV

RESULTS

The final product of this project was a ten scene videotape entitled, "What to do about Ray". A copy of the tape is available from Dr. James Rowley, Department of Teacher Education, University of Dayton, Dayton, Ohio.

What is included in the remainder of this chapter is a collection of artifacts relating to the project, specifically a rough draft of the ten scenes as given to the participants for the purpose of preparation prior to filming, and a journal of events chronicling the day of filming itself.

VIDEO CASE STUDY: ROUGH DRAFT OF IMPROVISATIONAL SCENES

BACKGROUND INFO

Student is a young African American male in the eighth grade. Student is what is known as a passive resister-not a major behavioral problem, but very resistant to schooling. Could go by any name; for the purpose of this draft we will call him Raymond.

Teacher in whose urban school class the majority of the action is set teaches social studies. Teacher has been in the system for several years, and has a fair grasp on discipline and subject matter. He does not feel awkward asking other teachers within his "cluster" or the principle for input into specific student problems, as that is how the middle school concept has worked at this school for quite some time. Race and gender of the teacher are really immaterial.

SCENE I Begins with a shot of Raymond in Social Studies class. His head is down on the desk while the class is going on. As the teacher moves about the room, he rouses Raymond without attracting undue attention to him. Raymond responds marginally. As the class progresses, Raymond continues to slump in his chair and rest on his elbows and does not participate.

SCENE II Teacher stops Ray on his way out of the door after class to ask him if he's getting enough sleep at home. Ray shrugs or mumbles and exits. His buddies waiting for him outside the door razz him about sleeping in class. This gives Ray a chance to respond to how he feels about the class or school in general, which is very negative.

SCENE III At a meeting of cluster teachers, Raymond's name is brought up. During this interaction, we get a quick look at Ray's academic status. There is a pattern of work not turned in, apathy, absence and tardiness. It is established that Raymond barely passed 7th grade the year before. The teacher volunteers to call the parent to set up a conference.

SCENE IV At the parent conference, Raymond's father (mother) seems concerned about Ray's attitude and lack of performance. Although he is a caring, involved parent, he too is frustrated and does not know how to get through to him. Talk could revolve around Ray's choice of friends, his need to improve in order to go to high school, or ways to reward him for improved performance.

SCENE V Classroom event, once again in social studies, this time resulting in detention. Teacher may wearily ask Ray again to get his head off of the desk, wherein Ray gets belligerent and almost hostile. The detention is for the next day after school.

SCENE VI Teacher is in classroom at his desk or chalkboard waiting for Ray. Other students in the room after school inform the teacher that Ray told them he wasn't serving detention and went home on the bus.

SCENE VII Ray in the office for skipping detention. This is not the first time Ray has been in this kind of trouble. The principle explains to Ray that he will have two detentions now instead of one and that if he doesn't serve them he will be suspended from school.

SCENE VIII Interaction between Ray and teacher during the next evening's detention. The teacher tries to find some way to involve Ray in class by finding something that motivates him. With much prodding, Ray mentions that all he likes is cars (or it could be drawing or video games or whatever). They work out a contractual agreement that the teacher will help Ray to use that interest to create a project that will interest him and be related to social studies. Ray is to bring in material about his interest and some reference books to start on the project after school the next day. The teacher mentions that he will be calling Ray's home to inform his father about the agreement. They both sign the agreement.

SCENE IX After school the next day, Ray has done what was asked. Although he does not look thrilled, Ray begins work on the project. The teacher commends him on following through on his part of the bargain so far.

SCENE X (two weeks later) Back in the classroom, as the teacher is calling roll, Ray is not there. The students inform him that Ray was suspended for cutting classes and skipping school.

JOURNAL OF EVENTS ON FRIDAY, MAY 27, 1994.

Participants involved in the filming included students from this writer's 5th period arts survey class and students from the 5th and 6th period theater classes, the core group coming from Cluster A for the purpose of rehearsal. Staff members who played the part of teachers or other adults were selected primarily for their willingness to participate, with an eye toward ethnic and gender diversity to properly represent our school makeup.

I was granted permission by my principal to have a reserve teacher for my classes on the day we were to shoot the video. Cluster A theater students were assigned to me for the entire day. This was the first time we were able to practice in the classroom where filming would take place. The room was actually an English and reading room which the teacher, Mrs. Burns, graciously vacated for the day. The room was ideal because of its spaciousness and its corner location with windows on two sides, providing ample natural lighting for the video. The addition of a pull-down wall map and a portable globe as props were enough to transform the surroundings into a social studies classroom.

TIMELINE

9:00-11:00 a.m. Practice with Cluster A theater students in room 302 where filming would take place. Character development was discussed and

situations were improvised. Specific lines were not assigned in order to keep a spontaneous feel to the scenes.

11:00 a.m. Students were sent to lunch. Film crew, consisting of two professional videographers, arrived with Dr. Rowley.

11:30 a.m. The first scene filmed was Scene VII involving Ray and the staff member playing the part of the school principal. The scene was shot three times from different angles, with slight modifications in the characterization each time. In this scene, as in all the others, specific dialogue was not set in writing, but parameters pertaining to how a character might express himself were given. Other dynamics discussed were character's mood, background (grades, home life, previous conduct), and response to authority.

12:15 p.m. The teachers involved in Scenes III and IV assembled around a table in room 302 to play their parts in a cluster team meeting. Previous brainstorming among participants had produced ideas about how Ray's name would come up naturally in the conversation and the remainder of the filmed discussion in Scene III followed a pattern basic to most discussions concerning students about whom teachers are concerned. This scene concluded with a recommendation for a parent conference at everyone's earliest convenience, thereby setting the stage for scene IV.

The permanent reserve teacher at Stivers portrayed Ray's father in Scene IV as a harried, overworked single parent unable to give the child the support he really needs to succeed. This concept of Ray's father evolved through discussions with his portrayer and the other teachers

beforehand, as well as during breaks in the filming itself. This was a departure from the original concept of the parent as concerned and involved. This change made the situation a bit more bleak and would make it more challenging for pre-service teachers watching the video to suggest what steps to take next.

1:15 p.m. The room was arranged to shoot the classroom scenes involving students. Due to the improvisational nature of these scenes, they had to be filmed several times from different angles in order to record the faces and voices of different students as they responded to class discussion and to Ray's sleeping in class. The beginning of Scene II was timed to coincide with the actual ringing of the bell for 6th period at 1:35 in order to add realism to the situation. This created a problem in that the noise level was too great due to normal class change noise, so the scene was done twice more with the students pantomiming the majority of the noise. More filming was done in the hallway to get several views of Ray's behavior with his friends.

1:50 p.m. While several students were changing clothes for scene V, we filmed scene VI quickly using two students and the teacher. Due to the brevity of the scene and the small number of participants, we were able to practice several times. This resulted in making it the least improvisational of the scenes.

2:00 p.m. Previous rehearsals for Scene V had gone many different directions, with some versions becoming very violent or very humorous, with other students in the classroom besides Ray joining in to various

degrees. These nearly out-of-control versions helped student create characters for themselves to make the scene more realistic to each of them. The final filmed version, then, was more laid back, but the interaction among students flowed more naturally.

2:25 p.m. Scene X was the last scene involving the whole class of students. It once again became more scripted and less improvisational in order to film it from the correct angles to frame those students responding to teacher inquiry.

2:35 p.m. Extra students were excused for their last class of the day while we filmed Scenes VIII and IX, which involved only Ray and the teacher. Since earlier improvisational dialogue in Scene III (with cluster teachers) had highlighted Ray's success with the trumpet, and since the Social Studies lesson that was being taught involved Prohibition, it was decided for Ray to do a report about jazz and its roots. The scenes were shot a number of times to achieve the right balance of cooperation and resignation on Rays part.

3:00 p.m. Shooting of the video concluded on schedule.

CHAPTER V

SUMMARY AND IMPLICATIONS FOR PRACTICE

In Chapter I, the writer described the purpose of the project, offered definitions of related terms, gave an account of limitations, and indicated the significance of the project.

In Chapter II, a review of the literature was conducted on the writings of Dr. Martin Haberman, highlighting the perceived shortcomings of teacher education in preparing graduates for positions in inner city schools. A review of the literature was also done on the use of case studies in teacher education, the use of video in case studies, and research on case methods. Reference was made specifically to research in the use of case methods to enable students to internalize concepts put forth by Haberman for effective urban practice.

Chapter III described the five step methodology involved in completing the videotape protocol.

In Chapter IV, results of the project were stated, which included the finished videotape. The videotape is available from Dr. James Rowley, Department of Teacher Education, University of Dayton, Dayton, Ohio. Artifacts related to the completion of the project were also included in Chapter IV. Specifically, they are: a rough draft of improvisational scenes from which the video was made, and a journal detailing the events of the actual day of filming.

Implications for Practice

The following benefits resulted from the preparation for and the filming of the videotape protocol for this project:

1. It became apparent that teacher education faculty and K-12 practitioners can effectively collaborate in an effort to improve preservice teacher preparation. The blending of the real world locale and its teachers with University personnel was accomplished, in this instance, most effectively.
2. We learned that using students as actors in realistic situations was a viable solution for the problem of the disruptiveness of camera crews trying to catch natural action in a classroom. Students from the theater class had a positive attitude and were cooperative and interested in acting out events that occur in school.
3. Having been involved in urban education for fifteen years, this writer read with great interest the articles of Dr. Haberman concerning the crisis of teacher education in inner city schools. It is the hope of this writer that this project, in some small way, will better prepare preservice teachers for work in an urban setting.

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