Avoiding Practice Shock: Using Teacher Movies to Realign Pre-Service Teachers' Expectations of Teaching

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Abstract: Pre-service teachers often have unrealistic expectations of teaching. They often create an inspiration/content dichotomy in which they expect relational activities to trump content delivery. Unchecked, these misaligned expectations can lead to practice shock, the disorienting and sometimes traumatic identity crisis that often occurs during the first year of teaching. Teacher preparation programs can use course-based reflective activities to provide structure and impetus for reevaluating expectations. This article studies the effects of these activities on two undergraduate pre-service teachers. Popular Hollywood teacher films were used to confront and challenge candidates' expectations of teaching. An analytical framework based on Baudrillard's (1995) simulacra provided an interpretive structure for revising expectations, and structured reflections and course assignments were used to assess candidates' changing beliefs. Results suggest that the combination of teacher movies, an interpretive framework, and structured reflection has the potential to change candidates' expectations of teaching.

Introduction

When undergraduates at my university apply for entrance into our College of Education, we ask them why they want to be teachers, and they tend to respond as follows:

- "I want to make a difference in students' lives."
- "I want these kids to know that someone cares for them."
- "I believe in them, and I want them to believe in themselves."
- "I know I'll have to teach math and stuff, but I really just want to inspire my students."

While emotional and relational connection with students is an important aspect of teaching, the applicants to our program seem to focus on personal inspiration to the exclusion of academic considerations. Many of our applicants have created a world in which changing students' lives exists in opposition to teaching content. Their rhetoric betrays this inspiration/content dichotomy; they can "teach math and stuff" *or* "inspire." They've set up a scenario in which they're forced to choose between academic and relational rigor, in which they can affect either their students' minds or their students' hearts, but not both. They are building their fledgling professional identities on the assumption that their primary role in the classroom will be relational, and content instruction will be a secondary task.

On one hand, they're not completely mistaken. Teaching *is* a relational activity, and the connections they make with students will be of utmost importance. And yet, on the other hand, their foregrounding of relational activities stands in conflict with current realities of the teaching profession. Pre-service teachers who expect to enter a world in which their fitness is determined primarily by their relational and emotional prowess will find themselves confronted with a very different reality. If the disparity between expectation and reality is large enough, they may experience "practice shock," the disorienting, disillusioning, and sometimes traumatic identity crisis that often occurs during the first year of teaching (Meijer, De Graaf, & Meirink, 2011). The research question this study seeks to answer grows out of this concern: how can teacher preparation programs intentionally and programmatically help pre-service teachers resolve the inspiration/content dichotomy and adjust their expectations in such a way that will lessen or limit the negative effects of practice shock?

In order to accomplish this, preparation programs must confront pre-service teachers' misaligned expectations of teaching head on and provide reflective space and structure for them to process their changing expectations of teaching and themselves. This study examines the effects of expectation confrontation and intentional reflection on the teaching expectations of two undergraduate pre-service teachers who participated in a course devoted to the analysis and deconstruction of popular Hollywood teacher movies. The candidates' reflections suggest that deliberate expectation confrontation combined with structured reflection may have the potential to alter pre-service teachers' expectations of teaching.

In regards to terminology, "candidates" will be used to refer to the specific participants of this study. "Students," on the other hand, refers to P-12 students. "Pre-service teachers" refers generally to individuals enrolled in any teacher preparation program.

Background

Expectation and Identity in Pre-Service Teachers

In general, pre-service teachers enter education programs with "fixed conceptions, perceptions, and beliefs about teaching" and about themselves as teachers (Chong & Low, 2009, p. 61). However, their expectations of teaching are often unrealistic (Cole & Knowles, 1993). Indeed, the discrepancies between pre-service teachers' expectations and the realities they will face in the classroom have been well-documented in in a variety of ways, including teachers' personal narratives (e.g. Kohl, 1984; Kottler & Zehm, 2000; Gose, 2007), meta-analysis (e.g. Babad, 1993), quantitative surveys (e.g. Cooper & He, 2012; Sutherland, Howard, & Markauskaite, 2010), case-studies (e.g. Hastings, 2010), and in mixed methodologies (e.g. Gohier, Chevrier, & Anadon, 2007). Unfortunately, consideration of these discrepancies rarely affects either course design or instructional strategies in teacher preparation programs (Sutherland & Markauskaite, 2012), and, as a result, a number of pre-service teachers come are able to reflect on and attempt to resolve the disparities between expectation and reality only *after* they leave their preparation programs (Chong, Low, & Goh, 2011, emphasis mine).

For pre-service teachers, this sudden confrontation with the realities of teaching may precipitate an identity crisis (Chong & Low, 2009). Identity is a construct of the self in relationship to others. It is a function of how I view myself and how I act in relation to the social

and physical institutions and structures that surround me. It is a state of ongoing "interpretation and re-interpretation of experiences" in which the self is constantly "re-position[ed]…in relation to others" (Meijer et al. 2011, p. 116). Erikson (1959) famously highlighted the role of normal developmental stages in identity formation, suggesting that identity is never attained but is always in the process of being negotiated.

In contrast to day-to-day identity negotiation, an identity crisis is a state of active identity re-negotiation that is usually brought about by changing circumstances. In Erikson's (1959) model, these changing circumstances correspond to major and normal developmental milestones: e.g. adolescence, leaving home, marriage, career establishment, growing old and retiring, and facing death. However, an identity crisis may also be precipitated by a confrontation with the unexpected, such as a move to a new state or the sudden loss of a job. Realizing that one's idealistic expectations of teaching are misaligned with reality may also bring about an identity crisis. Mismatched expectations necessitate identity revisions, and separate personal and professional identities sometimes emerge, a process that is "conflict-laden" (Bullough, Knowles, & Crow, 1992, p. 6). Maintaining separate personalities "can lead to friction in teachers' professional identity in cases in which the 'personal' and the 'professional' are too far removed from each other" (Beijaard, Meijer, & Verloop, 2004, p. 109). Ultimately, the identity upheaval caused by misaligned expectations can result in "disappointment, frustration, anger, guilt, and hurt" (Hastings, 2010, p. 211).

Helping pre-service teachers develop healthy and realistic expectations of the profession is critical to their personal and professional well-being. For example, teachers' professional identities and expectations play an important role in their long-term career development (Cooper & He, 2012; Kirbulut, Boz, & Kutucu, 2012; Sexton, 2008), and changes in their identities over the course of their careers can be linked to professional and personal stresses (Day & Kington, 2008). In the end, those teachers with mismatched expectations and rigid identities are more likely to leave the profession early (Chong, et al, 2011). In contrast, pre-service teachers "who entered field experiences with images of teaching and teachers more congruent with the realities of the classrooms were able to adjust to and learn from the problems they encountered" (Cole & Knowles, 1993, p. 460).

The Role of Teacher Preparation Programs

Though painful for those undergoing them, identity crises are fertile ground for transformative learning (Meijer, et al, 2011). Transformative learning is "the process by which we transform problematic frames of reference - sets of assumption and expectation – to make them more inclusive, discriminating, open, reflective, and emotionally able to change" (Mezirow, 2009, p. 92). Two crucial ingredients in this process are "reflecting critically on the source, nature, and consequence of relevant assumptions" and "participating freely and fully in an informed continuing discourse" (p. 94). The imperative for teacher preparation programs, then, is to put into place those structures that will promote this kind of reflection and participation. Unfortunately, pre-service teachers' pre-existing ideas about teaching are rarely considered by preparation programs (Mertz & McNeely, 1991). More recently, Sutherland & Markauskaite (2012) confirmed that the structures of teacher preparation programs are often ill-equipped to proactively and systematically support their pre-service teachers through the processes of examining and revising expectations and professional identity.

Although pre-service teachers' reflective practices have been well-researched, research linking reflective activities, the structures of preparation programs, and pre-service teachers' expectations is scant. Most contemporary research on pre-service teachers' reflective practices focuses on diversity (e.g. Burbank, Bates, & Ramierez, 2012), improving teaching practice (e.g. Amobi & Irwin, 2009; Cohen-Sayag & Fischl, 2012; Liakopoulou, 2012), or the impact of technology on reflection (e.g. Harland & Wondra, 2011; Shoffner, 2009). In one of the few studies to examine the link between preparation program-based reflective activities and pre-service teachers' expectations, Sutherland & Markauskaite (2012) found that course-based reflective activities that take place early in a teacher preparation program might have a positive impact on pre-service teachers' expectations and identities, perhaps by creating the kinds of cognitive dissonance necessary to challenge rigid beliefs and expectations (Alsup, 2006). Reflective activities that are an integral and official part of program course work and that happen early in the sequence of program courses give pre-service teachers the ability to examine and confront their misaligned expectations before being thrust into the pressure cooker of student teaching.

Teacher Movies and Pre-Service Teacher's Expectations

Pre-service teachers' false expectations have been shaped, in part, by the images and representations of teachers found in children's literature, toys, TV shows, and, of most pertinence to this study, movies (Weber & Mitchell, 1995; Britzman, 2003). On one hand, these movies give us give us a glimpse of our cultural understanding of teachers, of the roles and expectations we have of them, and of the "contradictions and frustrations" we feel towards them (Rhem, 2015, p. 10). Unfortunately, though the representations of teaching found in these films may both express and reinforce our expectations, they are often at odds with the actual practice of teaching. As Barlowe & Cook (2015) noted, "the classroom heroes featured in these films would probably fare poorly in the current public school environment…[because] the political culture apparently has little tolerance for the kind of teacher the popular culture venerates" (p. 26).

This disparity between teacher movies and teaching practice is partly due to the fact that, in general, teacher movies maintain the inspiration/content dichotomy and promote a one-dimensional and emotional/aesthetic-centric view of "good" teaching (Dalton, 1995). By and large, teachers share common character traits such as antipathy towards official or sanctioned curriculum (e.g. *School of Rock*), antagonistic relationships with administrators (e.g. *Freedom Writers*), and disdain for academic knowledge (e.g. *Dead Poets Society*). Their classrooms are places of emotional and personal empowerment, and the lessons that receive screen time are primarily those involving racial and/or emotional catharsis (Dalton, 2010). A "good" teacher sacrifices her marriage or her health for the sake of her students (e.g. *The Ron Clark Story*), and she often operates outside the law in order to meet her students' needs (e.g. *Dangerous Minds*). She is more concerned with how they feel than with what they know or what they can do, and evidence of her effectiveness is not to be found by measuring her students' academic aptitudes but rather by assessing their belief in themselves. Her job is to facilitate emotional growth, not to teach content. The term "good" can be used to refer to moral, aesthetic, or utilitarian outcomes (Ribera, 2013), and the emphasis placed on emotional (that is, moral and aesthetic) outcomes in these films eclipses utilitarian, or content-based, outcomes. Two brief examples will bring this

point to life.

In *Dead Poets Society* (Haft, Henderson, Witt, Thomas, & Weir, 1989)*,* Mr. Keating, English teacher at the elite Welton Academy, uses violent war rhetoric to describe his relationship with the detailed analysis of poetry that is prescribed by his students' textbook: "This is a war…against armies of academics…[it is] a battle for your hearts and souls." Though the official curriculum teaches literary criticism, he chooses instead to teach his students to "savor words and language." He demands that his students rip the offending pages out of their poetry textbook, and they gladly comply.

This relatively well-known scene clearly demonstrates the deep rootedness of inspiration/content dichotomy. Mr. Keating frames education as a battle between the heart and the mind, between enjoying poetry and analyzing it. Consequently, he's at war with "armies of academics," and he refuses to submit to the tyranny of expert opinion, as evidenced by his easy dismissal of established literary criticism as "excrement." Academic knowledge is sterile, dull and, most importantly, dangerous; if they lose this war, the casualties will be the students' "hearts and souls."

In the film, students' affective response to poetry is more important than their intellectual response, and Keating's instruction focuses less on learning outcomes and more on emotional outcomes. For example, he wants students to "to take lingering pleasure or delight in" poetry (Savor, v5c, 2012), but nowhere in the film does he outline an equivalent set of measurable learning targets. A good teacher helps students *feel* the right way about content, and academic goals are secondary at best. At worst, they are destructive.

The inspiration/content dichotomy can be found in other films, as well. In *Mr. Holland's Opus* (Cort, Duncan, Field, James, Kroopf, Nolin, Teitler, & Herek, 1995), Mr. Holland, a composer-turned-band-teacher, is dissatisfied with one of his students. "I can give you all the names and dates you want," the student responds to Mr. Holland's confrontation. "I know all the scales, the modes, counterpoint…"

"So what?" interrupts Mr. Holland. "The name of this class is Music Appreciation. I don't see you appreciating anything."

In this film, the student's mastery of the content knowledge is irrelevant. Success is determined by emotional outcomes, not academic outcomes, and to make this point clear, Mr. Holland gives the student an extra assignment. He is to write a paper entitled "Music: the Language of Emotion," presumably to re-orient him to the true objectives of the course: learning to feel the right way about music.

These two brief examples illustrate the larger point that content-based learning outcomes are rarely present in teacher movies. Though many of these films end with students passing a high stakes standardized test at the end of the school year, very little screen time is devoted to the content-specific instruction that led to these passing scores. Though scenes of students studying late into the night are common, scenes of teachers teaching content are not. In fact, when students pass the standardized tests, this is generally portrayed as a result of the teacher's belief in them and their newfound belief in themselves. The connection between their academic success and the teacher's aesthetic and moral goodness is clear; the connection between their academic success and the teacher's content-based instruction is less so. While the day-to-day teaching of academic skills and knowledge is generally reduced to a 30 second montage, critical episodes of emotional breakthrough and racial/interpersonal catharsis get center stage. The inspiration/content dichotomy is clear: the point of teaching isn't to help students learn content; it's to help them feel the right way.

The effect these affective portrayals on pre-service teachers expectations of "good" teaching can best be understood using Baudrillard's (1995) theory of simulacra, which highlights the differences between images of teaching and the realities they allegedly represent. In brief, a simulacrum is a self-referential representation. The image has become so distorted that it no longer refers back to the underlying reality that it once represented. The danger of simulacra is that the no-longer-representative image can be misinterpreted. If it is not properly recognized as simulacra, it can be mistaken for a representation of a possible and achievable reality. When lived experience does not and cannot conform to the "reality" promised by simulacra, disorientation ensues. In this regard, teacher movies are simulacra: their representations of "good" teaching bear little resemblance to "good" teaching in actual classrooms. If unchecked, these images have the power to profoundly affect and distort pre-service teachers' expectations (Weber & Mitchell, 1995; Britzman, 2003).

Methodology

The participants in this study attend a small, private liberal arts university located in the Pacific Northwest of the United States. The university enrolls approximately 1000 traditional undergraduates, and the College of Education has roughly 100 undergraduates admitted at various stages of the program at any given time.

Participants

When this case study was conducted, both participants had been admitted to the College of Education (SOE) and were in the first semester of the four-semester sequence. Neither had yet begun official SOE field experiences. "Brett" was a junior double majoring in math and secondary education. He had attended a large, suburban high school, and he self-identified as "White." "Laura," a junior elementary education major, also identified as "White," although she had been raised in Africa. She did not identify as American, despite having been born in the United States. She had attended a combination of English-speaking private schools and public schools on the African continent.

Film Selection

Film selection was limited to those films that had been produced after 1985 and that featured teachers' classroom activities as the central focus of the narrative. These films included *Dead Poets Society* (Haft, et al, 1989)*, Kindergarten Cop* (Grazer, Gross, Kahn, Medjuck, Reitman, Webb, & Reitman, 1990)*, Freedom Writers* (Devito, Durning, Glick-Franzheim, Levine, Morales, Shamberg, Sher, Swank, & LaGravenese, 2007)*, Mona Lisa Smile* (Goldsmith-Thomas, E., Schindler, D., Schiff, P., Konner, L., Rosenthal, M. D. & Newell, M., 2004)*, Mr. Holland's Opus* (Cort, et al, 1995), *The Ron Clark Story* (Brockway, Burkons, Cox, Friend, Gilad, Izzicupo, Jackson, McNeil, Ord, Page, Randall, & Haines, 2006)*, School of Rock* (Aversano, Nicolaides, Rudin, & Linklater, 2003)*, Dangerous Minds* (Bruckheimer, Foster, Guinzburg, Rabins, Simpson, & Smith, 1995)*, and Stand and Deliver* (Labunka, Law, Musca, & Menéndez, 1988). With the exception of *The Ron Clark Story,* which was a made-for-TV movie

that aired originally on basic cable, these films were all produced by major Hollywood studios and received widespread distribution in mainstream American movie theaters.

Data Collection

Candidates watched one film per week. Films were discussed in class with the other students in the course and with the professor. As films were discussed, candidates used an analytical matrix to interpret the films. The matrix required candidates to identify the type(s) of good promoted by the film and to provide evidence to describe the teacher's relationship with students, official knowledge, administrators, parents, and professional expectations. Candidates cited direct evidence from the films while completing the matrices, and, after each film, their findings were discussed and compiled into a master matrix. Over a few weeks, patterns began to emerge, and the master matrix provided a graphic representation that these films have foreground aesthetics and moral instruction and placed them at the heart of "good" teaching.

Additionally, students read weekly articles intended to resist the films' portrayals of "good" teaching. For example, in response to *Kindergarten Cop's* (Grazer, et al, 1990) portrayal of an undercover detective who, with no training and in three days, becomes an effective kindergarten teacher, students read an article highlighting the fallacy of the "teacher as natural" myth and emphasizing that effective teacher behaviors and dispositions are the result of training and practice. Each student, including the participants, wrote weekly reflections in which they analyzed both the film's portrayals of teaching and their responses to them.

In order to assess to what extent these activities affected candidates' expectations of teaching, data from three qualitative sources were gathered and analyzed: 1) Weekly reflections that were collected via Discovery, a Moodle-based online platform; 2) A final meta-reflection in which students reflected on their reflections from earlier in the course; 3) Other written work, such as a summative research paper, in-class assignments, etc. Because the nature of candidates' other written work closely resembled that of their official weekly reflections, the data from all sources has been compiled and is reported under the general title "reflections."

Results and Discussion

The purpose of these activities was to highlight candidates' mismatched expectations, to help them distinguish between their imaginary ideals and the realities of teaching, and to help breakdown the inspiration/content dichotomy that they had constructed. These activities were intended to be a catalyst for identity development, beginning candidates' process of moving away from rigidity towards resiliency, and eventually lessening the effects of practice shock. Early in the course, candidates' weekly reflections focused primarily on the aesthetic and moral aspects of "good" teaching (Tab.1).

Student	Response
Brett	"A teacher who is doing a "good" job would be one who properly cultivates each student and instill within those students a sense of purpose and understanding within themselves." "The more we learn about the world around us, not only a moral sense but also in an academic sense, the better we can understand ourselves and truly answer the question, "Who am I?" with confidence."
Laura	"Morality is definitely a topic that is crucial to discuss. I think that to worry only about the academics you don't fully develop and prepare the students for the 'real world.'" "Teachers aren't just producing people who can recite the "Gettysburg Address" or spurt off the 12 times table, but they are shaping individuals who will impact society, for the good or the bad." "I love how he [Mr. Keating from *Dead Poets* Society] is pushing the boys to go against the flow and against the four pillars they talk about throughout the movie, such as tradition and excellence."

Table 1: Sample Reflections – Weeks 1-4

It is worth noting that candidates' early reflections divided teaching activities into easy categories. The first is moral teaching, which "cultivates" a "sense of purpose and understanding." It allows students to "understand" themselves. It will "fully develop and prepare students." As a result of this moral teaching, students will be able to "impact society." They will be able to stand firm against "tradition," which, in this context, represents stale and passionless learning. Likewise, they will be able to go against "excellence," which in the context of the film represents oppressive and entrenched academic knowledge.

Candidates did refer to academic teaching as part of "good" teaching, though it occupied an inferior position to the moral. An academically focused teacher "just [as in *merely*] produces people who can recite the Gettysburg Address." Her students will "spurt" the times tables. These are telling descriptions, firstly because they position academic knowledge as subordinate, but secondly, and perhaps more importantly, because they reflect the very existence of discrete categories. Students can learn the times tables by heart, or they can "impact society." The possibility that mastery of basic math facts might be the means by which society is impacted is not allowed in this rhetoric. Academic teaching and aesthetic/moral teaching are separate and discrete. One is to be tolerated, and the other is to be celebrated. In this way, these two candidates' early reflections very much indicated a preference for the aesthetic/moral dimension of teaching, even to the point of downgrading the utilitarian or academic.

Over time, however, candidates' reflections and other written work indicated a shift in thinking. Although their early reflections foregrounded the moral/aesthetic dimensions of teaching, later reflections placed greater emphasis on the academic. Though appreciation for the moral/aesthetic never disappeared, the academic was no longer subordinated (Tab. 2). Furthermore, candidates began to recognize the mis-representation of teaching found in Hollywood films. And, overall, their reflections were longer and more in-depth, indicating perhaps a greater degree of introspection than they had previously achieved.

Student	Response
Brett	"Our job as teachers is to transfer academic knowledge from our minds and instill it into our students…I didn't realize until we were going through the course that my own understanding is somewhat based on Hollywood's idea of good teaching. I was focused on the moral side of teaching even though I'm going to be teaching math…If I want to keep my job as a teacher, I'll have to focus on growing my students academically first and then morally second."
Laura	"By the time we finish our education we should have the ability to think for ourselves, and to be able to determine our steps in the future…Teachers are to help students be well rounded individuals, not only in character or morals, but in content as well. There needs to be balance…A teacher needs to guide students to being better and more knowledgeable human beings."
	"The movie teachers tend to go against the norm and the flow. That's what makes them good. They aren't afraid of breaking the rules in order to better students and make they're lives better…I never had a teacher like that. They never broke the rules. My teachers were great teachers, without having to break the norms. They were innovative and creative in the way the presented the information, but they were following the rules while they did it."

Table 2: Sample Reflections – Weeks 8-12

These later reflections indicated a changing understanding of teaching. Brett began to recognize that his expectations had been "focused on the moral side of teaching," despite the fact that his time will be spent primarily delivering math-related content. He reprioritized his teaching activities, placing academics over the moral. Likewise, Laura started to rethink her expectations of teaching. Unlike Brett, however, her reconceptualization does not mean foregrounding academics. On the contrary, she tried to establish a balance between the moral, the aesthetic, and the utilitarian. A teacher's job is to help students be "well-rounded, not only in character or morals, but in content as well."

By the mid-point of the course, both Laura and Brett began to reject the dichotomy that they once held. Good teaching is no longer a choice between content and inspiration. Instead, it's a synthesis of the two. Laura's final reflection, collected on the last day of the course, exemplifies this shift in her thinking (Tab. 3).

Response
"This class has definitely opened my eyes to what makes a good teacher. I want to be a teacher that cares, that has passion for my subject and can teach the class in a way that they will remember the content, but enjoy the process as well. I have more of an open mind to new ideas about how to be a good teacher."
"I need to make sure what reality I believe in; making sure it is in fact reality and not just a representation of a representation or of itself. I really appreciated how we took this lesson of simulacra and put it into practice by looking at how teachers are viewed. It's important for me not to base my ability as a teacher from what I see in movies, but from what reality truly is. It would be better for me to be a representation of a real teacher than a representation of a representation from a movie. I would rather be real than fake."

Table 3: Laura's Final Reflection – Excerpts

Laura's final reflection is noteworthy for two reasons: 1) She acknowledged the limited and limiting nature of her former expectations. She had "more of an open mind to new ideas about how to be a good teacher," suggesting that she moved away from a rigid, foreclosed identity state into something more pliable and resilient. She was willing to listen to alternatives, and her new vision sought a balance of "remember[ing] the content" while simultaneously "enjoy[ing] the process." The onetime binary content-or-inspiration has been replaced with a holistic model that allows for the utilitarian and aesthetic modes to coexist. 2) She explicitly linked her newfound expectations of teaching to the course activities, citing the simulacra framework as particularly effective in helping her move past representation to reality, and she eventually concluded that she would "rather be real than fake." Her words reflect a change of perspective more than they reflect a change of heart. For while Laura has most likely always been sincere in her desire to be a good teacher, her perspective on what exactly constitutes good teaching is changed. What seemed real before she now recognizes as "fake," and she is revising her expectations of teaching accordingly.

Brett's final reflection is in many ways similar to Laura's (Tab. 4). Both make explicit links between course-based reflective activities and changing expectations, for example.

Response
"The best part about that film class is that it gave each of us an opportunity to not only reflect on how Hollywood views education but how we view education. And, I'd never really taken a chance to reflect on how I understand education and why I want to be in it. And so, I think it more gave me structure. Prior to that, I just wanted to be a teacher. I knew that I loved working with kids and seeing students grow. But through discussing some of the films, I learned what a good teacher really is…I don't know. It just kind of made me rethink, and it gave purpose to my own understanding of why I wanted to be in education."
"Good teachers *are* passionate, and they do care about their students. But they show this care by making sure that their students learn the content. Good teaching involves both."

Table 4: Brett's Final Reflection - Excerpts

According to Brett, the opportunities for reflection and discussion that the course provided gave him the space to "rethink" his views. Furthermore, "discussing some of the films" helped him draw conclusions about "what a good teacher really is." However, the differences between their final reflections give insight into what are possibly two different modes of expectation shifting.

Laura's expectations shifted from one perspective on good teaching to another. While she initially focused on the aesthetic and moral modes of teaching, she eventually considered utility an aspect of good teaching, as well. In her own words, students will "enjoy the process," but they will also "remember the content." She resolved her inspiration/content dichotomy, and both the aesthetic/moral and utilitarian modes can now operate simultaneously.

Brett, on the other hand, did not display as clear a shift in perspective. Although he did eventually "rethink" his views, his initial positions were not as clearly articulated as Laura's. His descriptions of moral teaching, such as "cultivat[ing] each student" (Table 1) tended to be vague, as if he didn't quite have a clear conception of what teaching would entail. His final reflection confirms this; rather than effecting a large-scale change in expectations, the reflective activities of the course gave him the structure to process his own expectations. Prior to this course, all he knew is that he "loved working with kids" and that he "just wanted to be a teacher." And

although his reflections indicate that he did adjust and reconsider his expectations of good teaching over the course of the semester, it is possible that these changes are less indicative of a perspectival shift and more indicative of a newly-structured organization of what he already thought. That is, his expectations may not have changed, but they may have become better organized, and, therefore, more easily articulated. Whereas Laura's fixed teacher identity clearly opened itself to ongoing modification, it is difficult to see a corresponding change in Brett's identity. Laura actively began the process of renegotiating her sense of self and way of being as a teacher; Brett, on the other hand, came to recognize an analytical structure that would allow him to renegotiate identity at some point in the future.

Conclusion and Recommendations

The results of this course are encouraging, although they are far from unambiguous. When combined with a structured interpretive framework, popular Hollywood representations of teachers may serve as a catalyst to help candidates revise and realign their expectations of teaching. Additionally, when confronted with stark depictions of the inspiration/content dichotomy, and when provided with the analytical tools and language to structure a response, candidates may begin to reflect on their own constructed binaries in new ways. The exact manner in which the inspiration/content dichotomy may be resolved is unclear, however. Furthermore, it remains unclear whether these reflective activities help students construct new expectations or make better sense of the expectations they already have. Finally, and perhaps most importantly, this study does not address whether these reflective activities will have any impact on candidates' identity development as teachers. This is due quite simply to the fact that these particular candidates have not yet begun their full-time student teaching field experiences, and the extent to which this course may lessen their practice shock is unknown. Though this data will be gathered in the future, at this point any sort of link between their revised expectations and their experiences as new teachers has not been established.

Nevertheless, the data clearly indicate that the combination of teacher movies, an interpretive framework, and structured reflection has the potential to change candidates' expectations of teaching. In particular, this combination effectively confronts and challenges the inspiration/content dichotomy and provides candidates with the tools to rethink and revise their understandings of "good" teaching. Though its long-term effects remain unknown, this course, or one like it, can confidently be recommend it as a tool for beginning this important conversation. It is imperative that teacher preparation programs create intentional, programmed space for this kind of reflection. However, course-based reflective activities that compel pre-service teachers to question their expectations of teaching must be accompanied by structures to help them construct something new. It is not enough to deconstruct; preparation programs must actively aid in the rebuilding process. Courses and activities such as this should be generative, not destructive, and programs that focus on the latter without considering the former are in danger of inducing the very practice shock that these activities are designed to prevent. It is this author's hope that future research will help identify not only those reflective activities that cause students to reevaluate their beliefs but also those that help them create new ones.

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