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THE SCHOOL ADMINISTRATOR IN POPULAR FILM

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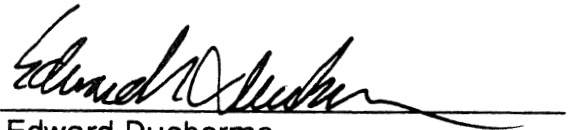
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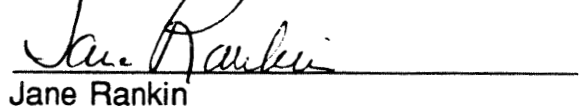
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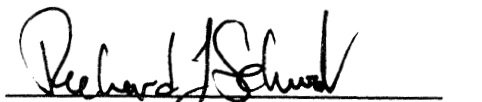
March 1994

Approved by Committee:

  
Edward Ducharme

  
Mary Ducharme

  
Jane Rankin

  
Richard Schwab  
Dean of the School of Education

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## THE SCHOOL ADMINISTRATOR IN POPULAR FILM

An abstract of a Dissertation by  
Michael A. Novello  
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Drake University  
Advisor: Edward Ducharme

This qualitative study is an examination of a body of films portraying school administrators (principals, heads of school, deans, superintendents, assistant principals or assistant superintendents) to ascertain: (1) the dominant images, (2) if the portrayals present favorable (positive or neutral) or unfavorable (negative) images of school administrators, (3) if the images change over time, and (4) if the administrators exhibit the competencies recommended by a professional organization of school administrators, the National Association of Secondary School Principals (NASSP). The researcher also explains how he selected the films used in this study. He argues that film is an art form and that school administrators in film have not previously been studied as a distinct group. Using the techniques of qualitative analysis, including constant comparison, observational analysis, and interpretive commentary, the researcher records the depictions in each film and charts the presence or absence of the twelve NASSP competencies in each school administrator character. The researcher assembles an expert panel to view and rate characters in representative films using the NASSP competencies list.

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## CHAPTER 1

### INTRODUCTION

Interest in and the study of educators in popular film dates back to the 1940's (Lafferty, 1941, 1945) and continues even today (Bruner, 1991). In this fifty-plus year period, researchers explored the depictions of schools, students, and teachers in films and produced a potpourri of images. Early studies often presented confused images since the authors clearly established neither the level of educational institution nor the specific job of the educator. While research about the depiction of educators in popular film has continually improved, especially in the last 25 years, the literature records nothing specific about the portrayal of K-12 school administrators (principals, heads of school, deans, superintendents, assistant principals or assistant superintendents).

#### Background

#### Education and Popular Film

Plots centering on the schoolhouse are among the favorite themes of film



producers because "being a student is as universal as falling in love" ( Elliot, 1993, p. 32 ). Foff (1958), Lafferty (1941, 1945) and other researchers contend that the images of teachers and schools in films are distortions; but they neither list the films they studied nor explain how they knew that the fictional portrayals were incorrect or inaccurate. Gerbner (1964) and Locke (1979), who also studied teachers in film, fail to limit the definition of teacher. Thus they include librarians, counselors, administrators (elementary, secondary, and university), coaches, and professors under the rubric of teacher. These early studies make it difficult to draw any valid conclusions about any particular group of school personnel under scrutiny.

In an exhaustive study Crume (1989) concentrates on the depiction of the high school teacher in film and novels. She concludes that "high school teachers were depicted as playing a significant role in the lives of students" in both novels and popular films (p. xi) and that the filmmakers' depictions of teachers are more likely to be negative and/or stereotypical (such as teacher as adversary, villain, or buffoon) than the novelists' portrayals of the teachers. However, when comparisons with teacher depictions in novels are ignored and the investigation concerns itself exclusively with teacher portrayals in film, Crume(1989) indicates that filmmakers more often present positive teacher images than negative.

Early research and writing about popular film and education deal generally with educators, most often teachers. Researchers had little to write about administrators, especially principals or superintendents because in the early

films, they had minor roles with few lines of dialogue. For example, in Andy Hardy Gets Spring Fever, the principal simply welcomes a substitute teacher to the drama class; the teacher goes on to become a protagonist in the film; the principal is never seen again.

The school administrator receives only tangential treatment in the studies dealing with educators in popular film. Even as one approaches contemporary times, as the Crume (1989) and Bruner (1991) studies demonstrate, the focus of the research on films and education moves away from educators in general and zeroes in on the teacher. Given the attention in recent professional literature of the importance of effective administrators, I hoped the school administrator would have a more prominent position in popular film especially given the volume of research which points to the value of effective administrative leadership, especially in successful schools (Barnett & Long, 1986; Bossert, Dwyer, Rowan, & Lee, 1982; Cawelti, 1987; Sergiovanni, 1984; Sizer, 1985). However, movie makers devote more attention to teachers and students than to school administrators.

Beyond the lack of specific research on the school administrator in film, authors of studies that deal with educators in general or teachers in particular do not apply the competencies recommended by any professional organization in their studies of the portrayals of educators. A set of competencies offers guidance as to what skills a typical, real-life professional might demonstrate on the job. The National Association of Secondary School Principals (NASSP), the standard bearer for principals (school heads) posits a set of competencies

needed by school principals. The NASSP skills list (see Appendix C) is representative of the competencies which competent principals exhibit. As a part of this study, I attempt therefore to discover if school administrators in popular film exhibit the NASSP recommended competencies for principals in their film role.

### Film as Conveyer of Images and Values

The motion picture is a popular medium for the portrayal and transmission of culture (Klein, 1991). Films are not just a reflection of our present and past but "they can also be seen as a reflection of the human condition through time" (Marsden, Nachbar, & Grogg, 1982, p. 207).

Societies tell stories about themselves to understand themselves. These stories attract the attention and interest of people so they too can understand their relation to the world (Combs, 1984). Film, once looked at solely as entertainment, now has respect as a "medium of great power and complexity" (Eco, 1976, p. 3). Aycock (1986) observes that the scene presented by the camera has a greater effect than the scene one visualizes for oneself. American values are imbedded in popular entertainment products (Wattenberg, 1991). The importance of film extends past the realm of entertainment; "motion pictures have an effect upon the values and morals of mankind" (Manchel, 1973, p. 29).

Film is a "medium of images" (Seeger, 1992, p. 39) and video allows

viewers to critique movies made years ago as "visual medium" enabling them to "read images as we watch" (Gabler, 1990, p. 21).

### Problem Statement

Film uniquely records and reveals reality (Marsden, Nachbar, & Grogg, 1982). What a motion picture reveals is often a matter of personal perception and judgment. By definition, perception means to take in and interpret. In democratic societies there exists the principle that: "it is good and right to judge everything for oneself" (Boulton, 1992, p. 26). Because Americans live in a democracy, they judge things for themselves and because the perceptions the general public form result, in part, from the reality that motion pictures depict, film influences public attitudes and opinions. "Because of their tremendous audience, feature films possess an enormous ability to mold, shape and direct popular beliefs and attitudes" (Hinton, 1991, p. 2).

In this study I investigate the depictions of school administrators in popular film to determine the dominant images. I determine if those images are favorable or unfavorable towards school administrators, and explore whether or not the dominant images of the school administrator in film change over time. Finally, I examine the film characters to see if they exhibit recommended NASSP competencies.

### Purpose/Importance of the Study

Since the early days of film making, the importance of film as art, film study as a legitimate discipline, and film analysis as an intellectual pursuit has continually gained acceptance. During the same time, the attention professional educational organizations like NASSP or National Association of School Boards (NASB), educational theorists, and educational practitioners have devoted to professional educator competencies (skills) has expanded. The professional research literature over the last several years documenting the importance of school administrator leadership in school transformation has grown deep. The availability of videos portraying schools and school personnel abounds. As the number of films featuring educators in key roles increases, occasion for filmmakers to mirror or distort reality escalates (Albrecht, 1954).

The degree to which film portrays the real life competencies of school administrators should interest both educators and the general public. Administrators need to know how the public sees them in popular culture. The public needs to know if the film accurately gives a comprehensive picture of the school administrators' job.

Why is this an important study to undertake? First, whatever we come to know, we come to know via our senses such as sight. The images that we form as a result of reading a book, watching a television show, or seeing a motion picture help shape our impression of particular occupations (Gallup, 1985).

Movies are also very successful at didacticism or propaganda (Schickel, 1964). Hence, how school administrators appear in films will influence how some people think about and/or look at and/or form impressions of school administrators.

Second, if principals are constantly depicted as inept or if schools are portrayed as failing, audiences may conclude that school itself is ineffectual or unimportant (Cohen, 1984). Since public schools rely for support on public appropriations, negative images of administrators might lead to financial pressures in terms of bond referendums and taxing legislation (Hinton, 1991). Private school administrators look to donors for an important part of the annual operational revenue as well as for endowment and capital fund raising campaigns. Negative images of private school administrators can affect potential donors' willingness to support the schools.

Third, depictions of schools in the popular arts (including film) are important because it is through the popular arts that most people see schools at work most frequently (Crume, 1989). This is especially true for adults who neither have children in school nor have any other connection to schools today but are eligible to vote in all elections including those involving public school funding.

Fourth, knowing how filmmakers depict school administrators could enable the professional groups which represent school administrators to either confirm their portrayals in films or, if necessary, attempt to dispel untrue or inaccurate images.

Fifth, viewing films about administrators allows the practicing professional,

the newcomer to educational administration, and the student of educational administration to explore issues of leadership, supervision, conflict, and professional growth vicariously through the characters and situations of the films.

Last, while professional organizations and/or appointed commissions sometimes offer ethical codes, skills, professional standards, or competencies lists, the public is more likely to see a motion picture than to pore over some document (Bass, 1970; Enger, 1974).

The void of research on administrators in film begs for attention. Hence, my purposes in this study are to discover the dominant portrayals of school administrators in film, whether those portrayals are favorable or unfavorable, if the images change over time, and how the competencies exhibited in the films coincide with the NASSP's competencies recommended for principals.

### Research Questions

Borg and Gall (1989) point out that choosing questions similar to those used in previous studies increases the validity of a subsequent study. I thus base my first research question on a question Crume (1989) examined in her study of teacher images in films and novels for adolescents.

Crume (1989) used fourteen classifications for dominant images of the teacher in film: positive (professional, idealist, friend/counselor, every man); neutral (coach, love object); negative (adversary, odd duck/buffoon, sex-crazed,

victim, vigilante, immoral, ineffective, mad scientist). In this study, I modified her characterizations and used the thirteen classifications which follow. Positive administrator portrayals include administrator as scholar, friend/counselor, idealist, love object, mentor, leader; neutral administrator images include administrator as "everyman," amoralist, mediator, manager; negative images are those depictions of the administrator as victim, adversary/villain, buffoon. Thus, I modified Crume's characterizations by using: (1) the term school administrator instead of teacher and (2) thirteen instead of fourteen categories.

Crume (1989) also asks in her study of teachers: "Are teachers treated favorably or unfavorably in films and novels for the adolescent?" (Crume, 1989). I ask as my second question: "Are school administrators treated favorably or unfavorably in popular film?"

My third and fourth questions extend the knowledge base that exists about K-12 school administrators portrayed in popular film.

### The Questions

1. What are the dominant images of school administrators in popular films available to the general public through video?
  - 1a. Are fictional school administrators satisfied or dissatisfied with their jobs?
  - 1b. How does the school setting affect the portrayal of the administrator?
  - 1c. What are the fictional school administrators' attitudes toward the



administration, toward teachers, students, school, and education in general?

- 1d. Are the school administrators in popular films portrayed as having a life outside of school?
- 1e. What are the demographic and physical characteristics of the school administrators in film?
- 1f. Do the school administrators in film play a minor, supporting, or major role in the film?
2. Are the school administrators in popular films portrayed favorably (positive or neutral dominant image) or unfavorably (negative dominant image)?
3. Over time do the portrayals of school administrators in films change? For example, will the administrator in a film produced in the 1980s or 1990s be portrayed differently from a character appearing in a film produced in the '30s or '40s?
4. How do the competencies of school administrators depicted in popular film compare with the recommended competencies of the NASSP?

### Assumptions

In this study I assume the following:

1. Film influences audiences.
2. What one sees relates to what one knows.

3. Impressions formed on the basis of viewing a film influence one's perceptions.
4. Film reflects the attitudes, values and underlying assumptions of society to varying degrees.
5. The filmmaker and professional organization offer insights into the images of school administrators.
6. What filmmakers omit, exaggerate, or minimize reveals society's attitude toward the profession of teaching in general, and by extension, to school administrators in particular.
7. The NASSP competencies necessary for principals are applicable, by extension, to all school administrators and will be discernible in films dealing with school administrators.

### Delimitation

The delimitations of this study are:

1. Some films may have inadvertently been excluded, because there is not a definitive source for all films about school administrators.
2. Only relevant films available on videotape will be part of this study.
3. The study includes films with school administrators (principals, heads of school, deans, superintendents, assistant principals or assistant superintendents), researched in Hallwell's Filmgoers Companion (1985), Armstrongs' The Movie List Book (1990), Manchel's (1973) Film

Study: A Resource Guide, and Martin's and Porter's Video Guidebook 1992.

4. I limited my viewing and coding to those movies that Martin and Porter rate as 3 or better (on a scale of 0-5, with 0 being low) in their book Video Movie Guide 1992 or that I found while searching the aisles of major video rentals such as Blockbuster Video, Inc.
5. I viewed available popular films portraying school administrators between August, 1992 and October, 1993.

### Trustworthiness

My personal commitment to objectivity, the extended time I spent examining and reviewing films, and the notes I took while viewing the films, coupled with constant comparisons and continuous hypothesis testing lend strong credence to the trustworthiness of the results. As a naturalistic inquirer I adopted the posture of not knowing what was not known opposed to the conventional researcher who begins a research project by knowing what is not known (Lincoln & Guba, 1985).

Both researcher and audience interpret characters from their personal frames of reference (Nissman, 1968). While "it is human for reactions to vary" (Enger, 1974, p. 97), the trends observed and the conclusions reached should be fairly consistent regardless of the researcher (Enger, 1974) as long as there exists a commitment to objectivity and accuracy such as I have stated above.

### Definitions

Popular Film	Any commercially produced motion picture produced for viewing by the general public; " film designed to cut across all intellectual class lines" (Schickel, 1964p. 163).
School Administrator	Any superintendent, associate or assistant superintendent; any principal, associate, or assistant principal; any head of school, associate or assistant head: or any dean in a public or non-public school system containing some or all of the grades K-12.
Dominant Image	The overall positive, neutral or negative impression of each school administrator that results from the screening of a video containing a school administrator character in a minor, supporting, or major role.
Positive Image	Those portrayals in which the administrator is seen as either scholar, friend/counselor, idealist, love object, mentor, or leader.
Neutral Image	Any depiction of the administrator which can be classified as: amoral, mediator,

	everyman, or manager.
Negative Image	Those instances where the administrator in film appears as victim, adversary/villain, or buffoon/odd duck.
Major Role	The administrator character is a protagonist in the film.
Supporting Role	A recurring appearance by the administrator throughout the film showing her/him with student or teacher protagonists.
Minor Role	The character appears in the background or shows up just a few times with a film's protagonists.

With these research questions, delimitations, and definitions I next report on the literature available about film criticism, in general, and the portrayals of school administrators in film more specifically.

## CHAPTER 2

### REVIEW OF THE LITERATURE

#### Film as Knowing

How do we know? Intellectual inquiry involves "curiosity, questions, doubt and critique" (Hocking, 1962). Seeing is one way we come to know and seeing is one of our senses through which "we come to know anything about the world" (Dancy, 1988, p. 1).

Movies often lead the way in looking at society's problems (Donaldson, 1992). Cinema shows and tells (Mayne, 1985) and produces attitude changes (Thurstone, 1931). Mass (popular) culture of which film is an important part creates and purveys ideas, attitudes, and modes of behavior (Warshow, 1962).

"Film structures our perception of the world" (Braudy, 1976, p. 258). Movies are our cultural artifacts: they are among those vestiges of recorded history which force us to confront real life - sometimes with things we would rather ignore (Combs, 1984; Kracauer, 1976). Through criticism we come to know what is actually there (Strauss, 1962), though sometimes we may regret having made the discovery.

A film's screenplay is a retelling of the story in the author's words, the director's instructions, and the cameraperson's pictures; then a second retelling is the viewer's interpretation of the film, which permits the viewer to describe imagery, for example (Erikson, 1978). Viewers make sense of the film by bringing their world to the text of the film (Poague, 1985). Among those things which may influence a viewer's interpretation of a film are: the individual's needs, nature or personality (Albrecht, 1954; Beach, 1978; Considine, 1985); one's identification with the character (Berkowitz, 1984; Linton, 1978; Manning & Manning, 1984); one's prior knowledge (Beach, 1983).

Every story is an attempt to "understand how things fit together" (Brooks & Warren, 1959, p. 526). Each story persuades the reader to doubt personally held values, opinions and attitudes" (Iser, 1974). Whether we "like it or not television, movies and popular music are our significant storytellers today" (Schubert, 1992, p. 142). Just like the illusions in classic Greek dramas (Aristotle [trans.] Cooper, 1932), the illusions a film produces can be the means for us to understand ourselves and our world more deeply (Berger, 1980). Film can accurately present or flagrantly distort reality; it presents the actions of others, for all to see, which may then shape general perceptions (Albrecht, 1954; Bandura, 1977). There are no lenses that do not distort; any event is always reconstructed in the telling; insights come from the observer (Brieschke, 1990; Glaser & Strauss, 1967; Kirk & Miller, 1986).

Over the years, film has yielded a negative view of American politics and has diverted attention away from the important issues of the day (Christensen,

1987); in fact, it seems to have the power to transform some of the discordant elements of our fragmented society (Warshow, 1962). Linton (1978) and others, on the other hand, who argue that film is pure entertainment, ignore the body of scholarly research that reports on the way the American film industry historically depicts certain groups (Considine, 1989). Suffice it to say that the images (which sometimes come from motion pictures) we have in our minds affect us all (Holt, 1984). Crume (1989) reminds us that films are a means of entertainment and, as such, a valuable source of socialization and influence. Not unlike reading, which brings issues to the forefront, film can also "illuminate those issues or problems" (Bruner, 1991, p. 19).

Succinctly put: "people watch movies to figure things out for themselves by seeing them acted out in dramas on the screen" (Combs, 1984, p. 12). In this respect perhaps film is like reading.

### Film as Art

Is film art? Mortimer Adler (1937), among many others, thinks so. As art, he says, film warrants dignified, critical attention.

The debate over the legitimacy of film as a true art medium and the quarrel of whether or not film criticism is an important intellectual exercise go back almost to the debut of film itself. The special ability of the motion picture to portray "illusions of reality, make it a strikingly compelling medium" (Boyum & Scott, 1971, p. 20). Film enables us to examine "the relation of the aesthetic



emotion to the emotions of real life" (Wemsatt & Brooks, 1967, p. 740).

Through their films, filmmakers argue for or against something. They attempt to "influence our thoughts and feelings" (Behrens, 1979, p. 3), even if they achieve unintentional results (Thompson, 1988). Several variables may influence how and to what extent a particular film affects a person .

Who are our image makers? They are the novelists and the media makers (Larson, 1986). The filmmaker supplies "interpretation or sensibility or vision" (Lawson, 1967, p. 22). The playwright and screenwriter find ways of creating characters who "help shape our sympathies" (Burke, 1966, p. 117). The literary critic, being "evocative, metaphorical and suggestive" (Eisner, 1976, 1985, 1991), can then produce a "shaped apparition" of the real world (Langer, 1957).

Film extends the 18th century assertion of art as a continuous form requiring a viewer to interpret and test the experience or event the artist wished to convey (Braudy, 1976). Writing narratives about the images portrayed in film is a tool for understanding serious art (Hansbarger, 1990). Film continues the 20th century notion of the political dimension of art (Monaco, 1977). As art, film can present or distort reality. Film is an important scientific tool and the first significant advancement in mass communications since writing (Monaco, 1977). Film is a product of modern technology — yet technology merely extends the expression of art to another medium of expression (Rains, 1979).

Advancements in technology make film available in a permanent source that can be purchased and viewed (Considine, 1981, 1985). Videos are more and

more a part of our lives (James, 1992) because of their sheer quantity and wide availability to the general public; they have the advantage of being documentary resources which are available, stable, non reactive, and rich in their immutability (Schubert, 1992). Videos enable the observer to re-play movies as often as desired, thus permitting not merely reviewing (opinion based on a single screening of the film) but genuine criticism (James, 1992; Gabler, 1990). Thus, videos fill the living rooms of the general public with art not only requiring interpretation (Braudy, 1976) but criticism and public debate.

Movies may be studied as a part of the visual barrage of popular culture (Combs, 1984). After all, they began as entertainment for ordinary people who needed no language in the days of silent films, nor any particular level of education, to understand them (Schickel, 1964). Films combine narrative and spectacle (Palmieri & Shakeshaft, 1976) and are both a form of entertainment and a "form of art" (Schickel, 1964, p. 197).

The function of criticism is to uncover what is there, to see what patterns buttress it, and then to relate the patterns or themes to experience (Strauss, 1962). Fundamentally it is a "disinterested response to a work ... in which all of one's beliefs, engagements, commitments and prejudices are ordered to be silent" (Frye, 1957, p. 140). This is akin to naturalistic inquiry in which the researcher enters a field to examine a setting or corpus of documentary evidence suspending all value systems and biases. "The purpose of film criticism ... is to interpret and explain a film" (Berger, 1980, p. 5); the purpose of naturalistic inquiry is to interpret and explain some phenomenon.

Just as any sentence has ordinary meaning and becomes more interpretable when the sentence's context is known, "a process akin to connotation is involved in interpretations of represented images" in films (Poague, 1985). Every act of cognition involves a process whereby an image is perceived as a message to be coded (Eco, 1976; Kirk & Miller, 1986). Greene eloquently argues that encounters with the arts connect us and remind us that it is we, as sentient beings, who bring meaning to our lives (1986). It is not unusual for a person to form a "solidarity" with story characters and people in real life who are analogous to those depicted characters in the story or to think about a film character for weeks or months after seeing a film (Rorty, 1989; Seger, 1992). A viewer can happily accept a fiction as truth (Mast, 1983). In fact, "our perceptions do not stand between our mind and physical reality because they are our apprehensions of that reality" (Armstrong, 1988, p. 143). In short, perception is often reality.

### Films about education

Because school is one of our cultural commonalities, it is a "major setting and topic for innumerable films" (Klein, 1991, p. 54). Today, as Schubert (1992) reminds us, many films deal with teaching and the images these films convey heighten public awareness of teachers, administrators and their values. Although the debate over the purpose and methods of education has raged for many years, few have ever bothered to question whether education, in and of

itself, is a vehicle for progress (Hinton, 1991). Students and teachers in the various education systems continue to be a focus for filmmakers (Schwartz, 1963). Among the common themes of those films which focus on schools and school characters are alienation, angst, regression, unfeeling authority, and insecurity (Arkush, 1984).

Authors and professional critics point out that both television and film teachers and school administrators lack depth and accuracy (Lytle, 1988), yet novelists and media-makers (producers, for example) are our image makers (Editorial, English Journal, November, 1986). How are principals portrayed in these mediums? Williams and Willower (1983) say: they are depicted "as villainous ogres, unimpressive clods, or kindly altruists" (p. 353).

One reviewer suggests that all the films about education and educators may be divided into movies about "good teachers" ( films heavy on devotion and dedication) and movies about "bad teachers" ( films dwelling on negatives and loaded with dissatisfaction) (Elliot, 1993). On the other hand, Klein (1991) offers three strata for films about education: impressionistic, for example, Zero de Conduite (1939); social realistic, for example, Blackboard Jungle (1955); and wacky farce, for example, Ferris Bueller's Day Off. Considine (1985) concludes that there are two types of films involving schools: (1) the film which presents the school as a problem or trial of a student or group and (2) the film which advances teacher depictions as positive or negative.

Clearly some of these films about teachers and teaching are quite forgettable, for example, Porky's; others are things of value: Dead Poets

Society or Stand and Deliver (Kaplan, 1990). In most films about schools, however, the teacher rarely teaches (Gunderson & Haas, 1987) and while "memorable protagonists abound among the ranks of teachers and students, very few exist as school administrator 'characters' "(Williams & Willower, 1983, p. 353). Brieschke (1990) reports the same is true in novels.

Regardless of how one chooses to look at schools and schoolpeople in popular film, it shows us "one vision of schooling and it is powerful" (Bruner, 1991, p. 4). Perhaps most importantly, it is vital to remember that the media stereotype serves not as an indicator of reality, but as an indicator of reality as seen by the public (Considine, 1985).

First person stories, the ones educators tell about themselves, have failed to persuade the populous to replace their negative conceptions of schools or schoolpeople (Barone, 1992). Yet, Bauman (1987); Culbertson (1962, 1963); Fahrquhar (1970); Hoekema(1987) and Popper (1990) believe that the humanities, including literature and film, deserve serious study. They argue that film can depict leadership, supervision, professional growth, conflict management, and other administratively desirable skills and competencies. Through careful observations of fictional characters portrayed in film, one can study these qualities (Brieschke, 1990).

## Synthesis of Existing Studies

### Education and Popular Film

Early researchers who dealt with educators in popular film looked mainly at schools, teachers, and/or students; their studies lacked documentation (Fine, 1962; Gurko, 1953; Lafferty, 1941, 1945). Gerbner (1964) used content analysis to examine films from 1950-1958 and concluded the teachers were mostly male, unmarried, and middle-aged. However, he never actually saw the films himself and based his conclusions on what a few professional movie reviewers had to say. Gerbner (1966), again relying only on syndicated reviews of movies, found that 73% of all films about schools depicted a major problem in the schools and, moreover, 48% of the time the problems were attributed to students. Maynard (1977) concluded that the teacher in film was often portrayed as a cult hero, but he offered no evidence for this conclusion.

In one of those strange instances in which life seems to imitate art, teacher concerns mesh very well with the concerns of the fictional teachers. That is, the concerns which real teachers reported in Ashton and Webb's 1986 study were present in the fictional teachers Gerbner studied in 1966. Concerns of actual teachers include: (a) lack of administrative support, (b) sense of frustration, and (c) lack of decision making. Either teacher concerns had not changed in 20 years (which is highly likely given the pace of change in education) or the films portraying teachers influenced the concerns of real teachers. However, Powell (1976), in a meta-analysis of school cultures studies, notes that depictions of

individuality, ideas, independence, and originality usually are missing from the school cultures.

Crume (1989) examined the role of teacher as a major, supporting, or minor character in film. Of the 28 films Crume (1989) examined, the teacher plays a major or supporting role in 79% of them.

None of the authors of these earlier studies about education or educators in popular film held the portrayed images up to the standards of a professional organization's set of competencies.

### The School Administrator's Functions

Many articles, reports and theoretical studies deal with the role/duties/responsibilities of the school principal (Swift, 1974; Cunard, 1990; Kojimoto, 1987; Stronge, 1990; Perry & Perry, 1991; Bossert, Dwyer, Rowan & Lee, 1982). Much appears in the professional literature about the skills necessary for successful principals (Koerner, 1988; Walker & Vogt, 1987; Palmieri & Shakeshaft, 1976; Chance & Grady, 1990). Perryman (1987) lists some differences between principals and school heads and many authors discuss the changing roles of these school leaders (Barrett & Shuman, 1982; Brubaker & Simon, 1987; Liftig, 1990; Poston, 1992). Prior to 1970 school administrator assessments had no particular focus; from 1970 -1990 performances were assessed using a managerial approach. Now, in the 90's, appraisers use a developmental approach (Hellinger & Murphy, 1985). The

19th century school administrators saw themselves as scholars and statesmen while in the 20th century administrators view their roles similarly to those of the business executives (Clark & McKibbon, 1982).

How do teachers see school administrators? Words and phrases like *P. R. man, entertainer, persuader, conflict resolver* are among the phrases attributed to administrators (Brubaker & Simon, 1987; Rice, von Eschenbach, & Noland, 1988; Schubert & Ayers, 1992). Whether the views of teachers about administrators are true, teachers see administrators as *snooper-visors, terminators* and *successful incompetents* (Liftig, 1990).

Studies of effective schools recognize that they require effective leaders (Schoppmeyer, 1990). These effective administrators act as instructional leaders communicating the school's mission to staff, parents, students; displaying high expectations; and believing that students can master skills with the help of the staff (Loucks-Horsley & Hergert, 1985). Sadly, however, schools saddle the principal with too many non-academic tasks leaving little time to plan what to achieve or how to achieve it (Schmoker, 1991; Clark & McKibbon, 1982). The professional research suggests that if schooling is to be improved, "the locus of responsibility will fall largely on the principal" (Tetenbaum, Mulken, & Hale, p. 227) with instructional leadership being a top priority (Poston, 1992; Cunard, 1990; Stronge, 1990).

An administrative skill that professionals consider most critical is the willingness to ask for feedback and then take action on it (Bennis & Namus, 1985). The modern administrator must also deal with constant change.



Interestingly, private school administrators, because of their autonomy, may be able to adjust to new situations faster than their public school counterparts (Perryman, 1987).

Several professional organizations list administrative duties and functions. The NASSP assessment tool for principals, used successfully since 1975, includes twelve generic competencies which principals require and the association endorses. This tool includes many of the desired traits (leadership, educational values, organizational ability, and problem analysis) already touched on above by theorists, researchers, and practitioners alike as important for the school administrator. Thus it is an appropriate instrument for examining fictional administrator competencies.

I chose this group's recommended competencies over those of other associations I looked at because: (1) the validity and reliability of the measures used by raters of these 12 competencies had been demonstrated to be extremely high (Schmitt & Cohen, 1990) and (2) coming from the NASSP, the 12 competencies will have wider credibility with the professional practitioners.

#### Literature-Based Rationale for this Study

Popular films depicting schools and school personnel have been the subject of several studies, probably because schooling is one of our cultural commonalities (Klein, 1991). The depictions of professional educators in film have been of interest to those concerned about the perceptions of the general

public and how those perceptions can be influenced. Popular drama lets people see and/or recognize what is happening in a given situation (Combs, 1984). Kaplan (1990) argues that the impact of a film about education on the general public might be the equivalent of their attending 1,000 school board meetings.

### Contribution to the Existing Knowledge Base

I expand the existing knowledge base about educators' portrayal in film by showing how school administrators are depicted and I contribute to the rare "imaginative" literature (Williams & Willower, 1983) about educational administration. Since films often renew or expand perceptions which can, in turn, affect views of everyday people and events (Thompson, 1988), this study may affect public attitudes about schooling and/or school administrators.

The focus on the K -12 administrator differentiates this study from those investigations which have focused on teachers, coaches, or college professors. This study of fictional school administrators provides the educational administration student a "matrix of values and beliefs which can be used as a reference to deal with the new and unexpected" (Schoppmeyer, 1990, p. 16).

The result of my study takes the form of an analytic narrative which "persuades the reader that things were in the setting [claimed]...because the sense of immediate presence captures the reader's attention" (Erickson, 1990, p. 163). I use descriptive (qualitative) study because it is well-suited to those

areas where little research, like school administrators in film, has been conducted (Merriman, 1990). Further, this study determines how these depictions relate to the NASSP competencies, thus comparing what actually happens in the film (depictions) with theory (Fielding & Fielding, 1986).

Movies help us "know and expand our lives as much as they hold a mirror up to them "(Braudy, 1976, p. 258). Thus, understanding how movies portray administrators relates directly to the administrators' status in society (Hinton, 1991). This study provides insights into messages the filmmaker sends about educators because "a good scene in a film advances action, reveals character, explores the theme, and builds an image" (Seeger, 1992, p. 16).

In summary then, this study yields evidence as to how school administrators in film ("reel" school administrators) compare to school administrators in real life ("real" school administrators).

## CHAPTER 3

### METHODOLOGY

#### Qualitative Analysis

In this study I examine the dominant images of school administrators in popular film using established qualitative assumptions and techniques (Merriman, 1990; Erickson, in Wittrock (Ed.), 1986; Kirk & Miller, 1986; Lincoln & Guba, 1985). Qualitative analysis (also known as naturalist inquiry, interpretative inquiry, descriptive study, ethnographic study or fieldwork research) provides descriptive information. Qualitative research is appropriate since I am interested in discovery and interpretation rather than hypothesis proving (Merriman, 1990). This study meets all the tests of a naturalistic inquiry. It occurs in a natural setting (film and real life); the design emerges; the researcher is the primary data gatherer; the sampling is purposive; and, the data analysis is inductive (Lincoln & Guba, 1985)

The attitudes of school administrators in film were available only by actually seeing the films. As I viewed, I used the coding categories which I established (see Appendix C) and asked questions like: How does life in this setting (film) compare with life in other places at other times (real life).

Krippendorff (1980) notes that anything connected with a phenomenon qualifies as data for analysis. Hence I use the scenes, dialogue, and portrayals in the videos I viewed as the major sources of data and then interpret them according to the contexts of this study. In addition to participant observation, I conduct pilot studies using expert panels to check on my ratings of NASSP competencies because concurrent use of two forms of qualitative data is common in interpretive research (Fielding & Fielding, 1986).

There are 3 types of descriptive studies. In one type a proposition is argued or defended. In the second kind, an overarching concept emerges from the analysis of the data. In the last type of descriptive study, called topical, the focus is descriptive (Merriman, 1990). The present study contains elements of types two and three.

I continuously formulated and tested hypotheses and applied the constant comparative method to insure that this study is "blatantly interpretive" (Kirk & Miller, 1986, p. 5). As a viewer, I was an "objective observer of the action" (Seeger, 1992, p. 19). I spent numerous hours viewing, observing, reflecting, interpreting, comparing, and coding films and administrator characters since interpretive research involves "intense and ideally long-term participant observation... followed by deliberate and long reflection of what was seen" (Campbell, 1978; Erickson, 1990, p. 182; Gubrium, 1988; Hymes 1982).

I use techniques of literary criticism as they apply to any piece of writing or textual analysis. For film this includes the specifics of actual dialogue, of action, of meaning, of intentions, of music, and of camera angle (Erickson, F., 1990;

Sparshott, 1974; Hansbarger, 1990). Films never disappear; they capture a distinct "kind of fact: what they offer is an insight into what it was like" (Warshow, 1962; Baxandael, 1972, p. 152).

My observations, findings, and conclusions may differ somewhat from those of an ordinary viewer since I viewed segments of films as often as I wished. During my viewing I concentrated specifically on the administrator; an ordinary viewer might focus on the film's overall theme or major events. In order to insure accuracy, I constantly checked the setting, the participants, the frequency and duration of interactions, and subtle factors like non-verbal communication, dress, and school buildings as Merriman (1990) suggests.

### Sampling

I faced many choices and decisions as I set out to perform this study, not the least of which was how to define and search for popular movies. The reality a film depicts depends on what one believes the nature of film to be and the type of film viewed. Every film can be analyzed in several ways.

#### Type of Analysis

Sociological

Ideological

Psychoanalytical

#### Explanation

Differing cultures and lifestyles are of utmost importance.

Political themes take centerstage.

Concepts from Jung and Freud are used to unravel themes.

Semiological

The analysis uses symbolism.

Neoformalistic

Interpretation occurs using the skills learned and practiced in everyday experiences and encountered with other works of art (Thompson, 1988 ).

In this study I looked at all types of films, analyzed them chiefly neoformalistically and sociologically, and, as Cowen (1988) suggested, I noted changes in music and montage which might influence perceptions.

Initially, I adopted a broad definition of popular film and searched all film titles, available on videotape, having anything to do with elementary, junior high, or senior high schools, education, adolescence, school administrators, teachers, students, or teenagers. Except for explicitly pornographic movies, I deemed all others of interest and suitable for initial sampling.

The films I viewed fit the first two of Berger's (1980) three categories of film: they were inductive and /or persuasive.

Film Type

Explanation

Inductive

Films from which the viewer puts together scenes to form a generalization. For example, Dead Poets Society allows the viewer to see several scenes and than to form an overall opinion about the film.

Persuasive

Films whose primary purpose is attitude

formation or change (Behrens, 1979; Diamod & Simonson, 1988). A film like Crisis at Central High, concerned with the issue of integration, is an example of a film that sets out to change opinions regarding the racial desegregation of schools.

#### Deductive

Films demonstrating the a priori truth of a general statement. Many training films take this approach.

I could not discover at the outset how many films would be in the entire study which is typical of qualitative inquiries (Glaser & Strauss, 1967). The actual selection of films was more difficult than I had expected because no sourcebooks exist which comprehensively list films by subject matter. I was guided in my sampling however by the naturalistic study maxim, namely, that a sample is complete when redundant information appears. Also, I limited my selection of films to those available on videotape because: (1) these are the only films I could study, and (2) it seemed reasonable that films which are as close to most people as the nearest video rental outlet and can be viewed at viewer discretion, are more likely to influence images and attitudes than those which are not convenient to the general public.

The only sourcebook that partially lists films by subject matter is Armstrong and Armstrong (1990), The Movie List. While it includes categories like boarding and military schools, it does not include, for example, high school



principals or superintendents as separate subject matter. Maltin's (1983), The Whole Film Sourcebook suggests how one can find out about film, but the titles of specific films are absent. With over 11,000 titles, Martin's and Porter's Video Movie Guide 1992 is the most extensive listing of films by genre. Each entry includes a short review of the film plus a rating of the film from 0 to 5, with 5 being the highest rating. I read each of the 11,000 entries in this guide and initially selected titles for possible inclusion in this study if their description indicated that the film was related in some manner, shape, or form to education, high schools, elementary schools, children, teenagers, adolescents, teachers, principals, or school administrators.

I walked the aisles of major video rental outlets such as Blockbuster Video weekly for a year hunting for titles that could possibly be germane to my study. I also considered titles that surfaced during my review of the literature. I then checked these titles in the Martin and Porter catalogue. These practices added other possibilities to my sample. So did the videos and films released in 1993 which I added to my study. This initial search produced nearly 230 possible films (see Appendix B).

After consultation with my advisors, I screened only films which Martin and Porter rated 3 or more or were easily accessible in a major video store such as Blockbuster Video. I viewed 12 films rated from 0-2.5 to see how the films in this range compared to the others; I was not surprised to find the caliber of the films rated 2.5 and below inferior to those rated 3 and above. By excluding films with ratings in the Video Movie Guide 1992 less than 3, I may have

omitted a few popular films that might include school administrator characters. If a very popular film was among those omitted, the exclusion should not hamper the overall results because of the large number of films used having a rating of 3 or higher.

Of the 145 films that met these criteria and the others listed below, 142 were available for viewing. Of these 142 that I actually saw, 108 depicted at least one school administrator in a major, supporting, or minor role. The sample of films finally selected (see Appendix A) was purposive and expanded the scope and range of data as Lincoln & Guba (1985) observed. The sample size for this study is 133 fictional characters appearing in the 108 films.

### Sampling Criteria

In order to be included in the final sample, the film satisfied the following criteria:

1. The video is a feature-length, non-pornographic film rated 3 or higher in the Video Movie Guide 1992.
2. The film is not a documentary, an experimental, or a professional training film.
3. The film includes the portrayal of at least one school administrator in a K-12 school setting.
4. The film is available for rental at national commercial outlets such as Blockbuster Video, Hogans Video or Movies America or available

through an archives service such as Video Library (Philadelphia, PA ).

### Procedures

As suggested by Erickson (1990) I began with the widest, most comprehensive setting, focused on a range of events in the setting, and finally looked for possible connections between the events (school administrator characters) and the surrounding environment (real life administrators). I viewed every film to find evidence supporting or refuting the dominant images categories. I recorded plot lines, pertinent dialogue, and transcribed specific scenes. I viewed films at least twice in order to arrive at an accurate assessment of content. In my screening of films, I especially noted all scenes pertaining to education, schools, and school administrators which supported the images or categories. I looked for similar information as I viewed the films so that interpretations and conclusions would be accurate and salient.

I called Manchel, author of the book Film Study , to obtain advice on how to go about locating appropriate films. He suggested using cross references like education, schools or children. I also called The Academy of Television Arts and Sciences and the American Academy of Motion Picture Arts and Sciences. This latter call led me to the British Film Institute and the UCLA Film and Television Archives. Unfortunately, each association told me that there were no specific lists concerning either K-12 teachers or administrators in commercial films.

Thus, I decided on the video catalogue route. I consulted Halliwell's Filmgoers Companion (8th and 9th editions), Armstrong's The Movie List Book, Maltin's The Whole Film Sourcebook and Martin's and Porter's Video Movie Guide 1992. For this study I took my initial set of titles from the Martin and Porter text but I added videos whose titles I noted as I searched the shelves of video rental outlets.

I viewed each film which meet the established criteria comparing new data as acquired to previously collected data to determine if and/or how they were related (Bogdan & Biklen, 1982; Glaser, 1978). Often the comparisons are anecdotal and, as predicted, comparing administrator commonalities and differences among the administrator characters suggested additional comparisons (Glaser & Strauss, 1967).

As a check of my ability to identify and match correctly an observed depiction of a character exhibiting a given competency, I conducted pilot studies using expert panels (see Chapter 4, p. 192). First I selected a film that premiered on television in November, 1992 and asked a group of practicing educational administrators and professors of educational administration (see chapter 4, p.193 for group specifics) to analyze the film using the NASSP competencies list. Their opinions could not have been influenced by a journal reviewer or by one another since all saw the film at the same time. I achieved a high level of inter-rater reliability thus demonstrating my ability to code films according to the 12 NASSP competencies. For example, on criterion # 6 (Sensitivity) there was a 91% level of agreement among the raters and me; on criterion # 12

(Educational Values) there was 100% agreement among the raters and me.

I also asked another group of professional educational administrators and professors ( see chapter 4, p. 194, 196 for group specifics) to choose among the films Stand and Deliver, Goodbye, Mr. Chips, The Principal, Dead Poets Society, or Lean on Me and rate the school administrator character using the NASSP scale. Their ratings agreed closely with those that I found, again showing high inter-rater reliability. With this panel, for example, on criterion on criterion # 6 (Sensitivity) there was a 100% level of agreement and on criterion # 12 (Educational Values) 89% of raters agreed.

In the design of this study, I made no a priori assumptions about the entertainment value, the artistic merit, or the quality of expression (Gerbner, 1969) of the films selected. The data I collected, while subjective, do not reduce judgment to simple likes or dislikes (Wemsatt & Brooks, 1967); my use of direct quotes and scene representations ensures against pure whim substituting for solid judgment. Therefore, the collection process itself and the pilot studies control against my personal biases affecting my opinions.

### Coding Categories

In some cases I modified categories derived from studies dealing with teacher images and concerns cited in the historical overview section of this dissertation (See Appendix E). For example, "teacher as scholar" was suggested by Belok & Enger (1972), Foff (1958), Wilson (1986), and Crume

(1989). I used the same category substituting "school administrator" for "teacher."

As needed, I added categories and coded them as I viewed subsequent films. Throughout the investigation, I remained open to additional new themes. This method of constantly exploring, discovering, comparing, and redefining categories helped to ensure that I included themes and ideas most relevant to the study (Berelson, 1952; Glaser, 1978).

I generated and developed computer data-bases to record and code the observations I made (see Appendix C). These collection and recording instruments include (a) the NASSP competency list, and , (b) categories other researchers used for teacher characters that I adapted to school administrators.

I used the following categories:

1. Dominant Images —Among these are school administrator as :
  - (a) friend/counselor (offers advice or treats students, teachers, or parents in a supportive way);
  - (b) scholar (intelligent, wise, knowledgeable);
  - (c) idealist (fights for values/causes);
  - (d) victim (wrongly blamed by others/violence inflicted on) ;
  - (e) adversary/villain (appears on the wrong side of any issue; violent, sadistic, unscrupulous, dishonest);
  - (f) love object (appears to be loved, revered or idolized by students, faculty and/or parents);
  - (g) amoral (sells out beliefs);

- (h) everyman (experiences life's trials like every person would; represents all administrators);
  - (i) buffoon (butt of jokes or pranks);
  - (j) manager (implements plans; carries out day to day business);
  - (k) mediator (settles arguments);
  - (l) leader (possesses vision; cares for direction and future of the enterprise)
  - (m) mentor (helps student or teacher accomplish tasks by providing constant feedback and encouragement).
2. Role of the school administrator — Major, supporting, or minor? If the school administrator is the protagonist, then he or she plays a major role; if the school administrator is shown minimally working with students or teachers, then he or she plays a minor role.
  3. Demographic and physical characteristics.
  4. Attitudes toward the job, the students, teachers, community, and education in general.
  5. School type, setting, and location.
  6. NASSP Professional Competencies - The 12 competencies are:
    1. Problem Analysis
    2. Judgment
    3. Organizational Ability
    4. Decisiveness
    5. Leadership
    7. Stress Tolerance
    8. Oral Communication
    9. Written Communication
    10. Range of Interest
    11. Personal Motivation

## 6. Sensitivity

## 12. Educational Values

(For a definitions, see appendix F, NASSP competencies).

7. Since the personnel used as assessors at the NASSP assessment centers include principals, central office staff, and university professors (Flanary, 1993), I use similar individuals when I assembled my expert panels for this study (see Chapter 4, p. 194).

### Validity and Reliability

According to Borg and Gall (1989) validity is the "degree to which a test measures what it purports to measure" (pp. 249, 250); reliability is the "level of internal consistency or stability of the measuring device over time" (p. 257). Since mine is a qualitative study, according to Kirk & Miller (1986), validity means the degree to which I interpret my findings in a correct manner and reliability means the extent to which the findings are independent of the study's accidental circumstances

The congruence between my judgments and those of the expert panel demonstrates the correctness of my interpretations (validity); the objectivity of my study satisfies the requirement of reliability. I achieved my goal of "plausibility" (Campbell, 1978) by increasing understanding of film portrayals. I knew that "conclusive proof [was] not possible, especially from data derived from fieldnotes" (Erickson, 1990, p. 155). However, I produced "results which are valid and robust ... [and] stand up under a variety of circumstances" (Weller



& Romney, 1988, p. 78).

I frequently use exact dialogue to obtain "rich, thick descriptions" (Merriman, 1990, p. 11) since interpretive study needs no statistical tests of significance (Glaser & Strauss, 1967; Kirk & Miller, 1986). Also, I often discuss plots, characters, and administrator attitudes portrayed in the films since these qualities are often missing from studies of images (Gerbner, 1966).

#### Steps Taken to Increase Trustworthiness of the Study

1. I had a prolonged engagement in the field (15 months viewing and coding films) and I use vigilant observation to sort out irrelevancies.
2. I recorded excerpts from films to support specific categories and to bring to life school administrator images.
3. To increase dependability and conformability, I used activities and personal logs, reflection, re-coding, hypothesis testing, constant comparisons, and audit trails as suggested by Lincoln & Guba (1985).
4. I used :
  - (a) raw data (videotapes of films containing administrators),
  - (b) data reduction and analysis such as condensed notes,
  - (c) data reconstruction producing structured findings, plus,
  - (d) pilot studies as described earlier.
5. In order to avoid "jumping to conclusions," I sought out and used discordant examples (Erickson, 1990). That is, I viewed some films that

portrayed school or students but lacked school administrator characters; I viewed some films that were about higher education; and, I viewed some films rated less than 3 by Martin and Porter.

6. I used a variety of data collected from a large selection of films to increase confidence in my findings." If diverse kinds of data support the same conclusion, confidence is increased" (Fielding & Fielding, 1986, p. 24).
7. I used descriptive statistics especially percentages to compare the presence and/or absence of certain characteristics.

## CHAPTER 4

### RESEARCH FINDINGS

#### The School Administrator in Popular Film

"I think of being riveted to Goodbye, Mr. Chips, Fame, Stand and Deliver, Educating Rita [about college], Conrack, To Sir With Love and Blackboard Jungle. All are susceptible to criticism, of course, but all are inspiring and offer insights about teaching...I feel the power of education more fully than I can from discursive presentations" (Schubert, 1992). In this chapter, I address the research questions and sub-questions listed in Chapter 1. Where appropriate, I include examples from the films examined to support the statements.

#### Dominant Images

The first question deals with the dominant images of school administrators in film: What are the dominant images of school administrators in popular films available to the general public through video?

The term *dominant image* means the overall positive, neutral or negative impression of each school administrator that results from the screening of a

video containing a school administrator character in a minor, supporting, or major role. The thirteen possible dominant images, defined in Chapter 3, which I log include school administrator as: friend/counselor, scholar, idealist, love object, leader, mentor [Positive Images]; everyman, amoral, manager, mediator [Neutral Images]; buffoon/odd duck , adversary/villain, and victim [Negative Images].

### The Three Dominant Images

Thirty-two of 108 films (nearly 30%) cast the administrator in an exclusively negative way. Only 27 of 108 films (25%) show the administrator exclusively as positive, and in 15 of 108 films (14%) there was an exclusively neutral portrayal.

Eleven percent of the films portray administrators as both neutral and negative and 17% of the films show both positive and neutral school administrator images. Adding these percentages to the percentages of films that contain exclusively negative and positive images respectively, 40% of the films viewed contain at least one positive school administrator image, 47% have at least one negative administrator, and 42% have at least one neutral administrator.

Table 4-1 summarizes the dominant images of the 133 administrator characters appearing in the 108 films.

Table 1  
Frequency of dominant Images

Dominant Image	Trait	Frequency of Image/Trait	Percent of all Films seen
Positive		43a	40%
	Friend/Counselor	31	29%
	Scholar	10	10%
	Idealist	20	19%
	Love Object	8	8%
	Mentor	16	15%
	Leader	26	25%
Negative		51a	47%
	Victim	22	21%
	Adversary/ Victim	31	29%
	Buffoon/ Odd Duck	27	26%
Neutral		45a	42%
	Manager	38	35%
	Everyman	13	12%
	Amoral	11	10%
	Mediator	17	16%

a total > 108 since some films had more than 1 dominant image

Before examining which films show which specific characteristics, I discuss those films in which the administrator displays all 3 dominant images and films containing both positive and negative dominant images.

Films in which characters exhibit all three dominant images

In only three films - Hoosiers , To Sir With Love , and That Championship Season - do the administrator characters display positive, negative, and neutral images.

Cletis, the tired but hopeful principal of the small, rural Indiana high school in the film Hoosiers, is an idealist who takes a risk employing Norm, the ousted, broken-spirited, ex-college coach. Through this action, Cletis demonstrates risk-taking leadership. Idealism and leadership are positive images. Cletis shows neutral traits of management and mediation; he successfully manages his school and basketball coach Norm Dale and mediates for Norm at school board hearings.

When illness overtakes Cletis, coach Norm amorously pursues the interim principal, Ms. Fleener. Norm treats her as a love interest, a positive image. Fleener is idealistic about what a well-rounded education (not merely athletics) can do for an individual. Her zeal is so strong that she shields a bright student-athlete from a town anxious to see him play for their selfish aggrandizement. At a school board hearing, she leads (a positive image) those seeking the reinstatement of the coach; she also backs Shooter, the alcoholic assistant coach and parent of one of the players, who gets his chance to lead when Norm gets tossed from the key game. While she mediates (a neutral image) for Norm at the school board meeting, she instigates the inquiry against him in first place, thus also appearing to be a villain (a negative image) for part of the film.

In the film To Sir, with Love, Mrs. Evans, the deputy head, befriends and cares about Mr. Thackery, the dashing, new teacher who arrives at England's North Manual High. When it appears that the students are more than Thackery can handle and he is just about to quit, Mrs. Evans comes forward and encourages him. She urges him to go on to a new school, if he must, but not to leave teaching because she believes that he has the stuff to be a great teacher. On the other hand, the head manages (a neutral quality) all field trips. However, he goes beyond neutral management when he tells Mr. Thackery: "I've cancelled all outings for your class... the adult approach isn't working." Here the head shows the negative quality of administrator as villain.

In the third of this group of films containing all 3 dominant images, James, the principal in That Championship Season, visits with one his teachers, Mr. Nelson. The flashback shows them discussing lesson preparations and other expectations that James has for teachers at his school. During this conversation James shows the quality of mentorship, a positive image. As the annual reunion of these former championship basketball players and their coach drags on, James undergoes a catharsis as he reflects back over his life and wonders what life is all about. He recalls mediating (neutral image) situations involving teachers and their classes and deluding himself that all was O.K. For example, he relives the episode when he saw an obscenity, referring to him, scribbled on a wall. Remembering that he ignored it, he realizes that he was a victim (negative image) and acknowledges that his principalship is unsatisfying.

### Films containing both positive and negative dominant images

Two films, Dead Poets Society and Hitler's Children show both positive and negative depictions of school administrators.

In Dead Poets Society, Headmaster Nolan runs (rules) Welden Academy smoothly and efficiently. He satisfies parents and alumni well. However, Nolan's leadership, a positive image, is the result of tight control: "I assign the extra curricular activities..." But, perhaps as a result of his jealousy of Keating's influences over the boys or over Keating's unusual teaching methods, Dr. Nolan realizes that he cannot control Mr. John Keating. Hiding behind a drape in his impeccably appointed, wood and leather office, Nolan frowns while Keating's students stroll randomly in the school's quadrangle illustrating the Frost poem "The Road Not Taken," a poem about conformity.

Monroe (1993) says that movies like Dead Poets Society depict most administrators as pompous and bigoted. Despite Nolan's leadership, the boys see him as a villain. Following Neal's unfortunate suicide, Nolan sets out to destroy Keating and save the good name of Welden. He tells the boys, in the presence of their parents whom he apparently summoned to his office, "I have a detailed description of how Mr. Keating encouraged Neal...to act when he knew it was against the explicit orders of his parents... He abused his position as a teacher. Read this document carefully...then sign it!" After Keating's resignation Nolan becomes the students' adversary. His attempt to take over Keating's



English class fails miserably. When he asks the boys to turn to the essay that John had instructed them to tear out of their books, they, one by one, rise to the tops of their desks. Defying a frantic Dr. Nolan, the students salute their Mr. Keating and recite "Oh Captain, My Captain," a name that Keating said they could use to refer to him. So in this one film the same character, Dr. Nolan, exhibits both positive and negative traits.

In Hitler's Children, German Officers Schmidt and Gorf are victims of Hitler's magnetic appeal, charisma, and indoctrination. These school administrators exhibit qualities consistent with negative portrayals while the American Headmaster, Professor Nichols (Nickey) exhibits positive traits. One of the American counsels, commenting on the condition of things inside Germany, says : "there seems to be no law here ...except Hitler." The producers show Schmidt and Gorf as villains who entrap human beings in "labor camps" for the good of the state; they assign people to tasks based on the Arian notion of superiority. Nickey, on the other hand, befriends a German soldier who later assists him in helping an American girl escape, shows scholarship through his knowledge of several subjects, and waxes idealistically saying that "the memory of virtue is immortal and we have a long memory." He demonstrates leadership by putting himself on the line for his students and asking the German soldiers who come to his school "by what authority are these students being removed from my school?" These images of friendship, scholarship, idealism and leadership are all positive. Hence in this film, different characters show different traits.

## Positive Dominant Images

### Administrator as Scholar

The school administrator as scholar was depicted in only 10 of the 108 films (9%), and in only 2 of these 10 films (less than 2% of the 108 films viewed) were these characters public school administrators. Ms. Johnson (Sounder), the black principal of a one room schoolhouse, also teaches. She reads to the children from Mark Twain's classic novel The Adventures of Huckleberry Finn ; she introduces David, the pupil who eventually comes to live with her, to the thinking and writings of Du Bois. Mrs. Ortega (Stand and Deliver), the chairperson of Garfield High's math department, demonstrates her knowledge of mathematics and curriculum. She wants Hymie to succeed with the calculus project but doubts that the kids will be able to tackle and master the subject given what they currently know and given the topics needing to be covered. Her scholarship shows during the debate hosted by the principal concerning whether or not the school should allow Hymie and the students to prepare for the Advanced Placement calculus test.

Although not shown initially as scholars, public school principals Rick Latimer (The Principal) and Joe Clark (Lean on Me) appear very "street-smart." Their scholarship comes through when they tutor students and when their educational values come to the forefront. In both films the message is the

same, namely, "all students can and will learn."

Demonstrating the complete antithesis of scholarship, the principal in Stand by Me speaks no lines. What he does do is compete in the town's "barf-a-rama" pie eating contest, showing himself to be somewhat of a buffoon.

### Administrator as Friend/Counselor

Of the positive dominant images observed, the most prevalent was that of friend or counselor. Thirty-one of 108 films (29%) of the films showed at least one school administrator character behaving as a friend or counselor. The school administrator directing his/her expressions of friendship or counsel towards colleagues, co-workers, or students demonstrates this characteristic.

### Colleagues

Mr. Scott (Waterland) extends a friendly dinner invitation to Mr. Crick, the storyteller/history teacher at Franklin High. His advice to Mr. Crick is to "give social studies a try... It's what they want... There has been a steady decline in the number of students registering for history." He admonishes Crick: "you're not teaching them the curriculum; you're telling them stories." Crick refuses to heed Scott's counsel and Scott asks him to resign.

Dr. Franklin (Children of a Lesser God), superintendent of a special purpose boarding school for the severely deaf, offers counsel and advice to a

young teacher, Mr. Leeds. He suggests that Leeds treat one of Leeds' students in a particular way.

With her friendly assurance that: "Everything will be O.K.--you'll be married (to Dr. Gunther) soon," Miss Dobie (The Children's Hour) comforts Miss Wright following an unfortunate incident at their proprietary school. Her remark actually forestalls Dobie's hidden intentions for Wright. Dobie wants Wright to be her lover and this particular comment follows yet another of Miss Dobie's expressions of love for Miss Wright.

### Students

Several school administrators appearing in popular film often befriend or counsel students. Their desire to be liked, to protect, to comfort or to help students often propels them. Principal Donnelly (Pretty in Pink), for example, ends one of his meetings with a student by offering the student this advice, "If you give off signals that you don't want to belong, then you won't belong." In Hope and Glory, the principal counsels his students about the perils of war as they huddle in foxholes and trenches to escape the cross fire of raging guns. Mrs. Huckaby (Crisis at Central High), plays the stalwart assistant principal at the Alabama High School where the U. S. Supreme Court's desegregation order is about to be tested. She confidently and ably befriends the scared students and harbors them in her office until it appears safe for them to go onto classes.

In Absolution, a film about a novice, the seal of the confessional prevents the head of the order, a priest, from revealing anything about the disappearance of a young boy, Dyson, a student monk at the monastery. Although the head can not divulge the penitent's information directly, he asks the penitent, who had plotted the crime, "Is there any way I can help?"

In a sizzler for the era in which it was produced, Director Sedgewick (Lolita), befriends the conniving Lolita. In a scene from this penetrating portrait of the seduction of a middle aged man by a manipulative yet charismatic teenage girl, Director Sedgewick comforts and offers solace to Lolita after learning from Humbert, Lolita's paramour, that he had come to pick up his daughter because the girl's mother had suddenly died.

In Some Kind of Wonderful an unnamed assistant principal comes to the aid of an unassuming student confronted by a group of students looking to make trouble. The assistant principal's physical presence prevents a fight from breaking between the boys and he counsels the students seeking to provoke the altercation that it would be in their best interest just to move on to class.

Chippering's ( Goodbye, Mr. Chips) famous invitations to his boys to join him for "cakes and tea" are the penultimate offerings of friendship and kindness to students.

### Administrator as Leader

The second most popular positive dominant image is administrator as

leader. Administrators exhibit leadership most often under dire circumstances, within a pastoral group, or through their ability to involve others. This characterization appears in 1/4 of the 108 films viewed.

### Extraordinary event

An atypical event disrupting the daily routine of the school often triggers the administrators' exhibition of leadership. For example, Headmaster Gould and Dean Parker (Toy Soldiers) emerge as leaders when they foil a sinister plan. A group of terrorists surrounds the school seeking to remove and hold hostage the son of a ruling South American politician. Gould remains on campus with the students. After urging all the other faculty to leave campus, he rallies the sophomores around a bench where he conducts class and tries to maintain order during the chaos. Dean Parker, a former intelligence officer in the United States military, risks his own life by searching for the American troops who set up camp outside the campus and then leading the contingent, which eventually overtakes the terrorists, back to campus. Both men show leadership.

### Pastoral Group

Father Jean (Au Revoir Les Enfants) provides pastoral and moral leadership. During the World War II Nazi occupation of France, he willingly and knowingly admits young Jewish boys at his all male boarding school. Father

Jean stands up to the Nazi officer who arrives to search the school dormitories and protects his students from the irrational intrusion.

Reverend Mother (Sister Act), head of a religious order, exhibits pastoral group leadership. The deterioration of an already blighted neighborhood compels Reverend Mother to lead her nuns in a campaign to clean up the area that surrounds the parish school. Once this occurs, the sisters minister to the needs of the people who live there.

### Involvement

Dr. Littky exhibits leadership by involving those directly affected by the quality of school life, the teachers and the students, in the decision making process. He illustrates leadership through involvement. In the made-for-TV movie, A Town Torn Apart, he becomes the principal of the a faltering high school in New Hampshire. He asks the students to make suggestions about what they want to learn. He establishes advisories where students in small groups can dialogue with one another and with an advisor who cares about their concerns. To show he means what he says, Littky leads by example. He takes on an advisory group of his own. This action not only sets the students in motion, but gives teachers a model to emulate.

Under circumstance somewhat less austere but nevertheless exacting, Ms. Schlowski (Kindergarten Cop), the principal of modern, natty, Astoria Elementary School exhibits leadership by her very presence. The

cohesiveness she inspires among staff, faculty and parents for the benefit of the students results in widespread participation. The wonderful outdoor fair and fund raiser just does not happen by itself; it is Ms. Schlowski who has the wisdom to involve the entire school community. Thus, every member of the school community participates in the planning and execution of the school carnival. All feel like vested stakeholders interested in the success of the affair. She demonstrates how leadership-in-practice works.

#### Administrator as Idealist

The next most frequent positive dominant image is idealism, occurring in 19% of the films. Administrators, despite all challenges, obstacles, or travails sometime hold to an unshakeable belief that in the end, despite the difficulty, all will be fine or trust in the deep rooted pride of the majority of the people to do the right thing.

#### Unshakeable Belief

Dr. Littky (A Town Torn Apart), the most Polly-anna-ish of the school administrators I observed, embodies undaunted idealism. Whether rounding up the kids to paint the school, personally tutoring a failing student before school, orchestrating the teachers to teach their students, or dealing with the school board, Littky does it with a syrupy, passionate, never-say-never attitude.



He makes it appear that nothing is impossible.

The aging Miss Bayles (Grand Old Gal) comes closest to Littky in exhibiting pure, undiluted idealism. She plays the high school principal who once taught the President of the United States. As the central character in this 1936 tear-jerker she rivals Littky's idealism. Her comment to an inquiring newspaper reporter illustrates her idealism: "It is my duty to teach them (students) character." During the film, she takes on the local politicians in a crusade against those who would undermine her students with the likes of backroom poolhalls and illegal booze. The forces of evil are no match for this feisty, principled school administrator.

Miss Johnson (Souder) is also an idealist. Firmly espousing the belief that education is the path to a better life, she persuades her pupil, David, to come and live with her despite his father's strong objections. She persists in her efforts and pleads with David's father to permit her to educate the boy. While Dad thinks he needs David now to help him with the chores around the farm that they share crop, she converts Dad to her belief about the importance of a proper education to David's future.

Father Flanagan (Boys Town) earnestly believes, as he told his bishop, that "there is no such thing as a bad boy." Throughout the film he clings to this idealistic belief. Flanagan, the founding director of a home for abandoned young men, dreams of a place for about 500 boys who are either orphans or minor offenders. He discovers a 200 acre plot of land in rural Nebraska, brings the wealthy publisher of an Omaha newspaper to see it, and then gets the man

to fund his dream.

### Appeals to Pride

Tired of the drug dealing, student fighting, and the lack of respect for teachers and the physical plant, Brandel High's Rick Latimer (The Principal) shouts "No more." Idealistically, he appeals to the students to stop the violence and the threats; he implores all students to study; he beseeches the teachers either to teach *all* the students or leave the profession.

As a last ditch effort to save a school from closing, Superintendent Napier (Lean on Me) asks Joe Clark to raise pride and progress at Eastside by filling it with Clark's idealism. Clark begins his tenure at Eastside by admonishing students that "without basic skills you'll be locked out of the American dream. If you do not succeed in life, don't blame anyone but yourself. You are here for one reason---to learn." Further, he advises them that "without [self respect] you can do nothing."

Believing that "theories don't always work in practice," the Governour of Ruxton Towers (Loneliness of the Long Distance Runner), an English reform school, displays idealism. He firmly postulates the notion that reforming any person ultimately helps society as a whole. He demonstrates his belief that you can trust offenders by allowing, Smith, his top runner, to train solo.

Mr. Molina (Stand and Deliver) an inner city principal of an urban school matches the proud idealism of Hymie Escalante, the math teacher who inspires

a class of underrated and discouraged misfits to learn calculus. He believes that the kids and their teacher can master the seemingly insurmountable task of learning calculus, allows Hymie to use the school on weekends and in the summer, and stands by them despite accusations of foul play from the College Board.

### Administrator as Love Object

Although only captured in a handful of the films (8%), the school administrator as love object describes yet another positive characteristic. The administrator portrayed as a love interest is either the pursuer or the pursued.

Justin Morgan (Justin Morgan Had a Horse) is the love object of a wealthy farmer's daughter. Justin believes he is not worthy of her because, as the teacher and administrator of a one-room schoolhouse in rural Vermont, circa late 1700's, early 1800's, he lacks the means to support her. Nonetheless, she genuinely loves him despite his perceived poverty.

Katheleen (Goodbye, Mr. Chips) meets Mr. Chips while they are both on holiday in the Alps. They marry and she transforms Chips from a rather bland teacher into a likable, endearing soul whom the trustees come to during wartime to head Brookfield. Out of loyalty to the school, Chips agrees to take the headship for a brief stint.

The director of a camp where students come to learn about outer space, Mr. Bergstram (Spacecamp) is his wife's love object, especially away from the

camp. Ms. Bosworth, daughter of the man who wants to found an Academy of Philosophy in Newport, Rhode Island, pursues Mr. North in the film bearing his name. As noted earlier, Dobie (Children's Hour) and Fleener (Hoosiers) also appear as love objects.

### Administrator as Mentor

Fifteen percent of the 108 films contain characters who demonstrate mentorship, the last of the positive dominant images. The administrator as mentor serves as a wise and faithful instructor or advice giver to others.

After the bright lad from Yale, Mr. North, arrives in Newport, he spends time reading to and talking with Mr. Bosworth, a recluse who bides his time until he dies. Mr. North convinces Bosworth that he is not suffering from a dire disease; Bosworth rewards North's tutelage and mentorship by offering him the presidency of the soon to be established Academy of Philosophy.

Dr. Swinford (David and Lisa) mentors David in the film about a school for the mentally ill. During a particularly poignant scene the following dialogue transpires.

David: "I'm going to put these flowers in my room no matter what the kids think."

Dr. Swinford: "It isn't important, is it?"

David: "No, the important thing is what I think of myself."

Miss Johnson (Souder) mentors David; Reverend Mother (Trouble with

Angels) mentors the girls and teachers who seek her counsel; Mrs. Huckaby (Crisis at Central High) serves as confidant and mentor for principal Matthew's; Dr. Jane Greirson (Little Man Tate) mentors the progress of all who attend her gifted student institute; Rick Latimer (The Principal) mentors Teresa, a student who would have dropped out without his vigilance and persistence.

### Negative Dominant Images

Negative school administrator images are evenly distributed among the 3 possible categories of negative images: that is, 31 films depict the administrator as adversary/villain, 27 films show the school administrator behaving like a buffoon/ odd duck, and 22 cast the administrator as a victim.

Perhaps the epitome of negativity is the French farce Zero de Conduite. In this film, the headmaster is a midget, literally and figuratively; the teachers are grotesque or deformed in some way. Through these awkward physical characters the producer delivers his unfavorable image of schoolmasters in general and school heads in particular.

### Films Showing All Three Negative Images

During his interim tenure, Brother Leon (The Chocolate Wars), displays all 3 negative dominant image characteristics. He is the interim headmaster of a

private boys Catholic school and he desperately wants to be named head. Leon is the villain who forces every student to sell 50 boxes of chocolate candy so the trustees will be impressed with his fund raising prowess. Besides unfairly implying that several students cheated on an exam, he agrees to review one student's grade, but only after the chocolate sale. Thus, he intimates that the number of boxes of chocolates sold by the student could influence his decision whether to change the boy's grade. His adversarial relationship to the student body compounds itself because the boys can not possibly sell 50 without the help of the Vigils, an underground campus student organization of ruffians and enforcers. In the words of one of the Vigils' leaders, let's "make selling chocolate the thing to do... The school will love us and we'll be in with the brothers." He plays the victim because he lays himself at the mercy of the Vigils. Brother Leon makes a buffoon of himself when he dances, alone, in the classroom following the tabulation of the candy sale. Seeing him prance about, the students look askance.

In the comical farce Teachers principal Horn and assistant principal Wrubel exhibit all 3 negative qualities. The story opens as John F. Kennedy High, a large suburban high school, is under siege for allegedly not having taught their graduates to read or write. The school board attorney conducts an investigation and interviews the entire staff. Horn is a victim who suffers the consequences of not checking to see if teachers actually give assignments and if the students actually do them. His failure to check on a substitute teacher's credentials, resulting in the employment of a released mental patient as a teacher, further

characterizes him as a buffoon. Wrubel plays an adversarial role as he prowls the campus hoping to catch kids breaking school rules. He later attempts damage control when the accusations of non-learning, and thus by implication, non-teaching fly rampantly around the town. For example, he attempts to identify teachers who simply passed kids along so that he can ask them to resign. As these administrators fumble their way to absurdity, superintendent Burke wishes the whole thing would just go away. She manages the entire event so as to keep it as far away from parents and school system's supporters as possible.

To rile Mr. Harby (Rainbow), the students steal one another's pens. This continuing act, repeated time and time again by the students, makes Harby a victim. His adversarial nature shows itself in the admonishment he snarls at the students: " I will inspect these books every Monday." The school has a female teacher whose reputation for being with lots of men is common knowledge. When Harby tries to woo her and she summarily rebuffs him, he feels like the world is a tuxedo and he is a pair of brown shoes; in short, he looks like an odd duck.

#### Films Showing the Administrator as Both Adversary and Buffoon

Often the administrator who is an adversary to teachers or students also appears as a buffoon or odd duck in the film. Such is the case with vice-principal Gills (Summer School) whose responsibilities include running Ocean

High's summer program. Since principal Keldan leaves for his vacation without staffing all the courses, Mr. Gills desperately seeks to find coverage for the summer classes. He taps the non-tenured Mr. Sharp, who is ready for a summer of sun 'n surf, to teach some classes. Gills is an adversary of Sharp from the outset, threatening not to recommend tenure for Sharp unless all the summer students pass the English class that he assigned Sharp to teach. When Sharp reminds Gills that he (Sharp) is not certified to teach English, Gills replies: "That's O. K. They're not real students anyway." Aware of this attitude, the group decides to take a few unusual field trips. These catch Gills unaware. A grandmother of one of the students shows him as a buffoon when she asks: "Is going on throw-up rides and rubbing barn yard animals your idea of a quality education? "

To get the goat of assistant principal Strickland (Back to the Future), students fly their paper airplanes in the lunchroom. Strickland, an adversary, cares little about the students. On one occasion Strickland told a student: "Why bother even showing up (for the play auditions)?" Because he is insensitive and cares little about them, students play him for a buffoon during his supervisory responsibilities in the lunchroom.

#### Administrator as Adversary or Villain

Principal Crestwood (Pump up the Volume), hired to correct the problems at her school, typifies the administrator as villain. She combs records to find



students with low SAT scores, suspends kids for minor infractions, and condones corporal punishment.

As noted earlier, Dr. Nolan (Dead Poets Society) certainly appears as a villain when he asks boys to sign the document he prepared listing charges against Keating.

Mr. Vernon (Breakfast Club), during a Saturday detention supervision assignment, shows his aversion to students when he learns how they actually perceive him. After the students turn in the essays written as a punishment for misbehaving during their detention time, he says: "the next time I have to come in, I'm cracking skulls."

Headmaster Trask (Scent of a Woman) illustrates the ruthless disciplinarian. The adversarial relationship he has with the students comes vividly to the fore when he decides to make life excruciatingly unpleasant for the students who refuse to squeal on a classmate. He puts kids through the wringer and even barbers with one of the boys. He tries to bribe (buy) young Simms by offering to get Simms into Harvard if Simms, a student at Baird School, agrees to tell him the name of the culprit.

The film December takes place on a single, momentous night in American history, the night FDR announced the bombing of Pearl Harbor and the U. S. Entrance into World War II. While examining the merits and atrocities of war in the dormitory, one boy retells an incident that he observed at the library. On this particular night Headmaster Thurston came into the library, demanded that the librarian give him a certain book, and then proceeded to the basement furnace.

Once in the basement Thurston tossed the book into the furnace. Naturally this appalled the student who saw this action both as an infringement of his personal liberties and a blatant example of one-man censorship. The effect was so profound that the boy could not escape drawing an ironic parallel between the capricious and villainous act of Thurston and the maniacal actions of Adolf Hitler.

Dr. Stewart (D.A.R.Y.L.), the director of the project team that created the "Data Analysis Robot Youth Lifeform" decides that the Daryl must go back to the scrap metal heap to the great dismay and protest of his co-workers. D. A. R. Y. L. learned human emotions like fear, taste, and joy. So, when Dr. Stewart announces his conclusion, he is made to appear the ogre and the villain.

#### Administrator as Victim

The headmaster of St. Matthew's Academy, Dr. Bartrum (School Ties), falls victim to his own abuses. He advances anti-Semitic sentiments with his remark to the Jewish athlete, David, "Your people are very determined..." He does nothing to help integrate David into the school. He stands idly by when David is wrongly blamed for cheating by his classmates. Bartrum, instead, lets the honor code take its course. When the truth later emerges, Bartrum suffers the consequences as David smarts: "You used me to win at football....now I'll use you to get into Harvard."

In a surreal, futuristic film Dr. Forrest ( The Class of 1999), head of the Mega

Corporation which manages a suburban Seattle school district, proudly announces: "We have a new product to market--Battleriods" [referring to the robotic teachers and students whom the company placed in the high school to control things]. Later, when Forrest and high school principal Langford try to settle a brawl, they ultimately fall victim to the rioting students and teachers.

### Administrator as Odd Duck/Buffoon

How can the principal portrayed as a buffoon in Stand by Me ever be forgotten? Given no dialogue, no name, and no educational status he participates in a "Barf- A-Rama" in the town square. When the event is over, he leaves--to the laughter and jeers of the crowd---and his face covered with pie.

The unnamed principal (The Mighty Ducks) is an odd duck herself. She arrives at the classroom door where pandemonium has struck and asks the students: "What do you have to say for yourselves?" To which the students, in unison, reply: "Quack..Quack...Quack..." Mr. Dunn (Avalon) is an elementary school principal . One day while strolling the halls this odd duck comes across a student whom the teacher had asked to leave the room. Mr. Dunn asks: "Young man, why are you standing in the hallway?" The student responds: "Learning the difference between can and may." Dunn's reply? "And how long do you think it will take to learn it?"

Principal Krantz (Class Act) also plays a buffoon. He thinks he is cool using terms like "bro" or "rockin' good time." But, the students simply mock him and

make fun of him when he's not around. A case of accidental record errors causes two students' files to get interchanged. The principal's stupefied reaction? "You mean to tell me that the two of you....that he's you and you're him."

The school principal in Le Petit Amour appears buffoonish for being tricked by a young student's lover. She comes to the school claiming to be an ill student's mother seeking homework for her sick child. Her actual mission was to prevent a telephone call from the principal to the boy's actual mother inquiring about his absence.

The film 1969 shows another school administrator as a buffoon. In a school bathroom, the principal asks: "What's going on here?" Later in a brilliant commencement address about the Viet Nam war, the valedictorian leaves the audience in somber, silent reflection. The principal immediately comes to the podium and asks for a round of applause, much like one would do for a triumphant game show contestant.

Walter (The Witches of Eastwick) is a polyester-suited, would-be-ladies-man elementary school principal. He is repugnant to all the women with whom he flirts. At one party in particular where he unsuccessfully tries to pinch a woman's posterior one of the ladies calls him "a liar and a cheat [and adds] he doesn't give up." At a patriotic holiday celebration held in front of the school he delivers a speech (a veritable tome). Unfortunately, the audience scatters just a few moments into the speech in order to escape a torrential downpour. Undaunted and unaware that there is no one left in the assemblage, Walter the

buffoon continues to speak for several more minutes while his clothes gets drenched.

The film to end all odd duck characterizations is Ferris Bueller's Day Off. The super-conscientious but babbling Edward R. Rooney, dean of students, spends virtually the entire movie attempting to catch Ferris in what Ed knows to be a set-up. Why? Because, "he (Ferris) jeopardizes my ability to effectively govern this student body." All is to no avail since Ferris seemingly has all his bases covered. For openers, Ed threatens Ferris : "How would you feel about another year at my school under my close supervision?" Then, in attempting to prove that Ferris is not ill, Ed even resorts to breaking into Ferris' house. During the attempted break-in, Ed is tackled by a ferocious dog, loses his shoe in the mud he created when he set off the sprinkler system, and has his car towed away. Finally, he does catch Ferris at the scam. But Ed discovers that he left his wallet on the kitchen floor of the Bueller home. Since this would prove that Ed illegally entered and searched Ferris' house without permission and be cause for dismissal if the school board should get wind of this escapade, Ed reluctantly caves in and Ferris eludes any repercussion. The part of the buffoon fits him to a T because he also snatches defeat from the jaws of victory in other scenes. For example, believing that he is talking to a student pretending to be a parent, Ed roguishly says: "Tell you what dipshit, you don't like my policies, you come on down here and smooch my big white butt." When the "parent" declares: "You're an asshole," Ed again confirms his buffoon-like image by retorting gleefully: "You hit the nail on the head."

## Neutral Dominant Images

Neutral images--administrator as manager, mediator, everyman, amoral-- occur in 45 of 108 films (42%) and the most frequent neutral image is that of the administrator as manager.

Principal Warneke (The Blackboard Jungle) exhibits all four neutral traits, despite the violent setting of the school. At the opening faculty meeting, he demonstrates his skill as a manager. Without alarming the new teachers, he calmly introduces them to the school and its problems. He speaks about bigotry as an undermining factor in the school's operation, thus demonstrating an amoral position on the issue. On another occasion, he mediates a fight between two boys. As principal of this trouble-ridden, inner city school, Warneke is an everyman wanting justice and order to prevail. He goes about discharging his duties and responsibilities in a straight-forward, honest manner. In fact, at the end of the film one of his critics, Mr. Murdock remarks: " I was wrong . The kids in our school can be taught, if you don't stop trying."

### Administrator as Manager

Managers oversee, supervise, help people get along, direct , and try to make the best of any situation. They handle things as they come up and treat

both the institution and the people with care. For example, Bambi (Pandemonium), the director of a cheerleading school manages the several different high school squads who attend her classes. As the director of the school she handles each group so that they leave with what they came for, namely, routines to help them win state championships.

The unnamed assistant superintendent (Born Innocent) of the girls' reformatory is a manager. She tells one of the newly arrived girls that "the main thing here is to get along," intimating that she'll be fine if she learns to go along with the established rules and procedures. The assistant superintendent also demonstrates mediation when she tells another girl who had been sentenced by a judge to leave the reformatory and live with her family to follow the judge's order. "They [your family] know all about it. They [your family and the judge] decided to see how this works out."

Headmistress Mackay (Prime of Miss Jean Brodie) does what she does on the conviction that kids need models. For example, one of the students comes to her after she proclaimed to Brodie: "You are dangerous and unwholesome and children should not be allowed near you." Herein, Mackay faced an important dilemma. On the one hand she has an inspirational teacher whom most students not only like but revere. As in Dead Poets Society, a "star" teacher influences the lives at a prep school (Heilman, 1991). On the other hand the teacher, Jean Brodie, uses more vivid, colloquial expressions than The Monsignore Blaine Academy girls are accustomed to. Not able to decide the matter herself she defers and brings the matter to the school's governors for

a decision, like a good manager would.

Another manager is Mr. Grooger (Browning Version). Headmaster Grooger goes about his work with nary a care as to the security of his position. He does whatever it is that needs doing. Whether it be hosting a retirement party, attending a cricket match, delivering the bad news to a colleague ("I put your case to them as best I could..."), or entertaining at home ("anyone for billiards before the fireworks start"), Grooger manages the event quite nicely.

Principal Kinney (High School U. S. A.) manages his school. He calls faculty meetings when needed, he visits with the students regularly, he strolls the grounds, and he makes time to attend student functions. He appears as a sterling example of the caring manager. For example, at a faculty meeting he pointedly but subtly hints that they should attend the fall dance. "Let's not forget about the fall dance. I think we all should make an effort to be there." He knows if the teachers come, it will be easier to manage the students at the dance.

In All the Right Moves the principal shows pride with the basketball team. When not attending their games, he manages the routine of day to day education in a town where academic learning is a low priority. Mrs. Crain (Mermaids) demonstrates her ability to manage the school when she arrives to tell students of the assassination of President Kennedy. Her choice of words, her demeanor, her mode of presentation all show her as a sensitive manager of people. Cheerfully greeting the students each morning at the school entrance, Mr. Dobbins (The Adventures of Tom Sawyer) manages his one room schoolhouse taking note of attendance, supplies and student progress.



Also shown managing their schools are Carvel High's principal Davis (Andy Hardy Gets Spring Fever) who introduces the new drama teacher to her class, the unnamed principal (If Looks Could Kill) who, with the help of Mrs. Grove, carries out both day to day activities and annual events like commencement without fanfare, and principal Kaiser (Lucas) who ushers students off to gym for a film when he discovers that orientation and registration plans have run amuck. Mrs. Scott (Conrack) tells Mr. Conrad how she manages her island school. She says: "I just try to please the man." All three headmasters Chips, Wetherby and Roustan in Goodbye, Mr. Chips exhibit the neutral characteristic of administrator as manager during their respective watches at Brookfield.

#### Administrator as Mediator

Mediation, the ability to act as a go-between and effect a peaceful resolution to a conflict, shows itself in several film characters. Among them are the principal in Another Country who mediates a dispute involving the military and academic departments; assistant principal Huckaby (Crisis at Central High) who mediates for students at Central; and Mr. Rush (Parenthood) who mediates at a parents' conference about their son Kevin: "There are four months 'till the end of the year. Let's see what he can do."

The nameless assistant principal (Anna to the Infinite Power) tries mediation when confronting Anna about a missing broach. Anna's kleptomania has been an issue in the past. There were several times when Anna's mother discovered

things lying around the house that turned out to belong to students and teachers at Anna's special school for gifted children. The assistant principal tries to help Anna realize that she stole the broach but Anna refuses to confess the theft. Mr. Kessler (Wargames) also tries his hand at mediation. The biology teacher innocently asks his class, " who first discovered asexual reproduction?" One of the students responds to Mr. Lightman: " Your wife." This touches off a situation which principal Kessler tries to mediate.

#### Administrator as Everyman

Dr. Franklin (Children of a Lesser God) is a "Mr. Feel-Good" as he works with parents, students, and teachers. He is an ordinary guy trying to get the job done, who hosts school constituencies, often at his home, so that parents will feel good about their choice of schools, the students will enjoy themselves as they learn, and the teachers will remain content and perform to their very best.

Qualities of everyman show up in Headmistress Appleyard (Picnic at Hanging Rock). She frets over enrollment and financial concerns much the same as any school head would. Miss Abbott (Boarding School), worries about the school's image and reputation and tries to protect both by establishing and trying to enforce a set of rules for the girls to follow. Mr. Patchulters (A Separate Peace) is another head of school exhibiting the everyman quality, fulfilling the duties of his office as anyone in that position might do. In response to a query about what might become of the great art treasures of Europe during

the second world war, he quips, "Surely our boys can't be that accurate."

### Administrator as Amoral

Major Ketchum (Oldest Living Graduate), the officious and single-minded commandant of Le Mar Military Academy in Texas, comes to visit a 1905 graduate for a single purpose: to convince the old guy to return to campus for a major alumni event. Ketchum, showing no emotion, moves swiftly and coolly from one item to the next. When the grad refuses to accept the invitation, Ketchum shows his amorality by just picking up and moving on to the next appointment on his itinerary.

The unnamed principal in I Know Why the Caged Bird Sings shows that he is amoral when he comes to the classrooms to deliver an important school board proclamation. He says: "I am addressing the classes individually this morning instead of announcing the contents of this letter. The local board of education advises us that the poem 'Lift Every Voice and Say' is not an official anthem and may not be used in our county school." At the conclusion of these remarks, the teachers and students appear betrayed.

Gregory's Girl centers on a girl who decides to play on the school's football team. During the film, the following pragmatic exchange takes place in an amoral fashion:

Principal: "What about the showers?"

Coach: "She'll bring her own soap."

Principal: "And you will undertake to see that everything is above board?"  
Thus, the principal demonstrates his amorality.

### Summary

Above are the dominant images of some school administrator characters. As described and noted elsewhere, these images may be positive, negative, neutral or some combination of the three. There are as many films containing positive school administrator depictions (40%) as there are films containing negative portrayals (47%).

I based these conclusions on my participant observations which combine descriptive statistical analysis, document analysis, and direct observation (Denizen, 1970). Everyone benefits from these "stories of several types of persons who participate in the educational enterprise" (Peskin, 1993, p. 25). In fact, the "words, especially when they are organized into incidents or stories," as I have done in this extrapolation, "have a concrete, meaningful flavor that proves more convincing to the reader... than pages of numbers" (Miles & Huberman, 1984, p. 15) and , therefore, contribute to the perceptions the public retain of school administrators in particular and education in general.

### Statement of the Sub-questions

In this section, I address six sub-questions about job satisfaction, school

setting, attitudes, life outside school, demographics and administrators' roles in film. Specifically these sub-questions ask:

- (a) Are fictional school administrators satisfied or dissatisfied with their jobs?
- (b) How does the school setting effect the portrayal of the administrator?
- (c) What are the "reel" school administrators attitudes toward the administratorship, toward teachers, toward students, and toward school and education in general?
- (d) Are the school administrators in popular films portrayed as having a life outside of school?
- (e) What are the demographic and physical characteristics of the school administrators in film?
- (f) Do the school administrators in film play a minor, supporting, or major role in the film?

#### Administrator Satisfaction/Dissatisfaction with Job

The first sub-question asks about the job satisfaction of the school administrator in film. Specifically, are fictional school administrators satisfied or dissatisfied with their jobs? In this study, I used the following indicators of satisfaction: the school administrator

- shows pride in the teachers, students, school, or profession,

- models school spirit,
- desires to remain a school administrator,
- shows a positive sense of efficacy,
- exhibits positive expectations about student ability and commitment,
- exhibits positive expectations regarding teacher ability and commitment,
- believes administrating is worthwhile, or
- is satisfied with student discipline and behavior, role in decision making, academic preparation, pay, status, workload, or media treatment.

The results of this inquiry are that school administrators in 84% of the films demonstrate at least one indicator of job satisfaction; in fewer than half of the films (42%) administrators show dissatisfaction with their jobs. Hence by a 2:1 margin, there are more films showing administrators satisfied with their jobs than dissatisfied with them.

#### Pride, efficacy, status

Showing pride in the school, the teachers, the students, or the profession (39%), having a positive sense of efficacy (34%) and satisfaction with one's status (22%) were among the most frequently displayed indicators of job satisfaction. However, those characters who appeared satisfied with their status were often among the administrators portrayed negatively as victim, odd duck or villain. Such was the case with odd duck Mr. Krantz ( Class Act ). Krantz's false sense of his own efficacy, for example, securing an invitation for his school

to appear on a quiz bowl, colors his feelings of his own self-importance. Villain Frau Oberin (Maedchen in Uniform), enjoys her job as headmistress. She has

### Job Satisfaction

Table 2 summarizes the satisfaction indicators and frequencies.

Table 2

#### Frequency of Sources of Job Satisfaction

<u>Indicator</u>	<u>Number of films</u>	<u>Percentage</u>
Shows pride in school, teachers, students, or profession	42	39%
Models school spirit	11	10%
Desires to remain an administrator	14	13%
Exhibits a positive sense of efficacy	36	34%
Has positive expectations regarding student commitment and ability	28	27%
Believes administering is worthwhile	14	13%
Has positive expectations regarding the ability and commitment of teachers	13	12%
Shows satisfaction with student discipline and behavior	9	9%
Is satisfied with:		
-role in decision making	11	10%
-academic preparation	4	4%
-pay	0	0%
-status	23	22%
-workload	7	7%
-treatment by the media	0	0%

a grand time accepting kudos tossed at her when royalty come to visit or when entertaining school directors at the oppressive boarding school. A victim of his own honor code, Mr. Trask (Scent of a Woman), also appears quite comfortable with and secure of his status. Why? It may have something to do with the swank, new Jaguar sports car the board gave him as a way of saying thanks. In The Devil's Playground evil Brother Frank enjoys his status because he truly believes he is leading souls back to God.

An important exception to these negative portrayals is Joe Clark (Lean on Me). Clark's pride--shared by Dr. Napier, district superintendent, assistant principal, Mrs. Levias, and the skeptical assistant principal Mr. O'Malley---sparks the Renaissance at Eastside. All three admire what Joe accomplishes at Eastside High in terms of safe facilities and the restoration of academic learning. Not only do they have a sense of efficacy but also deep satisfaction in terms of their personal status and their influence.

#### Salary, media, workload, academic preparation

None of the administrator characters expressed satisfaction with their pay. For example, while both James (That Championship Season) and Mr. Vernon (Breakfast Club) lamented the fact that their respective salary did not allow them to care properly for their families, low salary was not directly mentioned by



either.

No administrator expressed satisfaction with the media, but several expressed dissatisfaction. Mr. Matthew (Crisis at Central High), who was dealing with the complexities of racial integration of an all white school, Joe Clark (Lean on Me), who was attempting to get students to stay off drugs and stay on the task of learning, and Mrs. Appleyard (Picnic at Hanging Rock), who worried that the stories of the tragedy at the rock would spell financial doom for her school, wished the press and the media corps would have handled things better.

Administrators in 6 films expressed satisfaction with their workloads. This does not mean that in the other 102 films administrators were dissatisfied because, among other things, few commented at all. It does mean that only 6 expressed satisfaction. In Souder, for example, Miss Johnson never complained about all that was expected of her; she even went beyond the call of duty by writing explicitly to David's dad encouraging him to allow David to attend her school. The President of the United States, referring to Miss Bayles (Grand Old Gal), his former teacher, describes her as someone who willingly accepted all tasks. She was "one of those silent heros."

Administrators in only 4 films showed satisfaction with their academic preparation. Mr. Scott (Waterland) thought that his liberal arts training enabled him to tackle many tasks simultaneously and to use his acquired problem solving skills in all his undertakings. In Mr. North, Mr. Bosworth believes that North qualifies to "scout the earth for up and coming thinkers" because of

North's Yale preparation.

### Student discipline

Only 9% of the films show an administrator satisfied with student discipline and behavior. Ms. Leibermann (Valley Girls) tells the seniors on their prom night that this year's king and queen "set the example for our whole school with their behavior." General Batch (Taps), head of Bunker Hill Academy, the military school threatened with closing by the trustees, takes pride in the way the student cadets respond to the orderly transfer of power from one cadet major to the next. "The feeling of the importance of commencement is strong with me today," remarks Mr. Patchulters (A Separate Peace) as he looks admiringly at the graduates of Devon. The optimistic Dr. Littky (A Town Torn Apart) who takes over the New Hampshire school on the skids, believes that: "You create an atmosphere where kids want to be and the rest takes care of itself." These administrators were among those who were satisfied with student discipline.

### Job Dissatisfaction

I classified as dissatisfied those administrators who considered or left the job because of pay, marriage, workload, administrative frustration, retirement, a better job opportunity, a desire to return to school. I noted job dissatisfaction if

administrators expressed feelings of helplessness, had negative expectations for students or teachers, found school administration non-rewarding or who showed discontent for their workload, voice in decision making, academic preparation, pay, status, media treatment, teachers, non-professional staffs, teaching in general, or student behavior and discipline.

In 42% of the films, school administrators showed characteristics indicating dissatisfaction with their jobs. The most frequently observed source of dissatisfaction, seen in 1/3 of the films, was poor student behavior.

Recorded in table 3 are the frequencies of job dissatisfaction shown by the school administrators in film.

#### Student behavior

From the Saturday detention hall of Mr. Vernon (Breakfast Club) where he complains that "kids have changed," to the principal (Some Kind of Wonderful) informing a misbehaving student that "you got a detention, Mister" to the riot-gear adorned Ms. Togar (Rock and Roll High School) who took "the first step in putting the school back on the right track" by cracking down on student infractions, to the almost innocuous retort of Mr. Dobbins (Adventures of Tom Sawyer) to Tom Sawyer's attendance: "Will wonders never cease?" to Mr. Peabody's (Problem Child 2) "O. K. What now?," principals express their dissatisfaction with student behavior.

Dean Parker (Toy Soldiers) encounters a student who thinks he is putting one over on the Dean. Indicating his displeasure with foolish pranks, Dean

Parker tells the young man: "You think you are the first kid to put liquor in a

Table 3  
Frequency of Sources of Job Dissatisfaction

<u>Indicator</u>	<u># of films</u>	<u>Percentage</u>
Leaves profession	1	1%
Considers leaving because of:		
-pay	3	3%
-marriage	2	2%
-workload	2	2%
-retirement	1	1%
-take a better job	1	1%
-return to school	0	0%
Believes administratorship is unrewarding	1	1%
Expresses administrative frustration	20	19%
Feels negatively about student ability	6	6%
Expresses feelings of helplessness	20	19%
Dissatisfied with:		
-workload	4	4%
-student behavior/discipline	35	33%
-voice in decision making	7	7%
-personal academic preparation	0	0%
-teaching	4	4%
-teachers	7	7%
-non-professional staff	1	1%
-status	2	2%
-media	8	8%

mouthwash bottle." To another student, Billy, he again shows his displeasure with respect to student behavior when he asks: "Were you off campus yesterday?... Somebody spray-painted the sheriff's car."

Until Mr. Thackery (To Sir with Love) cracks the whip on his students, they continue to talk out of turn and they continue to mistreat him. Mrs. Evans, the deputy head, the head, and Mr. Thackery abhor the rudeness and callousness of the students toward one another and toward the learning offered them.

Headmaster Trask (Scent of a Woman) wishes that his students would not play pranks. He fails to see any humor in the effigy of himself which the boys draped over the lamp post adjacent to his parking space in the parking lot. He grows even further dissatisfied when he observed a bucket of white paint splatter over the spiffy new Jaguar which he received from the trustees. The trustees present it to him as a reward for services well rendered; the boys see the trustees' action as misguided. They believe Trask's greatest asset is manipulation, not education. Mr. Simpson (American Graffiti) is helpless at a school dance. He shows total dissatisfaction with the way students conduct themselves at the dance. Their behavior only re-confirms his dissatisfaction with general deportment at school.

Student misconduct at the south L. A. high school, Brandel, is blatant, appalling, and rampant. It annoys Rick Latimer (The Principal) so much that he actually considers walking straight out the door after his arrival and initial tour of the school. Pushed to his limit, he comes to the end of his tolerance at one point in the film and shouts out "ENOUGH."

Both Joe Clark (Lean on Me) and the assistant principal, Mrs. Levias, disapprove of the students' behavior at Eastside, the students' failing test scores, and the media attention focused on the students' poor behaviors. They unite, intercede, and decide to take action. In order to restore order and decorum, Joe walks the halls and carries a baseball bat, threatening to use the bat and/or escort out the door any student who decides to defy the disciplinary rules he established.

At New Granada Junior High School (Over the Edge) the issue is drug use and abuse. The principal and the faculty wage an anti-drug campaign unheeded by many students. The principal shows great displeasure in the students' behavior as drug-using students' behavior which ravages the school. Mr. Harby (The Rainbow) tells his students: "Not content with being the largest class in the school, you are thieves in the bargain." To one of his students, the principal (Puberty Blues) announces: "I can't tell you how disappointed I am with you."

Miss Crestwood (Pump up the Volume) tries to weed out the students she finds less desirable. Broadcasting live from the school's campus, a disc jockey reports that the students and the entire campus are in a state of chaos. He laments to his listeners that "things are out of control." When the campus goes crazy and students lash out against the school, Principal Crestwood's disdain for student behavior continues. She marches from her office to the site of the broadcast, grabs the microphone from the D. J. and without skipping a beat assures the radio audience that: "Everything is under control...I'm getting

psychological profiles on some students."

These films and others like Ferris Bueller's Day Off, Teachers, and The Chocolate Wars "point up the folly of continuing traditional authority systems in schools" (Burbach & Figgins, 1991).

#### Administrative frustration, helplessness

Following directly behind dissatisfaction with student discipline and decorum are administrator dissatisfactions arising out of administrative frustration (19%), and expressions of helplessness (18%).

Required to accept a known trouble-maker in his school, the principal (Across the Tracks), addresses a recently released reform school student: "Let's face it..... I don't want you in my school." "Things are a little less sheltered here than at Southside" is the frustrated remark of the public school principal in My Bodyguard to a transferring private school student.

The urgent and omnipresent need to raise money frustrates many a principal and school head. Brother Leon (The Chocolate Wars), Bambi (Pandemonium), Miss Appleyard (Picnic at Hanging Rock), Father Flanagan (Boys Town), and Miss Wright and Miss Dobie (The Children's Hour) are plagued constantly by this albatross.

In Le Petit Amour, the principal regrets that so few of his students' parents are concerned about their children's progress or involved in the activities of their children's school. The principal in I Know Why the Caged Bird Sings

stores up his frustration over the school board's decision to ban a favorite poem from being recited in the schools in the county. Could anyone possibly be more frustrated with administrative protocol than Ed Rooney in Ferris Bueller's Day Off ? Ferris' ingenious schemes thwart Ed's numerous efforts to defend the integrity of the school's attendance record keeping procedures.

Haunting, chilling, and sobering frustration overshadows the principal in Heathers. His conundrum is not knowing how to stem the rising tide of student suicides at his school. Equally sobering is Father Jean's (Au Revoir Les Enfants) frustration of not having adequate essential supplies, like blankets and food, for his students at the French boarding school. Frustrated by a deteriorating and inadequate facility, Father O'Malley and Sister Benedict (Bells of St. Mary's) set out to improve the physical plant that house the school. Crooked politicians who entice and interfere with education of the boys and girls attending her school frustrate Miss Bayles (Grand Old Gal). Mr. Vernon (The Breakfast Club) unleashes his considerable frustration. He regrets that "everything is political: the coffee, the kids, the school."

Extreme helplessness greets the principal in The Mighty Ducks when the students refuse to end their loud quacking despite her pleas to do so. In the film Zero de Conduite, the midget head helplessly tries to establish himself as an authority figure. However, he fumbles on each attempt. Mr. Krantz (Class Act) is helpless in assisting students who do not achieve good grades.

#### Dissatisfactions with teachers



Dissatisfaction with teachers accounts for 7% of the administrative dissatisfaction seen in the film characters. Outright disdain is what assistant principal Gills (Summer School) shows for Mr. Sharp, the teacher he coerced into teaching summer classes to the acknowledged worst students at Ocean High.

Mrs. Mackay in The Prime of Miss Jean Brodie is not happy with Jean Brodie. She thinks that Jean is leading the girls astray and that Jean is taking away more from the school than she is giving. So, Mackay wants Jean to "do some putting in." Mackay believes that the girls need a broad education that includes all disciplines and not just those that appeal to "culture" as Jean is fond of saying. Some students balk at Mackay's attempt to tone down or balance the cultural experiences that Brodie gives them. But, one student's revelation that she had sex with an artist whom Jean flirted with during her *prime* is enough to prompt Mackay's actions leading to Jean's resignation.

Dr. Nolan (Dead Poets Society) expresses dissatisfaction with John Keating. He tells John: "I'm hearing rumors about some unorthodox teaching methods in your room...I'm not saying that they've had anything to do with the Dillon boy's outburst..but I don't need to remind you that boys his age are very impressionable." The film raises the question of whether teachers should passively accept administrative innuendo and decisions (Glatthorn, 1990).

Both Joe Clark (Lean on Me) and Rick Latimer (The Principal) express their ingenuousness about teachers who simply do not teach. Joe Clark tells his

teachers at a faculty meeting : "teach 'em all... Don't blame anyone except yourself if you don't succeed. The kids have not failed .. You're failing to educate them." Latimer informs his teachers and staff that: "I want to make a school out of this place and you must teach 'em all."

### Dissatisfaction with the media

In 8% of the films, administrators demonstrated dissatisfaction with the media. Tensions surrounding the impending integration of Central High School in Alabama make things tough for principal Jesse Matthew (Crisis at Central High). He correctly predicts that having the press on hand when the black students arrive would only "stir things up" a little more.

Because of Dr. Littky's (A Town Torn Apart) success in turning around the situation at Julia B. Thayer High School, the national newspapers pursue him to do an article. Both before and during the interview he makes it clear to the reporter that he wants the students and teachers to get the credit for what *they*, not he, achieved; instead the reporter, in the newspaper article portrays Littky as a miracle worker who single handedly overcame all obstacles and put Thayer back in shape.

Despite Headmistress Appleyard's (Picnic at Hanging Rock) warnings, girls went up into the rock to explore it without her permission. Shortly thereafter, worldwide headlines blast the tragedy. Current parents withdrew their students and potential parents never enrolled their girls. Dean Parker (Toy Soldiers)

urges his staff: "Please don't go to the press." Ms. Crestwood (Pump up the Volume) expresses her annoyance with the media in a rather vivid manner. She rips the microphone from the hands of a disc jockey who interviewed students at Hubert H. Humphrey High, because student after student tells the D. J. that: "we're all really scared to be who we are"...."About half this school is here on probation."

#### Dissatisfaction with voice in decision-making

General Batch (Taps) is among those administrators in 7% of the films who dislike the voice they have in decision making. Complaining about the trustees' decision to sell the military school he barks: "They didn't even consult me."

Sister Rouf (Agnes of God) wishes Agnes never consented to the interview by the prosecutor. She knew the deep secret Agnes was carrying and that a trial would only make matters worse.

Mr. Trask (Scent of a Woman) wishes he had the power and the authority to reverse the decision of the disciplinary committee. He touts the disciplinary committee as one of the strongest and wisest traditions at Baird. But, when they deal with a matter that directly affects him, he has no voice in their decision and becomes quite sullen.

#### Considers leaving/leaves position

James (That Championship Season) seriously considers leaving school administration. Reflecting upon his past, he finds that his principalship has been particularly unrewarding. He appears empty and unfulfilled and comes to the self-realization that these annual reunions with the coach are hollow. The shortcomings of his high school coach and the entire championship gang glare. He wonders what his life means and ponders where he should go from here.

Justin Morgan (Justin Morgan Had a Horse) is the only administrator character who actually leaves the administrative profession and begins a new venture. Early on, he recognizes that "I am an underpaid civil servant." He expresses his desire to leave education so that he can raise horses and own some land because he hopes very much to marry a woman he feels unworthy of because of his poor station in life. By purchasing some land and raising horses he thinks that he will be able to support his wife, so that together they can raise a family.

*Only* assistant principal Huckaby (Crisis at Central High) actually retires. In her retirement, she takes the memoirs she had collected over the years and turns them into a book about the incidents with which she was involved.

No film shows an administrator who resigned her/his administratorship in order to return to school nor does any administrator appear dissatisfied with her/his personal academic preparation for the administratorship.

### School Setting

The second sub-question asks: How does the school setting affect the portrayal of the administrator? To answer this question I examine school locations (urban, rural, suburban); grade level (elementary, junior high/middle school, senior high); type of school (public or non-public; specialized, boarding, private [independent, religious, military], reformatory, or camp). While what Americans call private schools are called public schools in England and Australia, I use private to indicate these schools wherever located. I record the name of the school, if given, and determine if the school was portrayed as a center for social activities, an academic environment, an athletic arena, an incidental backdrop or not shown at all. I also studied the school environment for productivity, looking for signs of administrator, faculty, or student efficacy, enthusiasm, and effectiveness.

### School Names

Over 75% of the films name the school. While the school name does not influence the images portrayed, the variety of names is revealing. Many films depict public schools which bear the name of the town in which they are located. From the placid, tree-lined Carvel High in the classic Andy Hardy films to the aging, steel-labor-dominated, blue collared Ampipe High (All the Right Moves) to the modern, septicly appointed Astoria Elementary (Kindergarten

Cop), a piece of community character often protrudes. Some public schools are named in honor of former U. S. Presidents, the most popular of which is John F. Kennedy, cited in 4 films. The most common names of non-public schools contain the word *saint*.

Many of the schools named in the films are aptly named, seemingly connected to either the film's title or theme. I do not know if this is happy, unintentional coincidence or the writer's mindful choice. But Bunker Hill Academy (Taps) certainly befits a military school struggling to keep its doors open; the convent of Les Petites Soeurs de Marie Madeline shrouds the novitiate in Agnes of God. Is it ironical that Ocean Front High is in Summer School, that Traumaville High graces the set of The Class of Nuke 'Em High, or that the school in the romp High School U.S.A. is called Excelsior Union? A 50's teen idol and pop singer, Bobby Rydell, lends his surname to Rydell High in Grease, a movie replete with 50's music; Valley High is the setting of Valley Girl; and in the horror film Carrie, Bates High School bears the same name as the creepy motel in the classic Hitchcock thriller Psycho.

### School Type

Forty-five percent of the films are in the suburbs, about 33% are in a rural region, and fewer than 25% were in urban areas. There is nearly a 60 - 40 split between public (66) and non-public (42) schools and the overwhelming majority of schools are high schools (83%). Only Over the Edge depicts a junior

high school, only Hope and Glory depicts a middle school, and the Regis school (Toy Soldiers) is a junior/senior high. Elementary schools are in 15% of the films. Souder, Tom Sawyer, and Justin Morgan Had A Horse, each depict a one-room schoolhouse. In neither The Oldest Living Graduate nor Stand by Me is the school ever seen.

The Education of Sonny Carson illustrates 3 school types, a reform school, an elementary school and a high school, the most in any one film. Hitler's Children shows two schools. One is an infamous German labor camp which Director Schmidt describes as housing "our brightest" and Education Minister Grof describes as an *education* camp where students are educated according to the needs of the state, including the instruction and care of young girls selected to have children for *Der Fuehrer*. The other is The American Colony School, an international school for children of American military and diplomats stationed overseas. Run by an American professor, students there are free to read, study, and learn what interests them. The film Lolita shows 2 settings: Beardsley High and summer camp. Fame, a film containing no administrator, features the New York City High School for the Performing Arts.

### Coeducational/Single-Sex/Boarding/Day Schools

The schools in all but 30 films were coeducational and only one of them features a public, single-sex school the all-boys Manual High School in The Blackboard Jungle. Of the 29 non-public, single-sex schools, 9 are all-girls; the

rest are all-boys and either boarding or day. Not a single school is both coeducational and boarding. This category of school which exists in the real world is absent from the schools depicted in the "reel" world.

Of the private schools shown, 28 are of the boarding variety, 13 are religious, 7 are independent (with financial support from neither church nor state), and 2 are military schools.

### Special Purpose/Reformatories

In 9 films, the institution was a special purpose school. Two of these, David and Lisa and Children of a Lesser God dealt with students who were hearing impaired; D.A.Y.R.L., Little Man Tate, and Anna to the Infinite Power are about gifted and talented students; one, Spacecamp, focuses on a special space science experience for youngsters; a cheerleading school is the setting for Pandemonium; a recreation center holds the action in Angels with Dirty Faces; and Mr. North revolves around an imminent Academy of Philosophy.

Four films, Loneliness of the Long Distance Runner, Born Innocent, Class Act, and The Education of Sonny Carson contain a reform school, while only Boys Town depicts a home for male orphans.

### School as Center for Athletics/Academics/Socializing/Other Action

Fewer than 10% of the films cast the school as an athletic arena in which the



schools exist so that students can play sports. Nearly 25% show the school as an academic environment where students and teachers productively study and learn academic subjects. Of these academic environments 30% are public schools. The most prevalent school setting is that of school as a center for social activities (44%), and 63% of the schools so depicted are public. Films containing the school setting as an incidental backdrop account for 36% of the 108 films; 68% of the schools in these films are public schools.

### School Environments

The environments in most films are either predominantly productive or unproductive. I judge a school environment productive if teachers and students actively engage in study or learning; where students simply hang out or do no studying, I judge the environment unproductive. However, 5% of the films show both. In the The Principal, Lean on Me, A Town Torn Apart, and Stand and Deliver, the schools are in shambles at the outset of the movie. Later, largely due to the impact of the new administrator who arrives on the scene and changes expectations for the school community, the unproductive environment becomes quite productive.

Fifty-three of 108 films (50%) contain a productive school environment and nearly half of these, 24 of the 53, are public schools. But 30 of 108 films (28%) show schools where students are off-task and engage in activities that are not productive. In 24 of these 30 films (80%) the unproductive schools are public .

### Unproductive Environments

In the film Teachers students perform few tasks; they do not work on academic assignments, and the teachers are grateful just to get through the day. As one of the teachers in Teachers remarks: "What's wrong with this school? --it communicates no responsibility to community." The school depicted in Class of 1999 is primarily a battleground for gangs. Mr. Langford hopes that the faculty and staff may "have a chance of regaining control of school." At the school depicted in Three O' Clock High, the staff finds knives in some student lockers and two students (Jerry and Buddy) are booted out of math class for making trouble. These incidents plus others cause Mr. O'Roark and his teachers to regret their unproductive surroundings.

The students in Valley Girls are busy with the beach, the mall, the parties, and their drinking. As a result, student attendance at Valley High is sparse and, even when students do attend classes, their thoughts are about outside activities. It would appear that these students find their secondary education just that: secondary to everything else they want to do.

Mr. Crowley (Paradise Motel) runs a school in a resort town. He and his staff discover that the students are using a local motel, owned by the parents of one of the students, as their playground. However, this playground is not for typical recreation, it is a rendezvous where students can exercise their sexual prowess. Even the school's much admired and respected football coach urges

kids not to use his office for their "fun and frolic."

Sex and sexual fantasies consume the students in Amarcord. The message seems to be that a youth's real education comes in the evening - away from the schoolhouse - in pursuit and fulfillment of sexual fantasies.

Beaches, fun and cheating on exams appear to be the highlights of student life in the Australian film Puberty Blues, while the three schools seen in The Education of Sonny Carson are havens for drug dealers.

The film Hadley's Rebellion revolves around the ambitions of a young wrestler from Georgia who comes to a California prep school noted for its outstanding wrestling program. The film concentrates on wrestling match after wrestling match without making any mention of classroom activities and assignments.

Instead of attending to the business of learning math, science and literature, the administration and the boys in The Chocolate Wars wage a battle to raise money. "This is a project by the students for the students"... "Trinity is special, isn't it?"..."Trinity is struggling these days." Hence Brother Leon raises the price and increases the quota from 5 boxes to 50 boxes per boy.

In The Blue Angel, students attending the private Gymnasium where Dr. Roth teaches discover that Roth is frequenting their hangout where Lola performs. They ridicule Roth by writing on the blackboard behind Roth's desk: "I smell garbage" and then chant, in unison, "GARBAGE." They become so unruly that the principal must come to Roth's classroom and restore order.

### Productive Environments

Enthusiastic and effective administrators, teachers, and students at the same school are in only two films.

In Kindergarten Cop, the children, unsuspectingly awaiting the arrival of their new teacher, appear off task. Then, when John arrives and organizes the children's daily routine, their attending behaviors and learning skyrocket. Ms. Schlowski, the principal, who walks the halls visiting classrooms where teachers and students engage in active, creative learning, the teachers who actually care about student progress as demonstrated by the frequent parent-teacher conferences shown, and the enthusiastic parents who host fund-raisers so they can purchase additional materials for the school, effectively produce a surrounding in which quality education thrives. At Astoria Elementary, teachers also care for one other. For example, the teacher across the corridor from John leaves her kids to help John with his class. While she is out of the room, her students do not make a sound. They behave and remain productively involved following the instructions she gave them before she left her room. Ms. Schlowski effectively performs the very important task of reference verification and she also takes the time to praise. She tells John, in her office, "I've checked you out. You never taught anywhere"... "I have no idea what kind of a police officer you are but you're a very good teacher."

In Lean on Me, what starts out as an unproductive, seriously neglected, run-down urban high school blossoms with pride when Joe Clark, "the head nigger

in charge," proceeds to transform Eastside. He gets the students and teachers to learn and sing the school song by having the music teacher update the tempo. He espouses and teaches that "discipline is not the enemy; this is an institution of learning." Joe's enthusiasm permeates the campus. Inspiring kids, students' self-images and standardized test scores both rise. Students and teachers change from being dull, boring, and ineffective cast-aways to energetic, enthusiastic and productive performers.

#### Administrator Enthusiasm/Effectiveness

Principal enthusiasm pervades Aspen Elementary School (A Shining Season). This effective principal takes the time to compliment her teachers and her students for their individual accomplishments especially those teachers and students involved in the special education program. She has the good sense to build on the statement made at an assembly by John Blake, the cancer ridden teacher, before his death: "This is just a little grade school on the edge of the desert, but you are champions if you just love one another."

Miss Mackay (The Prime of Miss Jean Brodie) exhibits effective characteristics. "Well, girls, I know you are going to work hard at every subject this year. I'll be looking forward to your essays on how you spent your summer vacation." The girls and their teacher, Miss Jean Brodie, are enthusiastic about education, especially culture. As Jean is fond of reminding *her* girls: "I am dedicated to you, while I am in my prime."

Despite his negative image, Dr. Nolan (Dead Poets Society) exudes enthusiasm and pride during opening chapel: "Welton is the premier preparatory school in the nation"; he measures the school's and his own effectiveness by the fact that "75% of last year's graduates went on to the Ivy League," a statement that meets with thunderous applause from the assemblage. Engaged in Latin classes, drama rehearsals, English classes and chemistry study sessions, Welton students are busy with academic pursuits. Back in their dorm rooms, they even write and read poetry. John Keating embodies teacher enthusiasm. In one scene, he brings the boys to a trophy room where the photos of former students hang. He asks them to "listen" for the echoes of these students from the past and to feel - really feel - the haunting remembrances that others who stood in these very same places, at another time in Welton's past, felt.

### Ineffective Constituencies

There are school settings in which the students, administrators, or teachers appear dull, bored or ineffective. Happily, the number of films presenting these portrayals are far fewer than films containing effective portrayals. For example, 45 films demonstrate enthusiastic principals while 8 show boring principals. There are many more Mr. Chippering-type school administrators (Goodbye, Mr. Chips) than there are oppressive vice principals like Mr. Thorn (Teen Wolf) who relishes prowling halls and bathrooms trying to catch kids breaking rules.

### Ineffective Teachers

Twenty-two films (20%) show effective teachers while 5 films (5%) show ineffective teachers. Mr. Ditto's (Teachers) fame epitomizes the ineffective teacher. Mr. Ditto trained his students to enter the classroom silently, assume their assigned seats, and await the arrival of the reams of mimeograph worksheets. Then the first student in each tidy, impeccably straight row of student desks proceeds to take a stack of the mimeograph papers (presumably having something to do with the class) and passes them front to back until every student had a set of papers. Without any words being spoken, the students then set out to complete the sheets. Ditto, buried in his newspaper, sits behind his desk. When the bell rings, signaling the end of class, the students automatically stop working, silently pass their papers forward from back to front, leave their desks and move onto to their next class. As each successive class arrives for their time with Ditto, the same procedure repeats itself day in and day out, week after boring week. The routine becomes so commonplace that when Ditto suffers a heart attack and dies at his desk, the established routine continues without interruption. In fact, it is not until the end of the day, when a janitor tries talking to the person behind the newspaper, that the school realizes Ditto is dead.

### Ineffective Administrators

Baird's Headmaster Trask (Scent of a Woman) reaches the level of ineffectiveness because the boys point up the ingenuousness of his commitment to and his lack of involvement with students. He does not know the name of any boy. He is unscrupulous and lacks integrity. The boys earnestly believe that Trask has the board duped and they set out to prove it.

The overly zealous dean of students, Ed Rooney (Ferris Bueller's Day Off), gets caught up in his own imagined importance in this film which shows the ineffectiveness and the dullness of administrators, teachers, and students. In addition to Ed, the vouchsafer of the attendance records, there is the monotone history teacher who, following each question posed to the disengaged students, sputters: "Anyone?...Anyone?" not really expecting anyone to answer. This is just as well since the students appear glazed over as they nod off during class. Other examples of administrator ineffectiveness include Mr. Simpson (American Graffiti) whom the students refer to as "dick face" and the infamous school administrator in 1969 who fails miserably to have any effect on his students use of LSD.

Finally, there is the dull principal in The Witches of Eastwick, who, in spite of the pouring rain, continues his boring patriotic speech to an empty set of seats vacated by people who took shelter indoors. Neither thunder nor lightning keeps this ineffective principal from his appointed tasks.



### Ineffective Students

A perfect example of bored, disinterested students can be found in the film If Looks Could Kill. One student, who missed what a teacher said, asks another student : "What did I miss?" The second student replies : "Some crap about the ...."

In Amarcord, student boredom is rampant in classrooms that all look alike. Students defy their teachers as they chant "tick-tock" during physics class; they pass around a test tube filled with urine during math class; they engage in Greek tongue-spitting during free time.

### Administrator Attitudes

The third sub-question explores school administrator attitudes. In particular, I examine attitudes pertaining to the administratorship, to teachers, to students, to school, and to education in general. I cite examples of both positive and negative attitudes.

### Positive Attitudes Toward The Administratorship

Among the positive indicators I list portrayals in which the administrator finds his/her administratorship rewarding, enjoyable, worthwhile, or contributing to the good of society. I also look for dialogue from teachers or students that

indicates they aspire to become an administrator. The latter is in but 4 films.

David (David and Lisa) reveals to school administrator, Dr. Swinford, "I thought I could be a psychiatrist just like you." Less altruistically, Brother Leon (The Chocolate Wars) practically claws his way from classroom teacher to grab the headship of Trinity School. "The head is ill --- perhaps seriously...he's entering the hospital tomorrow...that means the school will be in my charge, it will be my responsibility." In the films Absolution, where students profess to become priests, and Agnes of God, about a nunnery, students (novices) express some desire to someday be like their religious superiors.

Administratorship rewarding, enjoyable, worthwhile, societal good

Seventy-three of 108 films (almost 70%) show administrators who either find their administratorship rewarding, enjoyable, worthwhile, or contributing to the good of society. Mr. Grogger (The Browning Version) enjoys the extra rewards that attend the office of school head. Attending the cricket matches with the president of his board of governors and entertaining in the luxurious home furnished him and his family by the trustees are only two of the benefits that befall this school head. Grogger easily handles himself around faculty or students, confident in his position and delighted with the respect his title commands.

Dr. Littky (A Town Torn Apart) finds it rewarding to be a principal. As an administrator he is able to help the entire community provide students with a

surrounding conducive to learning. "Our real job is to find what kind of environment works for kids... apprenticeship programs...teaching them art and science. And, then to create and to implement those environments which promote learning."

At the end of his career at Brookfield, someone expresses regret for Mr. Chippering (Goodbye, Mr. Chips). "Pity he had no children of his own..." But, in the next breath, Chips kindly, meekly reminds the person, "I have thousands of them --- all boys," thus indicating the very personal rewards he found in his administratorship.

Both Dean Parker and Headmaster Gould (Toy Soldiers) find their respective administratorship worthwhile. Despite the demands and tribulations of the job, Dean Parker wants to reach the kids who have been expelled from other prep schools, turn them around, and set them on the path to success. He lovingly warns them: "I'm going to be watching you." Always looking on the bright side of things, Headmaster Gould finds working with students satisfying. When teachers complain about the boys' performance, he is quick to remind the teachers of the old adage that the apple does not fall far from the tree. "It's not the boy's fault (for some mischievous act); look who his dad is." Upon being tossed a kudo for one of his actions, the Head (If) responds to the person making the compliment: "That's what makes my job worth doing."

Miss Abbott (Boarding School) enjoys St. Clara's School for Girls. Upon the arrival of some new students, she welcomes them with a wonderful greeting saying: "I hope you like it here." Later, she adds: "We are very proud of our

reputation."

Introductions permit other administrators to share their joy with their jobs. Principal Crain (Mermaids) finds it gratifying and enjoyable to be an administrator when, as part of her duties, she is able to announce "we have a new student." Principal Davis (Andy Hardy Gets Spring Fever) shows pleasure in introducing the new drama teacher to her class at Carvel High.

The head in Another Country believes he contributes to the good of society by preparing young men for the war effort. His pride for his students is nowhere more pronounced than when a British general comes to the school to inspect his battalions of boys.

The war also causes Devon Academy's headmaster, Mr. Patchulters (A Separate Peace), to think that he is helping society at large. During his commencement remarks, Patchulters tells the students that: "Here at Devon you have been prepared in body and mind. Now you, too, will be asked to join the war."

Sister Roberta (Bay Boy) thinks she makes an important contribution when she explains the economics of her town to her students. The principal (Gregory's Girl) believes he is contributing to the smashing of societal barriers and cutting new turf when he decides to allow a girl to play on the school's football team. He says: "I think it's a great idea."

Even Ed Rooney (Ferris Bueller's Day Off) believes he, in some measure, contributes to the enlightenment of the students at his school. He truly believes that if he shows up Bueller, the students will realize that pranks should be

avoided. He remarks: "...I've got to catch him this time to show these kids that following Ferris is a first class ticket to nowhere."

### Negative Attitudes Toward The Administratorship

As indicators of negative attitudes towards the administratorship I include expressions that the work is too demanding, the status or pay is too low, or there are too many student discipline problems confronting the administrator. I also regard student or teacher failure to respect the administrator or lack of interest in learning and/or teaching as evidence of negative attitudes towards the administratorship . These indicators occur in 26 of the 108 films (25%). The midget headmaster (Zero de Conduite) commands absolutely no respect from his board (who are, literally, puppets), his students (who have pillow fights in the dorms), nor his petty teachers (who are too busy arguing with each other about inconsequential matters like where to sit in the dining hall).

### Disinterested/Disrespectful Students

Students come right out and tell Ms. Crestwood (Pump Up The Volume) why they don't respect her. They remind her that: "In the first week of school you flagged all the low SAT scores." Students call Principal Westly (Class of Nuke 'Em High) "Limp Dick."

Students at North Manual (Blackboard Jungle) do not want to learn. They

bring no books to class; instead they rock to the music of Bill Hailey and the Comets (a popular 50's band), smoke cigarettes in the hallways and classrooms of the school, and await the next opportunity to act tough and cause trouble.

Somewhat less menacing, but equally infuriating, students quack at the principal of the elementary school shown in The Mighty Duck. She tries to quell a disturbance in a classroom but the students continue their quacking, thus showing their disregard for her authority. Finally she snarls: "I have never in my life...[met such a rude group]."

Mr. Peabody (Problem Child 2) gets no respect either when he tries to settle a cheating incident. Mr. Dobbins (Tom Sawyer) has a difficult time trying to persuade Tom and some of his buddies that they should come to school so that they can learn. Tom, of course, believes that his education is coming along just fine: playing hookey and hanging out along the banks of the river communing with the wildlife are all the education this young lad needs.

Miss Togar (Rock 'N Roll High School) complains about her treatment by the students. She blasts: "You girls have done nothing but defy me. You have turned the entire student body against me..." When one of the students at John Fleener High in My Bodyguard finds his locker stuffed with garbage he turns in astonishment and disbelief to a fellow student. The second student expresses the student body attitude towards the school's principal by sarcastically offering this advice: "If I were you, I'd report that to the principal." Dean of discipline, Mr. Dolinski (3 O' Clock High), goes after the students who attend his school.

Griping constantly and consistently about student behavior, he proceeds with a vengeance to force discipline upon the entire student body

### Disinterested/Disrespectful Teachers

Finding teachers who will work in schools like North Manuel (Blackboard Jungle) is a never ending task. Typically the teacher turn-over in these very challenging schools is quite high. One teacher describes North Manual High School as "the garbage can of the educational system."

When Joe Clark (Lean on Me) discovers that some of the teachers at Eastside are not teaching those students who express, by action or words, their disinterest or boredom with learning he scolds the teachers saying: "You're failing to educate them." He then challenges them and demands that they either start teaching all the students or get out.

Sometimes teachers feel powerless at their schools. One of the teachers in Teachers makes this point emphatically. Complaining about student discipline at John F. Kennedy High this teacher states: "Schools are not for us - they are for the students....What can I say? I am only a teacher."

### Complaints about Workload/Duties/Status

Miss Dobie (The Children's Hour) complains about the workload she has as

co-director of the Wright-Dobie school. She expresses a desire to abandon the school and begin a new career.

The demands of headmistressing overwhelm Miss Appleyard (Picnic at Hanging Rock). Leaning over the desk in her study, after calculating the lost revenues her school will experience, she appears deflated and disheartened. She says: "This [the publicity] makes it worse...this tragedy is less than one week old and already three sets of parents have written advising me that their daughters will not be here next term."

Mr. O'Malley (Lean on Me), an assistant principal, believes that his workload is too heavy. Being responsible for the behavior of an excessive number of students leaves no time to devote to his other assistant principal duties. He represents those administrators who are unwilling to go beyond explicitly stated parameters.

General Batch (Taps) shows his negative feelings towards his administrative position. He tells one of the cadets that he (General Batch) is unappreciated; "[there are people who feel] leaders like you and me are dinosaurs."

### Positive Administrator Attitudes Toward Teachers

Administrators show positive attitudes when they respect, show concern for, praise, recognize, help, support, or spend time with teachers. In addition, the



qualities of fairness, warmth, and friendliness, also indicate positive administrator attitudes. School administrators in 67 of the 108 films (62%) possess such attitudes.

Dennis Littky (A Town Torn Apart) is the one administrator to show every one of these qualities. Mr. Molina (Stand and Deliver) exhibits several. Molina respects teachers just because they are teachers. He shows his friendliness toward Hymie when he jokes and laughs with him about the seemingly outrageous idea of teaching advanced mathematics in the summer for a group of students. However, when Hymie explains that the summer classes would help enable the students to prepare for an Advanced Placement calculus examination, Molina realizes that Hymie is dead serious and consents to provide the classroom for Hymie during the summer.

#### Praise/Congratulate/Respect

In To Sir with Love, the head and deputy head compliment and praise Mr. Thackeray for his teaching. The Head says: "Anybody can be an engineer, but teaching this [bunch of students is a gift]. I wish I had your gift." Mrs. Evans, the deputy head, concurs. She bemoans the struggles everyone has had with several of Thackeray's students and says: "Then along comes Mr. Thackeray--- tall, clean--- and suddenly they learn." Joe Clark (Lean on Me) expects much of his faculty and wants others to recognize what an important contribution good teachers make to the growth and development of children. He believes

teachers are undervalued and reminds a group of parents: " They've never been thanked." He himself applauds the new music teacher for rejuvenating the school song. He respects those who teach and therefore deserve respect; he helps *all* the teachers understand that their job is to educate *all* students regardless of what it takes. Mrs. Levias, Eastside's long standing assistant principal, confirms Joe's positive influence on the staff. She tells Joe to "stop flapping about 'I'. While not everyone likes you, all admire your effort."

Mr. Scott (Waterland) praises teacher Tom Crick at his retirement. During an all-school assembly arranged to honor Crick, Scott announces: "After 20 years as a pillar of our school he is leaving us." Principal Mesmer (A Shining Season) praises the stricken teacher John Blake. "John, looks like you got your bounce back again; the kids are glad to have their coach back...we all are." In If the school head inquires about the well-being of other school masters teaching in India and congratulates the preacher for a "super volatary this morning...it was lovely." Miss Mc Gee (Grease) glibly introduces the basketball coach as "the man who will pull us out of our seven season slump," priming students to respect this man. As indicated elsewhere, Schlowski (Kindergarten Cop) and Molina (Stand and Deliver) also praise teachers.

At the opening Chapel, Dr. Nolan (Dead Poets Society) acknowledges the passing of "our beloved Mr. Portes," a former teacher at the school. He proceeds, immediately thereafter, to introduce John Keating. He compliments Keating as he describes him to the audience. "He [Keating] taught at the highly regarded Chester School and is himself an honors graduate of Welton."

### Spends Time with Faculty

At Westbury High (Heathers), the room with the coffee pot is where the principal often congregates with staff. Here he spends time with his teachers discussing school related issues. Ms. Schlowski (Kindergarten Cop) spends time with teacher John Kimball, nursing him through the first few days and announcing to his class: "Until Mrs. Hailey comes back, we have someone special to help out." Ms. Crestwood (Pump Up the Volume) drinks coffee with her teachers; principal Langford (The Class of 1999) takes time to inform his staff about the new robots being introduced at the school; Ms. Leibermann (Valley Girl) exchanges small talk with three of her teachers at a school dance.

### Support

Ruxton Towers' Governour (Loneliness of the Long Distance Runner) shows support for the track coach and his staff. In response to one of their decisions, the governour assures the coach by saying: "I wouldn't undermine your work by undermining discipline." The principal in Puberty Blues supports the teachers who turn in the students they catch cheating on an exam.

Miss Mc Gee (Grease 2) offers her new teachers advice and support. She greets each of them individually at the opening of school faculty meeting. For example she says: "Welcome back to Mr. Spears who made a miraculous

recovery." Later, she shows her support for the theater teacher by staying with the teacher at play auditions.

### Friendly/Warm

Upon his arrival at the parish and its adjacent school, Father O'Malley (Bells of St. Mary's) exhibits warmth and friendliness towards the nuns at St. Mary's. They exude adulation for this handsome young priest who they hope will save the school from the demolition ball. He returns their welcome by complimenting them on the job they do educating the children of the parish.

Wetherby (Goodbye, Mr. Chips) demonstrates friendship by escorting Chips to the masters room and introducing him to the other members of the faculty who gather there. Cletis (Hoosiers), the friendly good old boy takes the newly hired Coach around town and demonstrates compassion toward assistant coach Shooter, the alcoholic father of a key player. Miss Mackay (The Prime of Miss Jean Brodie) shows empathy for the librarian who turned in the girl's note about the flights of fancy Miss Brodie conjured up in her students. To show his friendliness to teachers, Dr. Franklin (Children of a Lesser God) invites faculty to his home. He befriends everyone he meets; he recognizes that the school is nothing without the teachers. "We do whatever it takes," he pridefully tells a parent.

### Negative Administrator Attitudes Toward Teachers

School administrators in 37 of 108 films (more than 1/3) exhibit negative attitudes towards teachers. Negative attitudes include: dislike or disrespect for teachers, indifference towards or lack of recognition of teachers, unfair accusations or treatment of teachers, behaving negatively towards or having a negative influence upon teachers, deceitfulness or hostility towards teachers, and competition with or isolation from teachers.

#### Disrespect/lack of recognition or support/indifference.

Assistant principal Strickland's (Back to the Future) failure to contradict one teacher's description of Dr. Brown, a "real nut case," demonstrates Strickland's indifference toward, if not disrespect for, Brown.

Mr. Grogger (The Browning Version) does not extend Crocker-Harris the courtesy of telling him that his replacement is coming to observe the Crock's class.

Dr. Stewart (D.A.R.Y.L.) disregards the wishes and advice of his staff. Despite their protestations, he orders the dismantling of the robot-turned-human D.A.R.Y.L.

The principal in Heathers shows his indifference towards teachers when he assigns the task of leading discussions concerning student suicide to a certain teacher just because she dresses like a hippie and appears to have a "flower-

child"-like grip on life. "I've seen a lot of bullshit...angel dust...switchblades... obscene tennis rackets...but this suicide thing is more on Pauline's wavelength."

#### Unfair treatment/accusations.

One of the teachers in Maedchen in Uniform suggests that the girls need the teachers to be like second mothers to them because they were separated from their real mothers at an early age. Headmistress Oberin disagrees: "You must keep your distance." In fact she commands, "I forbid you to speak another word to Manuela [a student]." Frau Oberin, signifying her approval by nodding, commends another teacher for offering: "Favoritism is out of place here...it could lead to emotionalism."

Teacher Dadiea comments to principal Warneke (Blackboard Jungle), "You accused me, you condemned me without even a hearing." Similarly, Appleyard (Picnic at Hanging Rock) snaps at the chaperons in a manner that makes them feel like the tragedy is the fault of their negligence. Appleyard goes on to accuse the teachers without first investigating what happened at the rock.

#### Deceitfulness/isolation from teachers/hostility.

The most deceitful, disrespecting and unfair attitude towards teachers

belongs to Headmaster Thurston (December). Late one night he steals away to the library while the rest of the campus sleeps. He demands that the librarian, Ms. Langley, give him a particular book. She argues with him as he tries to confiscate the book and she even struggles with him, but to no avail. Thurston, with book in his hand, then leaves the library and makes his way down several sets of stairs. He goes directly to the furnace and tosses the book into the fire, thus preventing any student from ever reading it. This act undermines faculty and student prerogative to decide for themselves what they will and will not read. Finally, he tells the librarian, Ms. Langley: "This didn't happen."

Administrator isolation from teachers is present in 15% of the films. Principal Crowley (Paradise Hotel), Mr. Donnelly (Pretty in Pink), Dr. Swinford (David and Lisa) do not appear in a single scene with a teacher or coach; the principal in Across the Tracks neither interacts nor consults with his staff.

Hostile towards Mr. Sharp, assistant principal Gills (Summer School) threatens to block Sharp's tenure if he (Sharp) refuses to teach summer classes that Gills assigns him. Miss Mackay (Prime of Miss Jean Brodie) shows Jean just what hostility means when she asks for Jean's resignation.

Superintendent Skeffington (Conrack) brings dismissal charges against Conroy because: "He doesn't work with chains of command; he wants to destroy old values." He tells Conroy: "You stay on the other side of river or you're going to see a side of me you never have seen before." Dr. Nolan (Dead Poets Society) shows contempt and hostility toward John Keating in several of the scenes noted in this chapter.

### Positive Administrator Attitudes Toward Students

I consider portrayals in which the school administrator likes, respects, praises, spends time with, or shows concern for students to be positive. I also count those instances where the administrator offers students guidance or counsel, helps or supports them, and either behaves positively towards or is a positive influence on the students as positive. Eighty-four of the 108 films (78%) contain at least one positive school administrator attitude towards students.

#### Films containing administrators who exhibit every positive attitude indicator toward students.

School administrators displaying every indicator of positive attitudes toward students are in only seven films: Crisis at Central High, Little Man Tate, David and Lisa, The Principal, Lean on Me, A Town Torn Apart, and Goodbye, Mr. Chips.

Mrs. Huckaby (Crisis at Central High) speaks for herself, principal Matthews, and assistant principal J. O. when she expresses concern, support, care, advice, and counsel for all the students at Central. Speaking via telephone to the secretary of the NAACP, Mrs. Richardson, Huckaby says: "You want to see Negro children advance and that is good. But we are educators who want



every child in this school to learn what we have to teach."

An avid believer in gifted education Dr. Greirson (Little Man Tate) heads her own institute. When she meets Fred Tate and learns just how bright he really is, she persuades his mom to allow her to prepare Fred for the *Olympics of the Mind* competition. She offers to train Fred at her school and to take him with her to the college where she teaches each summer. Once she has him under her watchful tutelage, she guides him in his intellectual and academic pursuits. For example, at her ranch where she takes Fred for a mini-vacation she quasi-seriously plays carrot and stick with him. "If you finish your chores we'll do something fun like go to a symphony."

Dr. Swinford (David and Lisa) encourages David to join his school. When David announces: "I'm going to construct an exact machine that will tell everyone the exact time," Dr. Swinford says: "It's an ingenious idea." Further, he counsels David about his dreams. He explains to David the limits of time. "If we could stop time then we'd be fine....other people can make you feel pain....and we can't add a second." When David threatens to leave the school, David comes first to Swinford's house. David tells Dr. Swinford: "I didn't have anywhere else to go...so I came here." "I'm glad," responds Swinford admiringly, thus indicating his friendship, care, and support.

Rick Latimer (The Principal) uses his personal time to assist and work with students. He genuinely wants them to succeed. He acts on his concerns: he teaches Victor at lunch and tutors Teresa in the mornings. When the students repair and return his motorcycle, they also present him with a motorcycle

helmet, uniquely engraved "The Principal," as a token of their gratitude and respect. He praises them and challenges everyone in the school to stop the craziness. His pleas for sanity, his school spirit, and his commitment to turn things around show the students his support for them.

In Lean on Me, Kenisha, a student from Joe Clark's former elementary school, seeks him out. She tells him she is pregnant and he helps her by encouraging her to come to school during the pregnancy and then arranging for her to bring her baby to school after the birth. Joe spends time roaming halls and visiting classes to remind students of the importance of the exam that will determine whether or not Eastside stays open. He does so not just for the school's sake, but for the self-esteem and individual pride of every student who attends Eastside. He reminds them that it is they who must enjoy or bear the consequences and outcomes of their own actions. He talks with all the students at a rally just prior to the tests about the importance of education and he praises their effort, regardless of the results they may achieve. He tells them to believe in themselves and all will go well on the exam. Prior to the big exam Joe daily posts the number of days until the exam in an effort to motivate the students to do their best. Pride blooms everywhere; everyone studies.

In gym class a student imitates Joe, not in mockery but rather as a form of flattery. Realizing the well-intended tribute, Joe shows that he is a good sport and joins the kids in a game of pick-up basketball. In another scene, to show their remorse for singing and smoking in the school bathroom, Joe asks the crooners to sing *a cappella* at a school assembly. The result is a chilling,

harmonized version of the old school song that brings down the house.

Joe empowers students. He encourages the junior class president to build an atrium in the entrance so that it will be more inviting to visitors. Students jump on the opportunity and turn an eyesore into a beautiful and tasteful student exhibition and reception area. When Joe lands in jail for allegedly locking out the fire marshal the students decry Joe's imprisonment. Outside the courthouse they wail : "He locked out drug dealers."

Assistant principal Levias (Lean on Me) enthusiastically encourages the students to perform. At the rally before the big exam, she shows her support for them by sitting with them and enthusiastically applauding and endorsing Joe's values and ideas. Superintendent Napier shows his concern for the students' welfare by appointing Joe in first place. Assistant principal O'Malley overcomes his skepticism after the exam results arrive. He congratulates Joe and Joe magnanimously accepts his admiration.

Equally demonstrative in showing every positive attitude is Dr. Littky (A Town Torn Apart) as he counsels students in advisory, supports them in their studies, cares about them as people, and praises them for their accomplishments. These same characteristics surround the actions of Mr. Chippering (Goodbye, Mr. Chips) as he welcomes every boy to Brookfield, watches them compete in athletics, and guides them in his study.

### Concern/Respect/Care for Students

Of several positive characteristics, showing concern for students is evident in 37 films. Miss Bayles (Grand Old Gal) cares about the welfare of her boys and girls. She redresses the crooked shopkeeper, the owner of the back room poolhall, in a vehement manner. "I don't think it's the cigars that attract them [the students]...they just want to laugh and play." To prove her point, protect her students, and provide a fun, safe harbor for them, she uses her own funds and buys an abandoned building. She refurbishes it in light, attractive colors and decorates it with warm, comfortable furniture. When she completes the remodeling she names the new establishment -the Front Room- a place for kids to have fun.

Affable Mr. Scott (Waterland) casually runs into a student in the schoolyard.

Scott: "Maggey Ruth. Light of my life."

Maggey: "Mr. Scott. Keeper of my destiny."

Scott: "...and where were you last Tuesday, school council meeting...we're talking about how leadership brings responsibility" (and the conversation trails off as they walk to the school building just chatting with each other).

Mr. Kaiser shows a personal concern for the individual student in Lucas. He tells Luke: "You dropped out of band, you've lost interest in Mr. Carlson's terrain, and this business of risky fist-fighting in the locker room..." He wants Luke to get involved and make something of his life.

Mrs. Ortega, the math department head (Stand and Deliver), cares for and wants to protect the students at Garfield South. Somewhat protective also, yet justifiably so, is Reverend Mother (The Trouble with Angels) when she refuses to send a girl off with her uncle and his supposed secretary. She clearly shows her concern for the girl's moral and physical well-being should she go back to uncle and his latest sweetheart, his secretary.

Dean Parker (Toy Soldiers) wants to work with the Regis students. He is tolerant of their behaviors and helps them straighten out. He tells the boys that they had better wise up, follow the rules and do their studies. "If we expel you that would be four prep schools in four years...I'm going to keep you here until you graduate. In other words, you can play by the rules and stay here or you can try to skirt the rules, get caught, suffer the consequences, and stay here. The choice is entirely yours, but you will stay here."

Father Connelly (Angels with Dirty Faces) wants his boys off the streets and in a place where they will not have to encounter wise guys and thugs. He attempts to establish a local gym where the neighborhood boys can engage in productive activities and thus avoid the con artists and racketeers.

A bit of a crusader, Miss Mc Gee (Grease 2) cares about the success of her students at Rydell High. Therefore she helps supervise play auditions, discourages smoking in school, and attends school dances.

Expressing both concern for and praise of a student, the assistant principal in Anna to the Infinite Power begins a conference with Anna by explaining: "I'm sorry your mom couldn't come...this is an important conference...it concerns

your future here with us....Being the most brilliant in a school of gifted children is quite an accomplishment." She tells Anna that she must stop stealing because it is harming Anna's personal development and threatening the welfare of others at the school. She urges Anna to seek outside help if necessary.

The principal in The Mighty Ducks shows concern for her students. She is not about to let just anyone have access to her children. Before allowing the town's hockey coach to see any of the players, she inquires about his identity. The stranger says: "I am the hockey coach." Reassured, the principal responds: "They're in room 223."

Miss Abbott (Boarding School) and her staff care about their students. She encourages the students by telling them: "We are not only your teachers, but we are also here in place of your parents, so please feel free to tell ... anything you wish."

#### Spends time with students.

A frequent positive attitude that administrators exhibit toward students which I noted in 35 of 108 of the films (nearly 1/3) is the proclivity of the school administrator to spend time with the students. Mrs. Scott (Conrack) spends time with the students. She frequently visits their classroom and tells them: "I know you can achieve much if you work, work, work."

Major Ketchum (Oldest Living Graduate) spends time on the road with the school's cadet soliciting gifts for Le Mars. Cletis (Hoosiers) spends time with

the student basketballers in the locker room and cheers them on at both home and away games. He fully supports them with personal and school resources in terms of time, turf, and staff. In the films Justin Morgan Has a Horse, Tom Sawyer, Souder, and I Know Why the Caged Bird Sings the one room school house dictates that the administrator spend time with the students. The only adult contact students make during the day is with the teacher-administrator. Characters previously mentioned like Clark (Lean on Me), Latimer (The Principal), and Franklin (Children of a Lesser God) also spend time with students.

#### Like/respect students

Twenty-eight of the 108 films (26%) depict administrators who like students and 27 of the 108 (25%) portray administrators who respect them. The rector in Absolution likes Goddard, Dyson and Standfield; Mr. Strickland (Back to the Future) likes his students; Chippering (Goodbye, Mr. Chips) gets on famously with the boys at Brookfield who dub him Mr. Chips; "You don't get anywhere without effort, do you lads?" remarks the "Gov" (Loneliness of the Long Distance Runner) as he seeks to motivate the boys; Headmaster Patchulters (A Separate Peace) jokes with students on his front lawn about the pink shirt and the tie, converted into a belt, that a student wore. Pointing to the shirt and tie combination he spurts: "Outrageous."

Dean Parker (Toy Soldiers) typifies the kind of respect he shows toward the

students at Regis with the statement, "I trust you"; Miss Johnson (Sounder) explores with her students the issue of personal dignity and instills in them the passion to learn; the head in Hope and Glory demonstrates respect for the students and their needs by allowing them freedom to explore and experience; Mr. O'Roark (Three O' Clock High) tells Buddy and Jerry, two students at the school: "You two boys must think I'm stupid, but I believe you"; interim principal Fleener (Hoosiers) respects Jimmy Chipwood, the star center of the basketball team, who wanted to sit out the season in spite of pleas to the contrary from the townspeople. She tells him it is all right for him not to compete if that is what he chooses to do. Dr. Franklin (Children of a Lesser God), admonishing some of the students' teachers for "yelling at the backs of deaf children," respects students.

#### Counsel/guidance/help/support of students

In about 20% of the films, administrators offer students counsel or guidance. Principal Kaiser (Lucas) advises Luke that "football can be dangerous." At the opening chapel Headmaster Bartrum (School Ties) counsels all the students that, "we strive here at St. Matthew's to prepare you for the heavy responsibility that comes from favored position. To that end, let us beseech our one God whose name we now invoke." The principal (In Country) awards diplomas at commencement and sends the graduates into the world with good wishes and wholesome advice.



About 20% of administrators help or support students. Mr. Molina (Stand and Deliver) helps students get a summer calculus course. "You, Robert, are a splendid example of the American Dream" is what the principal in The Education of Sonny Carson tells a student before an assembly packed with the student's peers. Headmaster Thurston (December) shakes the hand of each student who boards the bus he ordered so that any boy could catch a train back to his hometown and thereafter enlist in the military.

### Negative Administrator Attitudes toward Students

Negative attitudes toward students exist in almost 56 of 108 films (52%). School administrators who dislike, disrespect, disappoint, compete with, are deceitful or show indifferent toward, isolate themselves from, accuse or treat students unfairly exhibit negative attitudes toward students.

### Competition with students.

The only administrator actually to compete with a student was Ed Rooney (Ferris Bueller's Day Off). Ed desperately wanted to catch Ferris. "I'm going to put a dent in this kid's future." With these words, a game of cat and mouse ensued, but, Ferris was always one step ahead. For instance, Ed Rooney, dressed in a disguise to make him inconspicuous, stalks a local pizza and bar establishment in search of the elusive Ferris. While there, Rooney eyes a

patron who he believes to be Ferris and shouts: "Your game is up; your ass is mine." Unfortunately, the patron turns out to be a woman who proceeds to deck Ed.

#### Dislike/disrespect/deceitfulness toward students

Principal Harby (Rainbow) shows genuine dislike for students. For a minor infraction, he takes a ruler to a student and proceeds to beat him. To another who does not pay attention, he demands: "... give an account of the modern factory next hour."

Deceitfulness toward a student is very apparent when Trask (Scent of a Woman) tries to buy off Simms. In exchange for Simms' silence, Trask offers what is tantamount to a promise of admission to Harvard.

Brother Leon (Chocolate Wars) accuses Bailey, one of his students, "Look at your marks-all A's. You wouldn't be so blasphemous as to compare yourself to God. There, you are a cheat and a liar." He then goes on to concede that, "It is not you Bailey, but these others who stood silently and let this (set of accusations) happen." Thus he escalates his disdain and malcontent from a single student to the entire class.

#### Indifference toward students

Administrator indifference toward students is in 12 films. The school head

(Another Country) encounters two young boys engaged in a homosexual act but he pays the incident little heed. He acts as if the incident is commonplace and undeserving of a response.

Principal Horn and assistant principal Wrubel (Teachers) both appear somewhat indifferent toward and nonchalant about separate but equally startling events. For Horn, it is his passing remark about a student whose bleeding is clearly profuse. Horn, stonefaced, actually asks, "Is that student bleeding?" Wrubel, nonchalantly observing three pregnant students at school neither blinks an eye nor casts a second glance; he simply returns to his routine chores.

Dr. Forrest (Class of 1999) indifferently suggests that the authorities who arrive on campus to quell the riots simply "let the program run its course" [which means, of course, that some kids will be killed].

Everyone likes to be addressed by his or her correct name. A teacher at Bates High reminds principal Morton (Carrie) of Carrie's name. But Morton proceeds to call her Cassie even after the correction. This riles Carrie as she goes about her vendetta, rebelling against her classmates and the school in a horrific fashion.

### Unfairness/isolation.

Administrators in 18 films treat the students unfairly. Principal Harby (Rainbow) cares little about the guilt or innocence of the students at his school.

In one particular scene he storms after a few students and forces them to admit their guilt. He tells them, without giving them an opportunity to explain their actions, to "sign your name here," which is tantamount to a confession of guilt.

Suspension awaits the low-scoring students whom Ms. Crestwood (Pump up the Volume) calls "losers." Mr. Vernon (The Breakfast Club) finds that locking a misbehaving student in a locker can be fun in a twisted, sadistic way. Not content with this victory, Vernon continues his threats to the other kids. He loads them with more and more detentions unless they agree to follow his instructions exactly during the rest of the detention session.

As punishment, Miss Togar (Rock 'n Roll High) takes a pair of much sought after tickets to the Ramons concert from some girls. She arbitrarily sets some new rules at the school which she wants the students to follow. Togar explains that, "To keep this school moving forward, I've made a list of school policies which I'll institute immediately. Girls, skirts below the knees; boys, hair above the collar."

In only 5 films are the administrators isolated from students. Mr. Donnelly (Pretty in Pink) is removed from students as he sits in a dark, dreary office. In his office, his desk separates him from any visiting student; Mr. Sidley (Rachel, Rachel) appears briefly with the students' attendance records in hand; Mr. Westly (Class of Nuke 'Em High) rarely appears with his students other than during Traumaville High's mandatory evacuation; the principals in All the Right Moves), a film about basketball, and Hadley's Rebellion, a film about wrestling, never attend a school-related student function and hence are totally isolated

from their students.

### Administrator Attitudes/Feelings About Education And School In General

A positive attitude towards education in general is anything an administrator says or does which indicates that education is important for a better life, a good job, its own sake, one's personal interests, or admission to college or trade school. An ambivalent attitude is one in which the administrator expresses a take it or leave it opinion of education. A negative attitude endorses the opinion that education is unimportant to securing a better life or future. I identify an attitude as neutral when I could not determine from the film portrayal what the administrator believes.

Table 4 contains the frequencies of films showing positive, negative, ambivalent, or neutral attitudes about education and school in general.

### Negative Administrator Attitudes about Education

School administrators in only four films (Teachers, Amarcord, Zero de Conduite, and Across the Tracks) express negative attitudes about education. For example, in Teachers when the school district's attorney says at a faculty meeting that the future of John F. Kennedy High School is at stake, principal Horn sighs. When asked why he passed all his students, a JFK teacher

Table 4

## Administrator Attitudes/Feelings About Education And School In General

<u>Attitude</u>	<u>Frequency</u>	<u>Percentage of Films</u>
Positive	78	72%
Education is important for:		
-its own sake	37	34%
-one's personal interests	19	18%
-admission to a good college or trade school	11	10%
-a good job	8	7%
-a better life	51	47%
Ambivalent	13	12%
Neutral	13	12%
Negative	4	4%

responds: "It's policy." Assistant principal Wrubel apparently does not place a high premium on education either. His contribution to the investigation of whether or not the school is actually educating its students is the terse comment that "we're getting as many students through as possible." These administrators in Teachers do not convey the impression that education is important. On the contrary, they create the impression that education is an

inconvenience one must endure.

The principal in Across the Tracks constantly bellyaches about the students at Curtis High. The film suggests that education does not lead to a better life, but is rather a sink or swim situation. The principal believes sometimes it is too late for a fresh start. He empathically tells Billy, a returning student back from the detention farm, "Mess up once and you're gone."

### Positive Administrator Attitudes about Education

Two school administrators, Dr. Littky (A Town Torn Apart) and Mr. Clark (Lean on Me), demonstrate all five positive feelings about education. Both Littky and Clark believe that education is important for its own sake, one's personal interests, admission to a good college or trade school, obtaining a good job, and leading to a better life.

Dr. Littky puts kids to work in classes that fit their expressed needs. He tells the school board, parents, teachers, students, and the community that he hopes to build a school where kids want to be. "I want everyone to have his own chance." His philosophy is that a school must be a place where students do more than simply respect authority. Schools and teachers must establish a tone, set standards, and respect a variety of values.

Joe Clark (Lean on Me) inspires his students at Eastside to do their best. He drills them on the fact that "without basic skills [they will] be locked out of the American Dream." He unequivocally espouses the belief that "if you do not

succeed in life, don't blame anyone but yourself." He tells the students: "You are here for one reason--to learn." What should they learn? Self-respect. Why? Because "without it you can do nothing." The students and teachers come to place learning and academics *first* because Joe's leadership and example show them that education is important for college, for a job, and, in short, for a life. The viewer knows that Joe's message reaches the kids because they study and work productively throughout the school building.

#### Education as a means to a better life

Latimer (The Principal) befriends Emile, a professed thug with a long streak of crimes. Emile is reminiscent of a modern prototype of the Rousseauian character of the same name since both Emiles - Latimer's and Rousseau's - ultimately pursue education which turns out to provide them with better lives and careers.

Dr. Greirson (Little Man Tate) certainly believes that education is a means to a better life. She is on a crusade to provide adequate, appropriate, and advanced instruction for gifted students. At her institute students play chess, read Latin poetry, and learn curriculum commensurate with their IQ test results. Dr. Franklin (Children of a Lesser God) believes that education leads to a better life. Franklin believes education is especially important for the deaf so they may "enter and /or compete in a world of hearing." Father Flanagan (Boys Town) believes that education leads to a better life and is cost effective. "Every



boy who becomes a good citizen is worth \$10,000.00 to the state."

One of the administrators (If) reminds the students that "It's a natural characteristic of adolescence that you want to proclaim your individuality." The other offers this sage counsel: "Work, play--but don't mix the two. Life is a matter of give and take." They both believe education leads to a better life.

### Education for its own sake

Principal Scott (Waterland) wonders what he's supposed to tell parents who ask him why their children must study history. Many ask what history is all about. Mr. Crick, a history teacher, offers this suggestion:

Mr. Crick: "Tell them we teach about life and how to live it."

Mr. Scott: "....But surely they can't live a good life without a good job."

### Education as key to college

A classic point-counterpoint argument about the value of education, especially common at prep schools like Welton, takes place between Headmaster Nolan (Dead Poets Society) and English teacher John Keating .

Keating: "I've always thought that the point of education was to learn to think for yourself."

Nolan (quite chagrined): "At these boys' ages? Not on your

life...Tradition...Discipline...Excellence...Honor [that's what they require

from an education]."

Later, Nolan adds: "Prepare them for college and the rest will take care of itself."

All that aside, Keating's banishment after Neal's suicide only reinforces the idea that schools must be "strict, rule enforcing agencies where its members from teachers to students, must be controlled" (Bruner, 1991, p. 4-5).

### Education for a good job

In another prep school setting, Headmaster Bartrum (School Ties) states, "We strive here at St. Matthew's to prepare you for the heavy responsibility that comes from favored position." In the words of a student: "Good grades, good school, the right colleges, the right connections...the keys to the kingdom."

Perhaps the scenario about education in general that occurs in this exchange between Ms. Crestwood and the school commissioner in the film Pump Up the Volume best expresses an All American ideal.

Crestwood: "Nothing is more important than a good education."

School Commissioner (who is called in to straighten things out at Hubert H.

Humphrey High): "No. Except the right to one."

### Neutral Administrator Attitudes about Education

Films with administrators who exhibit no feelings toward or neutral attitudes

about education include Mr. Wiggins(Stand By Me), Mr. Morton (Carrie), Mr. Vernon (The Breakfast Club), Mr. Kessler ( Wargames), and Mr. Grogger (The Browning Version). In this latter film Mr. Grogger never really expresses anything resembling a philosophy of education. He is much too busy catering to the trustees, attending cricket matches and preparing for Mr. Crocker-Harris' departure to espouse any philosophy of education. Mrs. Crain in Mermaids gives no hint of how she feels about education in general .

### Ambivalent Administrator Attitudes about Education

Because he is uncertain of the value of his life to date, James in That Championship Season questions everything. He feels ambivalent about education in general since the education he has amassed has left him directionless. The principal in 1969 can take or leave education . With respect to understanding death --- the dying in Viet Nam, the unnecessary deaths due to drug overdosing, and the alarming number of suicides--- he can see now, in retrospect, why the students did not believe school or education had anything to offer that could ameliorate the misery and pain.

### Summary of Administrator Attitudes

Administrator attitudes towards the administratorship, teachers, students,

and education in general form a real mixed bag. What we know is that more often than not these attitudes are positive. Moreover, most administrators want to stay on the job, treat teachers and students with friendship and respect, and believe that education leads to a better life

### Administrator Life Outside School

The fourth sub-question, related to the question of dominant images of school administrators in films, asks whether or not school administrators have a life outside school: Are the school administrators in popular film portrayed as having a life outside of school? This question helps shape the overall profile of the administrator and gives support to the dominant image that emerges.

To answer this question, I look for evidence of involvement by the administrator with family or scenes illustrating events in an earlier life. I also seek instances of administrator participation in political, professional, or civic organizations. I look to see if the administrator enjoys leisure activities such as reading, watching television, cooking, or entertaining. I also note personal habits such as swearing, smoking, drinking, or drug use.

Seventy-three of 108 films (68%) show the administrator involved in personal family activities or events from his/her past. Forty-four of 108 films (40%) picture the administrator involved with leisure activities such as reading, watching television, movies or sports, dating, dancing, playing sports, exercising, entertaining, travelling, writing or research. Fifty-one of 108 films (less than half), associate the administrator with a religious, professional, or political organization or identify a habit such as drinking, smoking, or swearing.

#### Family Relationships/Past Youth

Thirty-two percent of the films contain references to the administrator's spouse, children, relatives, past youth, or domestic chores. For example, *The Groogers* (Browning Version) entertain frequently. Whether it is at the country club's cricket matches or at their home hosting a farewell dinner for the Crocker-Harrises, Headmaster Grooger is equally at ease and comfortable. At the matches he works the crowd, spending appropriate amounts of time hobnobbing with the guests and celebrities. At home, he initiates the dinner discussions, often with wit, charm, and sensitivity. For example, at one of the dinner parties, he carries the conversation from the dining room to the billiards room where he amuses and amazes his guests executing one splendid shot after another and modestly explaining the game to the non-players.

The Scotts (Waterland) have a practice to saying "good-night" to their children. One evening, while Mr. and Mrs. Scott host the Cricks at a dinner

gathering, the Scotts' children dutifully arrive in the living room to wish their parents and the Cricks a good night. This scene demonstrates Mr. Scott's close relationship with his family. In addition, because of his deftness as dinner host and server, Mr. Scott enjoys entertaining.

Although she does not entertain adults at home, Miss Johnson (Sounder) sweeps, cooks, and tends to several tasks at her house. She not only performs these domestic chores but frequently she reads at home for pleasure as well as to enrich her mind.

When Chips (Goodbye, Mr. Chips) meets his future bride, Katheleen, while skiing in the Alps, he wonders if he can make the adjustment from bachelor to husband. He asks her if she thinks they could begin their lives now that they are in their mid-thirties. Her response is a mild and gentle "We're young." Although he and his wife Katheleen never have any children of their own, Chips believes that all the boys he's met over the years are his sons. When siblings of former students arrive at Brookfield, Chips can rattle off the former boy's name with ease. Chips' relationship with his wife develops and matures. They become partners in entertaining Brookfield students at their home, offering their boys tea and cakes. Over time, their invitations to tea become part of the Brookfield folklore and legend.

Mr. and Mrs. Bartrum (School Ties) return to campus attired in black tie and evening dress, respectively, having just come from a formal gathering or elegant performance. Also, they circulate with alumni at the country club following a major football rivalry. These scenes show the social dimension of

the headmastership wherein Bartrum's life outside the physical environment of his school intertwines with the school. Bartrum is St. Matthew's Academy on and off campus; it is important for him and his wife to be part of the social mix.

The Patchulterses (A Separate Peace) entertain at their home on campus. At a lawn party for the Devon students, Mr. Patchulters, quite the jolly host, enjoys himself as he exchanges quips with the students. He even helps serve the student guests, thus showing his prowess with domestic chores.

Dr. Greirson (Little Man Tate), the preeminent director of her own institute for gifted and talented students, shares some incidents from her past life in order to empathize with the special set of problems gifted students and/or their parents encounter. She recalls and reveals a few episodes from her early years which left a distinct impression on her. For example, as an only child, her parents often left her by herself. "They were always too busy for me." Yet, they made a number of decisions for her. "When I was a child I wanted to play the violin ....but we decided I would take on academic pursuits."

Rick Latimer's (The Principal) family life, past and present unfolds throughout the course of the film. He enjoys a good, amicable relationship with his ex-wife. Despite their divorce, they still care about one another. She, for example, welcomes him into her new home and he turns to her for counsel whenever a knotty, frustrating dilemma looms. She is a good sounding board for his ideas and frustrations. On the other hand, things are not so solid between Rick and his father. Rick's dad just happens to be the superintendent of schools where Rick works. The senior Latimer has little regard for Rick as a teacher and

assigns him to this run-down, battered school hoping that the assignment will inspire Rick to do something meaningful with his life.

Joe Clark (Lean on Me), from the outset of his career in education, always worked hard at whatever job he held. Whether teaching history during the '60's, serving as elementary school principal during the '70's, or administering high school during the '80's, Joe gives 200%. On the domestic side, Joe's stormy and shaky marriage eventually leads to a separation.

Cletis (Hoosiers), the cheerleading booster of Hickory High, enjoys a strong and long lasting marriage. When he suffers a stroke, his wife is riveted to his bedside and ready to nurse him back to health. The woman who takes over for Cletis during his recovery period also has a life outside school. Ms. Fleener enjoys a relationship with her mother. At one point, mom plays matchmaker because she wants to see her daughter married. Therefore, mom invites Norm, the basketball coach, to dinner and a love interest develops. Further evidence of Fleener's life outside school is her ownership of a farm where she raises and cares for horses.

Like Cletis and Ms. Fleener, both administrators in Conrack, Mrs. Scott, the principal, and Mr. Skeffington, the superintendent, lead lives beyond the schoolhouse. Mrs. Scott tells Mr. Conroy that she was married for 12 years. Relaxing in his living room, watching television, Mr. Skeffington sees a group protesting the Viet Nam war. As he talks with Mr. Conroy, the television camera pans to a face in the crowd. Shocked by what he sees, Skeffington confesses to Conroy that the face in the crowd is his son.



Deputy Head Evans (To Sir With Love) looks back fondly to earlier times when teaching students was much easier. Father Connelly (Angels with Dirty Faces) flashes back to his boyhood days when Rocky, the now infamous criminal, was his street-wise pal. Ms. Leibermann (Valley Girl) admits to one of her students: "I wanted to be queen at my prom . I wasn't." Sister Rouf (Agnes of God), revealing to Agnes' prosecutor "I used to smoke two packs a day," attends to several housekeeping chores at the convent. General Batch (Taps) tells a young cadet that he too knew fear; he says...[I was once so scared that] "I lost twenty pounds of it, all brown."

As a final example of school administrator life outside the school, both Miss Wright and Miss Dobie (Children's Hour) enjoy a long association with their aunt. All three work side-by-side at the Wright-Dobie boarding school sharing domestic chores along with the academic and financial affairs of the school.

### Involvement With Organizations

Fifteen of 108 films (14%) show administrators involved in religious organizations, another 14% show them involved with political or professional organizations and 2 films - Souder and Hoosiers - show administrators involved in their personal education.

Naturally, the films about parochial schools contain the majority of religious organization involvement but, public school administrators in The Witches of Eastwick, Crisis at Central High, Lean on Me, and Hoosiers participate in

religious organizations. These administrators go to church and take an active role in church affairs or services.

### Habits

School administrator habits include swearing/cursing, drinking, smoking, or drug abuse. In 21% of the films administrators drink, smoke, or swear. Among the drinkers are social drinkers like Grooger (Browning Version) who offers a toast at the farewell party for Crocker-Harris, Mr. North (Mr. North) who drinks at the country club and at the elegant parties given in the mansions across Newport, Rhode Island, and Walter (Witches of Eastwick), a would-be party animal, who drinks and flirts at parties. James (That Championship Season) drinks a few beers with his teammates and former coach at their annual reunion and Mr. Peabody (Problem Child 2) orders a drink in a restaurant while having dinner with his wife.

Other school administrators drink on the job. At school, Mr. Wrubel (Teachers) hoists one with a teacher; Ms. Crestwood (Pump up the Volume) drinks in her office as she ponders how to deal with a school crisis; Mr. Skeffington (Conrack) reaches for his personal flask while confronting Mr. Conroy; Miss Appleyard (Picnic at Hanging Rock) drinks in her study, frustrated by the student withdrawals. Beyond taking a drink at their work places, Rick Latimer (The Principal) and Brother Frank (The Devil's Playground) appear drunk on the job.

Among the swearers and users of profanity are: Ed Rooney (Ferris Bueller's Day Off) who says "Your ass is mine," Principal O'Roark (Three O'Clock High) who tells one of the students, "Don't fuck this up," and Mr. Vernon (The Breakfast Club) who warns the students at detention hall, "The next time I have to come in I'm cracking some god-damn skulls."

Administrators in 11 films smoke: 2 smoke cigars, 2 smoke cigarettes, and 7 smoke a pipe. No administrator abuses drugs.

### Leisure Activities

#### Reading

Administrators in 16 of 108 films (15%) read for pleasure. Miss Johnson (Souder) reads in her home to further her own personal knowledge. Reverend Mother (Trouble With Angels) reads to the girls at teas. Father Jean (Au Revoir Les Enfants) reads the Bible for inspiration and solace during the few, brief private moments he enjoys outside the school.

The private studies of several school administrators are prime repositories of several books, often handsomely arranged. From the look of things in their private studies, Nolan (Dead Poets Society), Swinford (David and Lisa), Appleyard (Picnic at Hanging Rock), Abbott (Boarding School), and Chippering (Goodbye, Mr. Chips), appear to be very well read or at least own many books. On the other hand, the study of General Batch (Taps), squeaky clean and

sparkling, contains no books.

### Writing/Researching

In 9 of 108 films (8%), administrators write about their experiences or conduct research. Mrs. Huckaby (Crisis at Central High) keeps copious notes on the incidents leading up to and during the integration of Central High. She later writes a book about her experiences. Mr. Justin Morgan's (Justin Morgan Has a Horse) research about quarter horses and other breeds lead to an eventual cross-breed named, in his honor, the Morgan horse. Dr. Stewart (D. A. R. Y. L.) and his staff both conduct research and write about the Data Analysis Robot Youth Lifeform they created. Brother Leon (Chocolate Wars) and the Vigils keep the statistics on the students' chocolate sale. Dr. Forrest (The Class of 1999), conducts research that he hopes will enable him to place robots in schools throughout the country. In the evenings, Miss Dobie (The Children's Hour) enters her personal thoughts and recollections in her journal.

### Movies/Television

In only 5% of the films do administrators spend leisure time watching movies or television. Father Jean (Au Revoir Les Enfants) awaits the arrival of a Charlie Chaplin film so that he and his students may escape, even for a brief while, the tragedies of war. A made-for-television movie engrosses James (That

Championship Season) while at the coach's house. Television is a news source for Mrs. Huckaby (Crisis at Central High) and Mr. Skeffington (Conrack) while Dr. Franklin (Children of a Lesser God) shares it with student guests.

### Travel

The administrator travels in only 3 films. Principal Keldan (Summer School) leaves for his summer vacation "down under," Mr. Chippering (Goodbye, Mr. Chips) tours the Alps with a music teacher, and Dr. Greirson (Little Man Tate) spends her summers teaching at the university and her academic year traveling in search of gifted children.

### Sports

Watching sports, particularly contests involving their school teams, is a leisure activity for administrators in 12 films. Miss Bayles (Grand Old Gal) roots on the boy she had tutored in geometry. At the game she yells: "Remember, the shortest distance between two points is..." Cletis (Hoosiers) is a big fan of the boys' basketball team, accompanying them to home and away contests. Mr. Grooger (Browning Version) attends the cricket matches and plays billiards. Dr. Nolan (Dead Poets Society) coaches the crew team; Mr. North (Mr. North) both plays and coaches tennis; Mr. Bartrum (School Ties) attends the football games and cultivates the alumni at post game parties; Father Connelly (Angels with

Dirty Faces) attends boxing matches. Among Mr. Krantz's (Class Act) favorite possessions are the baseball bats that line his office.

### Exercising/Dating/Dancing

Administrators in 14 of 108 of the films (13%) exercise. Bambi (Pandemonium) works out and tones her body; Dr. Littky (A Town Torn Apart) jogs frequently; Brother Frank (The Devil's Playground) plays pool; Mr. Skeffington (Conrack) plays golf; Dr. Greirson (Little Man Tate) owns and rides horses as does Justin Morgan (Justin Morgan Has a Horse) ; Dr. Swinford (David and Lisa) remarks: " I need a walk...mind if I come along with you."

The leisure activity of dating occurs in only 5 films. Mr. North (Mr. North) dates Mr. Bosworth's daughter; Miss Wright (The Children's Hour) dates Dr. Gunther; assistant principal Gillis (Summer School) dates the English teacher, Miss Fisher; and Mr. Peabody (Problem Child 2) arranges to meet his wife at a favorite restaurant.

Administrators in only 4 films dance. The head (To Sir With Love) tries the newest dance steps at a school dance arranged by Mr. Thackery. Dr. Franklin (Children of a Lesser God) dances with one of the students at his school. One of the students at Rydell High invites Miss Mc Gee (Grease 2) onto the dance floor. Miss Abbott (Boarding School) dances with teachers and trustees at the annual end of year celebration dance.

### Demographic/ Physical Characteristics

The fifth sub-question asks about the demographic and physical characteristics of school administrators in film. A total of 133 school administrators appeared in 108 films. Among the demographic data I gather about these school administrators are their ages, sex, marital status, race, appearance, dress, titles, and academic/religious appellations.

Table 5 summarizes the demographic/physical characteristics findings of the 133 school administrators.

Table 5

#### Demographic and Physical Characteristics

<u>Characteristic</u>	<u>Frequency</u>	<u>Percentage</u>
<b>Age</b>		
less than 30	3	2
30 to 49	74	56
50 or more	56	42
<b>Sex</b>		
Male	95	71
Female	38	29
<b>Marital status</b>		
Single	30	23
Married	20	15
Unknown	83	62

Table 5 (Continued)

<u>Characteristic</u>	<u>Frequency</u>	<u>Percentage</u>
<b>Race</b>		
White	120	90
Black	11	8
Chicano/Spanish	2	2
Asian		
<b>Appearance</b>		
Attractive	32	24
Average	94	71
Unattractive	7	5
<b>Dress</b>		
Formal	110	83
Casual	16	12
Odd/Dowdy	7	5
<b>Title</b>		
Superintendent	7	5
Assistant Superintendent	1	1
Principal	64	48
Assistant/Vice Principal	12	9
Head of School	28	21
Deputy/Interim Head	2	2
Dean	3	2
Director	9	7
Other	7	5
<b>Academic/Religious Appellation</b>		
Doctor	13	9
Mr.	56	42
Ms.	5	4
Miss	11	8
Mrs.	9	7
Father	6	5
Sister	5	4
Brother	2	2
No appellation accorded	26	19



Interesting observations emerge from table 5. First, school administration, as portrayed in these films, is a white, male-dominated profession. Real life statistics substantiate this observation. According to the United States Office of Educational Research and Improvement (OERI), in 1987/88, 83,000 of 102,000 of the public and private school administrators (80%) were white and 70,600 of the nation's 102,900 school administrators (nearly 70%) were men (National Center for Education Statistics (NCES), 1991, Table 81).

Second, most administrators depicted in the films are between 30 and 49 years old followed closely by administrators over 50 years old. Statistics from real life also support this film finding too (NCES, 1991, Table 81).

Third, the number of public school superintendents, principals and assistants portrayed as having doctorates (4 of 84 characters or 5%) is below the 9% of actual administrators who possess the doctorate (NCES, 1991, Table 81). On the other hand the number of doctorates attributed to heads or directors of non-public schools, 7 of 37 characters(19%), is well above the percentage of doctorates held by people in these positions in real life (4%) (NCES, 1991, Table 81).

Fourth, there is an under-representation of films about public education given that in real life public schools outnumber private schools by more than 3:1 (NCES, 1991, Table 84).

Fifth, that the marital status of so few administrators can be determined from the films reinforces the fact that few administrators are portrayed as possessing a life outside school. For 83 of 133 characters (77%) marital status could not be

determined and in those cases where it could be determined the ratio of married administrators to single administrators is 3:2.

### Appearance

I record an administrator's appearance as attractive if the character's personal wardrobe, attire, and accessories are fashionable and reflect good taste in clothing. Dr. Nolan (Dead Poets Society) fits this description. I rate an administrator as having an average appearance if the administrator's attire follows generally accepted habits of good grooming without attempting to make a fashion statement or follow some current trend. For example, Ms. Fleener (Hoosiers) projects an average appearance. Whenever the character regularly appears wearing disheveled, unkempt, or out-dated clothing I note an unattractive appearance. Mr. Skeffington (Conrack) typifies this appearance.

I consider male administrators who routinely wear suits, jackets, and ties, and female administrators who regularly wear dresses, skirts and blouses as formal dressers. I also count as formal any clerical or religious garb. For example, the fresh, clean, and neatly pressed suits Mr. Krantz (Class Act) wears or the clerical black suits Father O'Malley (The Bells of St. Mary's) wears indicate that each character dresses formally. Those characters wearing open collared shirts, athletic garb, shorts, and/or T-shirts, I label as casual. The sweat-shirted principal (All the Right Moves) or the dashing Mr. North (Mr. North) in his tennies and khaki slacks serve as prime examples. Administrators other

than formal or casual dressers, I call odd or dowdy. The pot-bellied, suspender-tugging Mr. Wiggins (Stand by Me) embodies this style.

### Summary of Demographics

What does this excursion into the physical and demographic characteristics of fictional school administrators tell viewers about the 133 administrators observed in the 108 films? The major category of administrator characters are principals (48%) who dress in a formal fashion (71%) and have an average appearance (83%). Most film administrators are addressed as "Mister" (42%); the vast majority are white (90%); more than half (56%) are between 30 and 49 years of age.

### Administrator Role in Film

The sixth and final sub-question seeks to determine whether the school administrator plays a major, supporting, or minor role in the film according to the following definitions from Chapter 1:

**Major Role**

The administrator character is a  
protagonist in the film.

**Supporting Role**

The administrator appears  
throughout the film with student or  
teacher protagonists.

Minor Role

The character appears in the background or shows up just a few times with the film's protagonist(s).

Table 6 summarizes the types of roles administrators play.

Table 6  
Administrator Role in Film

<u>Role</u>	<u>Frequency</u>	<u>Percentage</u>
Major	42	32
Supporting	36	27
Minor	55	41

Of the 133 administrator characters, 76 appear in a major or supporting role while 55 play minor roles.

Rick Latimer (The Principal), Joe Clark (Lean on Me), Dr. Nolan (Dead Poets Society), Brother Leon (The Chocolate Wars), and Dr. Greirson (Little Man Tate) are protagonists and hence among the 42 administrator characters who play a major role in their respective films. Also, about half the major characters are administrators at public schools while the other half work at non-public schools. No superintendent appears in a major role and only a handful of non-

principals or non-heads are cast in major roles. Some assistant principals including Huckaby (Crisis at Central High) or Wrubel (Teachers), or deans such as Parker (Toy Soldiers) or Rooney (Ferris Bueller's Day Off) are cast in major roles.

Thirty-six characters play supporting roles films. Mr. Scott (Waterland), Mr. Warneke (Blackboard Jungle), Mr. Bartrum (School Ties), and Reverend Mother (Sister Act) are in this group. Superintendents Skeffington (Conrack), Napier (Lean on Me), and Franklin (Children of a Lesser God) appear in several scenes with the protagonists and thus play supporting roles.

Twenty of the 55 minor administrator characters (36%) are unnamed in their respective films even though they appear in the background or in a couple of scenes with the protagonists. Among these are the principals from I Know Why the Caged Bird Sings, Heathers, Over the Edge, The Blue Angel, and If Looks Could Kill. The remaining 35 minor characters with names represent all types of administrators from Superintendent Virgil Blossom (Crisis At Central High), to Principal Horn (Teachers), to Headmistress Abbott (Boarding School), to Sister Roberta (Bay Boy) to Assistant Principal Thorn (Teen Wolf).

#### Favorable/ Unfavorable School Administrator Portrayals

The answer to the second major research question, which asks if the depictions of administrators in film are predominantly favorable or unfavorable,

rests, in some measure, upon the categorization of the three dominant images classifications.

The dominant images of school administrators fall in three classes: positive (for example, administrator as friend/counselor), negative (for example, administrator as villain), and neutral (for example, administrator as mediator). Clearly, those films with characters displaying positive dominant images --- including principals like Rick Latimer (The Principal), Joe Clark (Lean on Me), and Mrs. Merser (A Shining Season), assistant principals like Mrs. Huckaby (Crisis at Central High) and Mrs. Levias (Lean on Me), heads like Mrs. Mackay (The Prime of Miss Jean Brodie) and Mr. Bartrum (School Ties), or a dean like Mr. Parker (Toy Soldiers)--- belong to the category of favorable portrayal.

Negative administrator characterizations such as Mr. Rooney (Ferris Bueller's Day Off), Brother Leon (The Chocolate Wars), Miss Togar (Rock'n Roll High School), or Mr. Thurston (December) belong in the unfavorable depiction category.

A quarrel might come about when it comes to the proper placement of the neutral image category. Arguably, neutral administrator images could be considered as favorable or unfavorable portrayals. I include neutral images in the favorable category because a neutral portrayal does not defame or detract from the perception of a school administrator character. Hence, neutral dominant images such as Mr. Warneke (Blackboard Jungle), Miss Mc Gee (Grease), Superintendent Napier (Lean on Me), Principal Kinney (High School

U.S.A.), Headmaster Grogger ( Browning Version), and Headmistress Appleyard (Picnic at Hanging Rock) are counted as favorable portrayals. Thus, school administrators had favorable portrayals if the administrators were:

- Friend/Counselor
- Scholar
- Idealist
- Love Object
- Mentor
- Leader
- Manager
- Everyman
- Amoral
- Mediator

Table 4-1, in which I tally the dominant images of school administrators in popular films, reveals that about 1/3 of the films contain administrators who exhibited positive images, about another 1/3 contain neutral depictions, and the final 1/3 contain administrators with negative characteristics. Thus, the ratio of favorable school administrator portrayals to unfavorable portrayals is 2:1.

My analysis generated in response to research question one, which examines the dominant images of school administrators, contains much documentation (including specific references to actual dialogue and scenes). Therefore, I do not repeat those again here. Instead, I record below only the titles of the films which contain favorable and unfavorable administrator depictions. I note that the number of titles listed below portraying administrators favorably does not agree with the number of positive and neutral dominant images recorded in the previous paragraph since titles containing both positive and neutral dominant image are listed only once as a favorable portrayal.

Films Containing Favorable Portrayals

1969

All the Right Moves

Angels with Dirty Faces

Another Country

Avalon

Blackboard Jungle. The

Blue Angel. The

Born Innocent

Browning Version. The

Children's Hour

Class of 1999

Crisis at Central High

David & Lisa

Goodbye, Mr. Chips

Grease

Hadley's Rebellion

Hitler's Children

Hope and Glory

If

Absolution

Andy Hardy Gets Spring

Fever

Anna to the Infinite Power

Au Revoir Les Enfants

Bay Boy. The

Bells of St. Mary

Boarding School

Boys Town

Children of a Lesser God

Class Act

Conrack

D.A.R.Y.L.

Dead Poets Society

Grand Old Gal

Gregory's Girl

High School, U.S.A.

Hoosiers

I Know Why the Caged Bird

Sings

If Looks Could Kill



Films Containing Favorable Portrayals (Continued)

<u>In Country</u>	<u>Justin Morgan Gets a Horse</u>
<u>Kindergarten Cop</u>	<u>Lean on Me</u>
<u>Little Man Tate</u>	<u>Lolita</u>
<u>Loneliness of the Long Distance Runner</u>	<u>Lucas</u>
<u>Mermaids</u>	<u>Mr. North</u>
<u>Oldest Living Graduate</u>	<u>Pandemonium</u>
<u>Parenthood</u>	<u>Picnic at Hanging Rock</u>
<u>Pretty in Pink</u>	<u>Rachel, Rachel</u>
<u>School Ties</u>	<u>Separate Peace. A</u>
<u>Shining Season. A</u>	<u>Sister Act</u>
<u>Some Kind of Wonderful</u>	<u>Sunder</u>
<u>Spacecamp</u>	<u>Stand and Deliver</u>
<u>Summer School</u>	<u>Teachers</u>
<u>That Championship Season</u>	<u>The Prime of Miss Jean</u>
	<u>Brodie</u>
<u>The Principal</u>	<u>Three O' Clock High</u>
<u>To Sir with Love</u>	<u>Tom Sawyer</u>
<u>Town Torn apart. A</u>	<u>Toy Soldiers</u>
<u>Trouble with Angels. The</u>	<u>Wargames</u>
<u>Waterland</u>	[Note: Only 75 titles appear since films having favorable

(positive and neutral dominant images) portrayals  
are listed only once.]

Films Containing Unfavorable Administrator Portrayals

<u>1969</u>	<u>Across the Tracks</u>
<u>Agnes of God</u>	<u>Amarcord</u>
<u>American Graffiti</u>	<u>Avalon</u>
<u>Back to the Future</u>	<u>Breakfast Club</u>
<u>Carrie</u>	<u>Chocolate Wars. The</u>
<u>Class of Nuke 'Em High</u>	<u>Class Act</u>
<u>Class of 1999</u>	<u>Conrack</u>
<u>Crisis at Central High</u>	<u>D.A.R.Y.L.</u>
<u>Dead Poets Society</u>	<u>December</u>
<u>Devil's Playground</u>	<u>Education of Sonny Carson. The</u>
<u>Ferris Bueller's Day Off</u>	<u>Grease</u>
<u>Heathers</u>	<u>Hitler's Children</u>
<u>Hoosiers</u>	<u>Le Petit Amour</u>
<u>Lean on Me</u>	<u>Maedchen in Uniform</u>
<u>Mighty Ducks. The</u>	<u>Over the Edge</u>
<u>Picnic at Hanging Rock</u>	<u>Pretty in Pink</u>
<u>Problem Child 2</u>	<u>Puberty Blues</u>
<u>Pump Up the Volume</u>	<u>Rainbow</u>
<u>Rock 'n Roll High School</u>	<u>Scent of a Woman</u>
<u>School Ties</u>	<u>Stand by Me</u>
<u>Summer School</u>	<u>Taps</u>

Films Containing Unfavorable Administrator Portrayals (Continued)

<u>Teachers</u>	<u>Teen Wolf</u>
<u>That Championship Season</u>	<u>Three O' Clock High</u>
<u>To Sir With Love</u>	<u>Trouble With Angels. The</u>
<u>Valley Girl</u>	<u>Witches of Eastwick. The</u>
<u>Zero de Conduite</u>	

[Note: Since the number of unfavorable portrayals equals the number of negative dominant images, all 51 titles appear are listed.]

Thus the producers of popular film, more often than not, present favorable depictions of school administrators. However, while some films contain both positive and negative dominant images, unfavorable (negative) depictions occur in 51 of 108 films (47%). In a few films, the main character, for example, Rick Latimer ( The Principal), undergoes a metamorphosis from a negative to a positive dominant image. Thus, these films contain both favorable and unfavorable depictions.

Other films have more than one administrator character. One of the school administrators may exhibit a positive dominant image like Joe Clark (Lean on Me), while another may show a neutral trait like Dr. Napier (Lean on Me), and a third display a negative characteristic such as Mr. O'Malley ( Lean on Me). Because of these circumstances some may get the incorrect impression that producers regularly cast school administrators in unfavorable roles. However,

the truth is just the opposite. More films have favorable characterizations of school administrators than unfavorable ones.

### School Administrator Portrayals Over Time

Are school administrators portrayed differently in films produced in different eras? Is the administrator in the films of the 1990s, for example, different from the administrator in those of 1940s? If so, in what ways? Do the changes reflect societal or educational influences? Which ones? These among other questions surface as I searched the data for an answer to my third research question.

The earliest film produced that contains a school administrator is The Blue Angel (1930) and the last which I examine in this study is Waterland (1992). The school administrator character contrast in these two films is revealing. The principal (The Blue Angel) comes to Dr. Roth's classroom to help quiet down a group of disruptive students and settle, hopefully, a disciplinary episode. He exhibits a neutral dominant image, plays a minor role, and appears formally attired. This imposing, bearded, white male, whose life outside school is unrevealed, is over 50 years old. In the later film a casually attired, friendly principal, Mr. Scott (Waterland), must tell a seasoned, 14 year veteran teacher, a personal friend, to leave the school. Mr. Scott, somewhere between 30 and 49 years of age and married, has a life outside the school. He exhibits a positive dominant image and plays a supporting role in the film. These

characters illustrate that, over time, the dominant image of the school administrator is favorable and the vast majority of administrators are white males. The school administrator in the 1992 film has an outside life, dresses more casually, and deals with issues beyond strictly discipline although disciplinary problems of one shape or the other confront the administrator in almost every film.

As I considered how I would examine the changes, if any, in the portrayals of school administrators over time I thought first of 1983, the year Nation at Risk appeared sending the United States scampering for answers to educational problems and renewing interest in improving education. Using 1983 as a dividing point, I look at trends in the films over ten year intervals. So I consider films produced between 1983 and 1992 as one interval, films from 1973 to 1982 as another, and so on back until I reach the pre-1933 era. This gives me 7 distinct decades over which to track possible changes.

I recognize that several influences may have affected the changing picture of the school administrator that producers present over the years. Clearly, for example, more people attend school for more years in the 1980s than in the 1940s. Also, the amount of leisure time available to people today increases the public demand for more leisure activities, such as watching movies, to fill discretionary time. Hence, I argue, that the increase in the number of films including an administrator is proportional to the overall increase in the total number of films produced. Legislative mandates and public attitudes in the area of civil rights and human dignity may account for some of the shifts in

portrayals. These changes help explain some of the resulting demographic characteristics of school administrators in films produced in the last twenty five years especially demographics concerning Afro- Americans and women. Recognizing these possible explanations, I proceed --- curious to see how and what results from my choice of decade division.

During this 1983-1992 more films containing administrators (55%) were produced than in the fifty plus years prior to 1983 (45%). Coincidence? Perhaps, but, art imitates reality. So it should be no surprise to discover that from 1983 to 1992, when issues of K-12 education, school quality, and student performance appear on the public debate agenda, in several forums throughout the world, filmmakers also concentrate on these subjects. Thus, schools become a setting for many more films.

Table 7 records this result as well as many others. I refer to this table extensively as I highlight several other observations resulting from this decade division.

First, I consider dominant images. In films produced before 1973 only seven characters exhibit unfavorable dominant images. After 1973, 46 characters show unfavorable dominant images and 32 of those are in films produced during the decade from 1983 to 1992. Moreover, beginning in the period 1973-1982 and continuing again in 1983-1992, the dominant image of school administrator characters is more often negative than positive.

Throughout the history of film, administrator characters, for the most part, play (although their presence in film increases) minor roles. Of the 133 characters

Table 7

Changes in Administrator Portrayals Over Time

Decade	Dominant Images			Treatment		Sex		Age			Race			Role				Position								
	Pos	Neutral	Neg	Fav	Unfav	M	F	< 30	30-49	>50	Wh	Bl	Oth	Maj	Sup	Min	PR	AP	Sup	ASup	Head	AH	Dir	Oth	Dean	
Pre-32	2	0	1	1	2	1	1	0	0	2	2	0	0	1	0	1	2	0	0	0	0	0	0	0	0	
33-42	7	6	5	3	9	3	10	1	0	5	6	11	0	0	6	0	5	2	0	0	0	5	0	2	2	0
43-52	2	2	3	0	3	0	2	1	0	1	2	3	0	0	2	0	1	1	0	0	0	1	0	1	0	
53-62	5	4	1	0	5	0	2	3	0	3	2	5	0	0	3	1	1	1	0	0	0	2	0	1	1	0
63-72	9	7	4	2	9	2	6	4	1	5	4	9	1	0	4	4	2	3	0	0	0	5	1	1	0	0
73-82	24	7	14	14	17	14	16	11	0	12	15	26	1	0	6	7	14	17	2	2	1	4	0	1	1	0
83-92	59	27	37	35	50	32	56	19	1	46	28	64	9	2	20	23	32	37	10	5	0	9	0	2	7	4
	108	53	65	55	94	53	93	40	2	72	59	120	11	2	42	35	56	63	12	7	1	26	1	8	11	4

appearing in the 108 films over this 62 year period, 56 characters have minor roles. Of the 42 characters who appear in major roles, 20 appear in films produced since 1982. This may very well be attributable to the post-Nation at Risk concern with educational improvement and the increasing awareness that the administrator is central to improvement. Joe Clark (Lean on Me) or Ms. Fleener (Hoosiers) or Dr. Littky (Town Torn Apart) reinforce this view. Joe Clark, for example, is a crusader; he appears personally at war with the authorities, both community and school (Martin, A., 1990/91).

While the most frequent position of the school administrator in film is a principal (see Table 4-6), it is not until the 1973-82 era that either a superintendent or assistant principal character appears in a film. A dean does not appear until the post 1983 era.

However, the school head has been a character in popular films since 1933. Moreover, the frequency of this character remains relatively constant over the years. From Chips (Goodbye, Mr. Chips) through Bartrum (Scent of a Woman) filmmakers choose the headmaster character. However, the kindly image of Mr. Chips (Goodbye, Mr. Chips) gives way to the a somewhat ruthless caricature of the school head such as Dr. Nolan (Dead Poets Society). The deposition which Nolan coerces students to sign is but a single instance of the shallow and hollow bartering in which some heads apparently engage. Thus, the depiction of head of school changes from that of a revered and respected position to one requiring political acumen, glibness and callousness.

Principals fare no better than school heads. Mr. Scott (Waterland) counsels



a veteran teacher and "storyteller" to resign in this 1992 film. Gone are the platitudes spoken by Mr. Davis at Carvel High (Andy Hardy Gets Spring Fever) or the vociferous anti-corruption campaigns of Miss Bayles (Grand Old Gal). Principals in films of the '80's and '90's like Joe Clark (Lean on Me) or Ms. Fleener (Hoosiers) are very concerned with tackling the problems schools and students face. The contemporary school administrator in film cares about what kids learn, where they go after school, who the responsible, significant adult is in their lives, how to keep them off drugs, and why the system does not seem to care. But these administrators also experience the common frustrations of student discipline, teacher burn-out, and lack of community support.

What about the demographics of the characters portrayed? Era by era, men dominate the school administrators depicted in popular film. However, during the period 1973-1982 -- an era that saw a great thrust forward in the women's movement -- 43% of the administrator roles went to women. But, over the next 10 year interval that percentage shrank to 25%. The increase was not sustained.

In only two films did an administrator under 30 years old appear. However, during the period 1983-1992, the primary age of the school administrator in film fell from 50+ years of age to between 30 and 49 years of age. Prior to 1983 the vast majority of administrators portrayed were older with the exception of the interval 1953-1972.

Table 7 reveals that school administration in popular film is a predominantly white, male occupation. Even though 9 depictions since 1983 are African-

are African-Americans and 2 others are Chicanos, whites still dominate the school administrator roles. Whites are depicted in 64 of 75 roles (85%) during this period and, overall, whites appear in 120 of the 133 administrator roles (90%).

Therefore, while the number of films featuring school administrator characters increase, while unfavorable dominant images emerge more frequently, and while some school administrator demographics in film change, the dominant administrator image remains favorable, the typical role remains a minor one, and the character is almost always white.

#### NASSP Competencies

The fourth research question asks how the competencies demonstrated by school administrators portrayed in popular film compare with the recommended competencies of the National Association of Secondary School Principals (NASSP). The reason for this last question is twofold. I wanted to: (1) determine if the film characters displayed any of the competencies recommended by professional organization of school administrators for "real" administrators, and (2) verify my ability to judge the presence or absence of key characteristics such as competencies in "reel" administrators.

The 12 NASSP competencies are skills sought in and often taught to participants at principal assessment center projects throughout the United States. The NASSP Assessment Center Program is a procedure which

develops a specific behavior profile for anyone who aspires to the principalship (Hershey, 1990). Raters or assessors at these centers apply each competency and its definition when they evaluate individuals who come to the centers for assessment and training. They use observational methods and sometimes psychological and intelligence testing, interviews, and interest inventories (Hershey, 1990). While the nature of my inquiry, the use of film characters rather than actual administrators, prohibits using tests or interviews, I employ observational techniques. Assessors in a 2:1 ratio to participants (and often in a 1:1 ratio) "observe, record, and report on the participants' behaviors" (Hershey, 1990, P.M.). In my study I perform the same activities, namely, observing, recording, and reporting, in a 1:1 relationship of film character to me.

The NASSP project concludes that the most successful raters are administrators (Hershey, 1990). I also use expert panels of educational administrators to further verify my judgments about the presence or absence of NASSP recommended competencies in film characters. I return to this question of verification of my judgments later after first reporting my overall findings regarding the 12 competencies as shown in the popular films viewed.

#### NASSP Competencies of "Reel" School Administrators

For each school administrator who appeared in the films, I record whether that administrator character exhibits the competency in question, does not exhibit the competency, or is not shown exhibiting the competency because

there is no opportunity during the film to demonstrate it. For example, an administrator character such as Mr. Patchulters (A Separate Peace) who is neither in a scene requiring the analysis of a problem nor speaks any dialogue suitable for problem analysis, never has an opportunity to demonstrate the NASSP competency of problem analysis. Therefore, in this instance, the competency is not shown and is so rated. If an opportunity to analyze a problem presents itself and the character fails to analyze it, then I rate the competency not present. Such is the case with Mr. Donnelly (Pretty in Pink). When one of the students, Andie, comes to him with a problem, instead of trying to analyze it, he ignores it entirely. When an administrator character exhibits a particular competency, like the problem analysis competency of Mr. Molina (Stand and Deliver), I rate that competency present. Sometimes the appearance of the school administrator is so brief that I could not apply the competencies list. This occurs in 8 films: Amarcord, American Graffiti, Another Country, Hadley's Rebellion, In Country, Lolita, Paradise Motel, and Stand by Me.

Recall that in the 108 films a total of 133 "reel" administrators appear. After I exclude the eight characters in these eight films, I use the NASSP competency list for 125 school administrator characters. Table 4-8 lists these findings. The last column in table 8 shows that relatively few of the NASSP competencies are not shown by school administrator characters in popular film. In fact, only two NASSP competencies (#9 & #10) are not exhibited by the majority of school administrators. Of the remaining ten NASSP recommended

competencies, 55% of the characters display at least three (#5, #6, & #12) of the competencies and 65% of the characters exhibit competencies #2 or #3. Moreover, almost 3 out of 4 administrator characters (75%) exhibited the recommended competencies of stress tolerance, oral communication, and personal motivation (#'s 7, 8 & 11) while over 4 of 5 protagonists (80%) exhibit problem analysis and decisiveness, competencies #1 and #4.

Table 8

Frequency of NASSP Competencies Exhibited by School Administrators in Film

<u>Competency Number</u>	<u>Competency Name</u>	<u>Present</u>		<u>Not Shown</u>
		<u>Yes</u>	<u>No</u>	
1	Problem Analysis	100	17	8
2	judgment	83	32	10
3	Organizational Ability	77	14	34
4	Decisiveness	105	7	13
5	Leadership	71	43	11
6	Sensitivity	70	44	11
7	Stress Tolerance	94	9	22
8	Oral Communication	91	6	28
9	Written Communications	6	5	114
10	Range of Interests	48	17	60
11	Personal Motivation	95	10	20
12	Educational Values	71	25	29

### Written Expression and Range of Interests

Producers rarely show the school administrator writing (NASSP competency #9). I observe this competency in only 6 characters (about 5%) including Dr. Nolan (Dead Poets Society) and Mrs. Huckaby (Crisis at Central High). As previously cited, Nolan sets down in writing the charges against Keating. In Crisis at Central High assistant principal Huckaby must communicate the school board's decision. Much rides on how she communicates their decision to the several audiences awaiting the results of their deliberations. In fact, it is no overstatement to say that the world is watching to see if the Afro- American students attend the Alabama school. Several stakeholders from civil rights officials to parents and residents on both sides of the issue need to hear the results. The press is there waiting to announce every word and to film every reaction. Mrs. Huckaby writes a thoughtfully and carefully crafted memo. By her painstaking efforts and then by the final product itself, she shows that she is competent to write appropriately for different audiences.

"Reel" school administrators, for the most part, appear mainly in minor roles. Thus, these administrators (cast in minor roles) are generally at school and generally deal with school related matters ranging from student discipline to raising funds. Their characterizations are insufficiently broad to permit them even the opportunity to exhibit or display a wide range of interests (NASSP competency # 10). This preponderance of minor role appearances may account for the fact that school administrator characters often do not discuss a

wide variety of educational, political, economical, or social subjects. And, as the table shows, 60 of the characters (about 50%) do not show this competency.

### Leadership/Sensitivity/Educational Values

Important competencies like leadership (NASSP competency #5), sensitivity (NASSP competency #6), and possession of educational values (NASSP competency #12) are present in a small majority (55%) of the characters.

Both principal Latimer (The Principal) and security dean Phillips stand up to those students who issue threats. In scenes discussed elsewhere, they respond to those threatening the students who want to learn and the teachers who want to teach. Latimer exercises leadership in terms of the NASSP leadership competency because he recognizes that a group needs direction, interacts with the students effectively, and guides them to accomplish a task, namely a safe school. Latimer shows the NASSP sensitivity competency because he perceives the needs of a group and uses tact in dealing with students of different backgrounds. He demonstrates a well-reasoned educational philosophy (NASSP competency # 12) announcing to the faculty that their job was: "... to teach 'em all."

Dr. Littky (A Town Torn Apart) also demonstrates these 3 competencies of leadership, sensitivity, and educational values. He shows leadership when he tells the community that hired him: "I need your help, your interest, your

involvement.....everybody's got something to offer." Littky shows sensitivity: he meets with his advisory students and to remove the barrier that may exist because he is the principal, Littky offers the group silly hats so that everyone in the group will realize that advisory is a time for students to express their fears, hopes and aspirations. His statement, regarding education in general, "I think you create an atmosphere where kids want to be and the rest takes care of itself," summarizes his educational values.

Mr. Warneke (Blackboard Jungle) involves Mr. Dadiea and the assistant principal Murdock in decision-making. He consults with them about student behavior and disciplinary episodes, thus showing his ability to lead by getting others involved in solving problems and hence satisfying the NASSP leadership competency. Unafraid to show his sensitivity, he remarks to a student, in an understated fashion, "would you believe some teachers are guilty of racial prejudice...it comes out under pressure." This comment lowers the tension level by several degrees. Pre-dating the current rubric that all students can learn, Mr. Warneke in this 1955 film believes that all students, regardless of race, color, or creed can not only learn but are entitled to an education. He believes that universal, free education is the way of solving several societal problems. His educational values permeate the entire film, thus demonstrating the NASSP competency of possessing educational values.

On the other hand, Headmaster Trask (Scent of a Woman) fails to show these competencies of leadership, sensitivity, and educational values. Students peg him as the dutiful yes-man of the trustees who lacks integrity and



thus can not be trusted. Hence, Trask fails to interact with the boys effectively, and thus he does not exhibit leadership as defined by the NASSP competency criteria. During his inquiry into a disciplinary matter, Trask does not realize how the boys feel about snitching on one other. He handles the matter without any real sensitivity. Finally, Trask does not exhibit any personally held educational values because he pays only lip-service to morals.

Mr. Vernon (The Breakfast Club) railroads the students who attend the Saturday detention session he proctors. All of the decisions he makes during his supervision of the detention are arbitrary and confrontational. He makes no attempt to consult with them about how to use their time productively nor does he involve anyone in decision-making. Therefore, he fails to demonstrate the NASSP competency of leadership. He laments his life as he looks back and wonders toward what goal his life has been pointed. He sees no purpose in education so he shows no personal commitment to a philosophy of education. In addition he lacks sensitivity to the students or their problems and concerns. At one point, his solution to their continuing misbehavior is to ask them to write an essay about "who you are." Later, when challenged by the students, he retaliates with force. He physically beats a student and places him in a janitor's closet. He backs kids into a corner leaving them no way out.

#### Judgment/Organizational Ability

Approximately 65% of the school administrator characters show judgment

(NASSP competency #2) and organizational ability (NASSP competency #3). The competency of judgment is more likely absent from portrayals than it is not shown by the film character. A reason for its absence in many administrator portrayals is that the film may provide no opportunity for them to exercise judgment. Hence the viewer has no basis to make a rating. Film characters have more opportunities to exhibit organizational ability and so the viewer has a basis to decide its presence or absence. Although this difference may seem subtle, it actually is quite profound because fewer films show the administrator in a planning mode than in a scene requiring actions based on available data. This also seems true of real-life administrators: planning and dealing with volumes of paperwork often go unnoticed; what seems to count are decisions.

Mr. Grogger (Browning Version) judges that at the end of year assembly, Crocker-Harris should precede the younger, more popular cricket-playing schoolmaster. Grogger wants to "build to a climax in such occasions" and believes that the farewell applause for Crocker-Harris will pale in comparison to the ovation he expects to follow the parting remarks of the less-senior schoolmaster. His judgment is certainly logically rooted and based on available information but the Crocker refuses the suggestion, insists on the traditional senior spot and wows the assemblage. Grogger shows no organizational skill whatsoever. In fact, as Grogger proudly reveals to another teacher, it is Crocker-Harris who prepares the timetables and schedules for the masters and the boys while Grogger takes the credit.

Mr. Krantz's (Class Act) qualities are diametrically opposite these of

Grogger. When he learns that the records and the identities of two boys have been inadvertently switched, Krantz chooses to hide the fact thus failing to show proper judgment. However, he demonstrates his organizational ability by arranging for his school to appear on the "Knowledge Bowl" television show.

Brother Leon (The Chocolate Wars) lacks judgment but possesses organizational ability. As one of the students puts it: "Leon is in trouble with the school board...seems he bought all that chocolate with money that he wasn't authorized to use." His judgment, therefore, is contrary to available information, illogical, and fails to satisfy the NASSP definition of judgment. He realizes that he must unload all the chocolate. Now, his organizational abilities come to the fore. Leon appoints a student as comptroller and together they devise a strategy. Several special assemblies occur at which they announce, pressure, and remind each boy that he must sell a minimum of 40 boxes of chocolate. To insure success even further, Leon strikes a deal with the Vigils, a secret, powerful, quasi-fraternity on campus. Each of these actions shows Leon's ability to organize his students for the sale, however, his managerial ethics are questionable.

According to Mr. Skeffington (Conrack) the *status quo* is good enough. The archaic procedures on Yamacrow, a tiny island off the coast of South Carolina, work fine for Skeffington until he watches an anti-war protest on TV. This protest jostles his belief system. "Aren't the important things law, order, rule, and control?" When no one in the room offers a comment, he makes the judgment that it is time to change therefore showing judgmental competence.

Miss Mc Gee (Grease), the principal in Gregory's Girl and Miss Rush (Parenthood) display organizational ability. For example, when the issue of placing a particular student arises, Rush consults with Dr. Lucas before the parent conference. Then, based on Lucas' input plus teacher and school records, she announces: "I recommend he transfer to a school for special education."

### Stress Tolerance/Oral Communication/Personal Motivation

About 75% of the characters display the ability to perform under pressure (stress tolerance), the ability to present facts or ideas in a clear oral manner (oral communication), and the need to achieve in all activities (personal motivation). That is, 3 of every 4 characters satisfy the NASSP skill definitions for these three competencies: they think on their feet, make oral presentations, and consider their work important to their personal satisfaction.

The trio of school administrators, Clark, Levias and Napier (Lean on Me) hold on to their beliefs and remain even tempered. Even though Joe storms out of a parent meeting where some question his methods, before leaving he asks the parents and guardians in attendance to give their kids "pride and a helping hand with their homework." Clark, Levias and Napier remain unruffled by the uneasiness and stress these parents generate. Further, when addressing the Eastside students at an assembly, Joe tells the students that: "Without basic skills you'll be locked out of the American dream." This illustrates Joe's oral

communication competency. Finally, motivated by a personal desire to succeed in all things attempted, Joe expresses the central tenet of his philosophy: "Don't blame anyone except yourself if you don't succeed."

Dr. Franklin (Children of a Lesser God) makes the most of his time with parents. During a parent visiting day he peripatetically explains the child's needs along with school needs. Thus, he is quite adept at oral communication. He handles all of his superintendent duties in an unstressed and unhurried manner. He is available to teachers, parents, and students and does not miss a single opportunity to raise funds or friends for the school. As evidence of his need to have his work be personally satisfying, he takes every occasion to invite students and faculty to his home.

Both Miss Dobie and Miss Wright (Children's Hour) want their school to succeed. Hence, they work under financial constraints and stresses to keep it up and running from year to year. At one point they relish in the fact that for the "first time, this month we're \$90.00 ahead." To keep costs down even further, both instruct classes. During the classes they give clear directions and instruction, hence illustrating their ability to communicate orally. Miss Dobie wants to win at everything she sets out to achieve including her passionate longing to make love with Miss Wright.

Dr. Nolan (Dead Poets Society) appears outwardly unflapped by Neal's death and Mr. Keating's departure, hence showing his tolerance for stressful situations. At the opening exercises he announces the arrival of the standard bearers and what they represent. "Boys, the four pillars: Discipline, Excellence,

Tradition, Honor." At a later chapel he says that: "the death of Neal Perry is a tragedy. He was a fine student, one of Welton's best."

Miss Togar (Rock 'N Roll High School) shows no signs of pressure regardless of the situations crumbling about her. When students rebel, for example, she dons the same protective gear that the police wear. She never cracks during the opposition. She pronounces or proclaims her ideas at the outdoor rally; she burns the albums of the popular Ramones' band as a "first step in putting this school back on the right track." Her elocution, punctuated by the burning of the band's albums, demonstrates her need to win in all activities she attempts.

"Gentlemen, welcome to the finest preparatory in the country. Welcome especially to the new boys...This is the 193rd fall term [for our school and no] I've not been here when the first one began." It is these words that Headmaster Bartrum (School Ties) uses at the opening-of-school chapel. They show his ability to communicate orally with the students, parents, and teachers in the assembly. He maintains a steady demeanor and decorum throughout the film even when confronting David, the innocent student coerced to lie. As he seeks to strike a deal with David he, thinking on his feet, says: "The honor code is a living thing; we absolve you on that account." Bartrum must succeed in all activities including beating St. Matthew's rivals, St. John's, at football. That is why he consents to the alumni suggestion of bringing David to campus in the first place; he knew that the school could not win without a first-rate quarterback. So, Bartrum accepts David in order to win against the school's arch rivals.

Thus, Bartrum demonstrates oral communication, stress tolerance, and a personal need to win at all activities attempted.

Mr. Molina (Stand and Deliver) effectively handles stress and deals even-handedly with the outside investigators and the students. He wants the students and Escalante exonerated and proceeds with the same enthusiasm to move this process along as he does with all the other activities with which he associates.

General Batch (Taps) loses his tolerance and caves in to the stress created by the trustees' decision to close Bunker Hill Academy. He is unable to perform under the pressure and throws his lot in with the young cadets who try to hold the school and the remaining students captive until the board reverses its decision. His personal motivation to achieve in every activity shows in his suggestion that the institution continue despite the will of the trustees. He wants to see his ideas come to fruition so badly that he backs the cadets' *coup*. Demonstrating oral communications, he reads aloud from the book of Remembrance: To "honor those graduates who gave the ultimate sacrifice." After reading their names and year of birth the trumpets play TAPS.

Miss Mackay (The Prime of Miss Jean Brodie) shows her tolerance for stress as she considers ways to obtain Jean's resignation. She remarks: "It is not going to be easy--- especially when the teacher has tenure." Yet she discharges all of her duties. Miss Mackay shows her oral skills during the welcoming ceremonies at Monsignor Blain Academy. She articulates the goals of the school saying: our purpose is to prepare you "to take your place in the

larger world. In this world you will be called upon to make many moral decisions [and] we are confident, truly confident, that your training here will have equipped you to face life's quandaries with courage and character." In addition, Miss Mackay demonstrates her desire to achieve in everything. Some girls, wishing to defend Jean, tell Miss Mackay that Jean "makes history come alive." Not to be outdone, Mackay holds firm reminding the girls that "culture is no compensation for lack of hard knowledge." It is factual knowledge that she wants Brodie to teach and she persists in using every channel available to her, including the trustees.

"Today, as many of you already know, it is my sad task to say goodbye to Mr. Tom Crick. After 20 years as a pillar of our school, he's leaving us." With these words, Mr. Scott (Waterland) demonstrates his oral communication competency. Because Mr. Crick's students and parents complain that Tom Crick tells stories during class time instead of teaching social studies, Scott must ask his close friend to leave. Despite this agonizing task, Scott remains unstressed. Scott's personal motivation to be successful in all his activities expresses itself as he strives to satisfy both Tom and Tom's students.

Even minor characters demonstrate oral communications competency. Mr. Davis (Andy Hardy Gets Spring Fever), the principal of Carvel High, introduces the new drama teacher to the class with these words: "May I have the class' attention please. Miss Rose Meredith will take charge of this dramatic class. I want you to give her a good impression of our school." The principal who appears in Across The Tracks tells anyone who can hear him, "I'm in charge



here." Mr. Dunn (Avalon) relates an incident of the student in the hall to the student's parent: "He asked [permission to go to the bathroom], but he asked incorrectly...the point is it was a lesson about may and can." Mr. Thurston (December) orders Miss Langley, the librarian, to forget about the fact that he removed the anti-war book from the collection. The principal in the Heathers makes the school announcements over the school's intercommunication system as a demonstration of his communication competency while the principal in The Mighty Ducks yells to the students: "In your seats, now!" The principal in Puberty Blues holds nothing back and is crystal clear when describing the consequences that will accrue to students who disobey the school's no smoking regulations.

Succumbing to stress, Ms. Crestwood (Pump Up The Volume) reveals, despite the student protests, "everything is under control. I'm getting psychological profiles on some students." Miss Appleyard (Picnic at Hanging Rock) dies too at the rock. She sits dejectedly at her desk, seemingly deflated by the financial burdens caused by parents pulling their kids out of school because of the tragedy. Thus, neither she nor Crestwood exhibit the NASSP quality of stress tolerance.

### Problem Analysis/Decisiveness

Nearly 4 of every 5 school administrator characters (80%) exhibit the NASSP competencies of problem analysis and decisiveness. This is not

surprising because all good stories have plots which call upon the protagonists to analyze some problem and to exercise some action.

Mr. Patchulters (A Separate Peace) does not analyze a problem since the movie is a retrospective look at a former student's dilemma. The perplexing problem concerns an incident at the school which occurred prior to World War II. However, the problem does not involve Patchulters. When a relatively trivial matter does present itself to him, Patchulters says better wait and consult trustees. He is therefore, indecisive and does not exhibit the NASSP decisiveness competency.

A unique problem arises at the Aspen School which Mrs. Merser (A Shining Season) confronts and analyzes. She realizes that one of the most popular teachers, John Blake, is very ill. After closely monitoring his condition, she decides that John cannot teach any longer and relieves him of his duties.

Assistant Principal Gills (Summer School) inherits the problem of finding someone to teach summer school classes. His analysis leads him to Mr. Sharp who proceeds to tell Gills that he (Sharp) can not teach English. Gills says "that's O. K. These kids are not real students." Sharp takes kids on field trips to a beach, to a petting zoo, and to an amusement park. When a grandmother of one of the students confronts Gills with this information, he decides to suspend Sharp until the principal returns.

The problem for analysis by Principal Horn and Assistant Principal Wrubel (Teachers) revolves around the charges that the children at JFK are not learning. Both realize that the school is fighting for its very existence. When

Wrubel discovers that one of the recent substitute teachers is actually an escaped patient from a mental hospital, he decides not to reveal this very unfortunate fact to the investigators because it would reflect poorly on the school's administration. Mr. Peabody (Problem Child 2) realizes that something had to be done with the problem child that was continually being sent to his office. What does he decide? Simply, "You're gifted, now get out of here." Are these quality decisions? Probably not, but they do demonstrate the NASSP decisiveness criteria.

Mr. O'Roark (Three O'Clock High) wants the violence and fighting at the high school to end. He recognizes that two boys in particular are having a problem. He asks, "Which one of you wants to try and explain this?" Neither speak up, so O'Roark summons the police. When the police arrive he decides to set one of the boys free. "Let him go, lieutenant. He's had enough today." Thus O'Roark demonstrates problem analysis and decisiveness.

Mr. Chippering (Goodbye, Mr. Chips) analyzes the problem presented to him by the trustees of Brookfield. It is wartime so many of the more physically fit schoolmasters are off fighting in the war for the Allies. Brookfield will be rudderless unless he assumes the wheel. Because of his great love and enthusiasm for the school and its students, Chips decides to become headmaster. Here then is another example of a major character displaying the NASSP recommended competencies of problem analysis and decisiveness.

At New Granada Junior High School (Over the Edge) the principal confronts the problem of student drinking. He seeks out relevant evidence which all

points to the fact that a number of his students abuse alcohol. However, he fails to be decisive. In a particular scene he confronts a student who is late. When he asks the kid why is he late, the kid boldly responds: "I had to piss." Instead of disciplining the student for using vulgar language and showing disrespect, the principal takes no action, thus failing to demonstrate the NASSP decisiveness competency.

The principal of John S. Fleener High (My Bodyguard) fails to seek out the relevant data concerning the extortion of one of his students. Hence he is unable to analyze the information and thus fails to demonstrate the NASSP problem analysis competency. However, this same principal is decisive. Once he concludes that he must return the parent's constant telephone calls, he decides to meet with the parents about the incident.

Frau Oberin (Maedchen in Uniform) comes to realize that one of the girls, Manuela, is not following her directions or orders. Manuela insists on doing things her own way. Frau Oberin then seeks out Manuela after searching out the details of Manuela's defiance. She gives Manuela the results of her analysis and tells Manuela: "I demand absolute discipline." Several students complain both directly and through their teachers that they are not getting enough to eat. Despite hearing these complaints of hunger, Frau Oberin decides to persist and not give the students any more to eat. These acts show that Frau Oberin displayed the NASSP problem analysis and decisiveness competencies.

Mr. Kaiser (Lucas) also displays both of these competencies. He analyzes

Lucas' problem : "You dropped out of band, you've lost interest in Mr. Carlson's terrain, and this business of risky fist-fighting in the locker room [is getting you nowhere]." In the next breath Kaiser not only continues his analysis but also definitively announces his decision. "I'm doing you a favor, Luke...by not allowing you out to play football."

The above discussions point up examples in which "reel" school administrators demonstrated specific NASSP competencies. Next, I explicate the findings of expert panels to see how, if at all, findings in film compare to the real-life findings of the raters at the NASSP centers.

### Verification of Findings Using Expert Panels

#### Panel Selection

The NASSP Assessment Center Project began in 1975 "to help identify and develop effective school administrators"; it incorporates 12 skill dimensions "necessary to be a successful school principal" (Hershey, 1991, p. 1). Since these generic skills "should already be ingrained in an administrative repertoire" (Mc Call, 1986), using practicing administrators as raters is an integral part of the project. Therefore, like the project, I set out to find professional administrators to serve as raters for the "reel" characters.

As previously indicated, I use the NASSP competencies because "the

NASSP Assessment Center is a valid predictor of successful job performance for principals" (Schmitt & Cohen, 1990) and what I seek are indicators of successful school administrator characteristics that I could apply to the administrators I observe in the films. Further, the research shows that the higher an individual's assessment on the NASSP competency list, the more likely he or she will be judged to be highly successful on the job (Schmitt & Cohen, 1990). Thus, I reason that if a character displays a specific NASSP competency, the image retained by the general viewer would be indicative of the necessary qualities desired of successful administrators by a professional organization.

In this study I assemble two expert panel of professional educators including school principals, heads, and professors of educational administration. I write to prospective panelists (see Appendix D) asking them to be respondents for this study by rating, according to the presence or absence of each of the 12 NASSP competencies, school administrator characters in popular film. I then compile the ratings of each respondent of each group who returned the rating form and compare individual ratings with my own in order to verify if, and to what extent, my judgments matched those of the respondents.

I examine the ratings of the respondents to my study and then compare them with the conclusions of the Assessment Study Center study to see if any similarities can be found. Of course, the raters in my study do not receive the training that raters in the NASSP Assessment Project received. I do not ask the respondents involved in my study to rate the degree to which a particular

administrator possesses or demonstrates an individual skill, only to judge if it is present, absent, or not shown. Further, I ask raters to document the scene or record the dialogue that substantiates their choice.

### The two groups

I ask one expert group to view and rate, using the NASSP skills list and accompanying definitions, the film A Town Torn Apart, which premiered nationally on ABC television in November, 1992. Because this film aired across the United States on one evening, no previous information about its content nor about the NASSP competencies of its school administrator character could be known or shared beforehand. The respondents see the film, record their ratings and return them to me.

After I tabulate the responses of these individuals and compare them to my own ratings of A Town Torn Apart, I contact and assemble a second expert panel because it seemed to me that the portrayal of Dr. Littky may have been too one-sided and too easily discerned. Hence, I ask this second group to view and rate, using the NASSP competency list, any one of the following films: Stand and Deliver, Lean on Me, Dead Poets Society, The Principal or Goodbye, Mr. Chips. I choose five films to allow for random choice among the raters and I select these five films primarily because I believe that (1) they would be accessible to the panel, and (2) because the administrator in each film plays a major role.

With both panels, besides looking at the ratings given by individual raters, I also note the dialogue or particular scene raters cite to back-up their judgments. This allows me to determine which activities different raters use to judge different competencies and skills. I then examine my own documentation to see if I cite similar scenes or dialogue.

### Group 1

There are sixteen individuals in group 1 who view and rate the film A Town Torn Apart. Included in this group are 5 principals, 1 assistant principal, 1 assistant superintendent, 3 school heads, 4 assistant heads, and two education professors. Nine members of this group are men, one of whom is black, four of whom are over 50 years old and five of whom are between 30 and 49. Seven of the members are women, four of whom are over 50 years old and three of whom are between 30 and 49. Table 9 shows how this group scored each competency. The last entry records my scoring of the given competency.

As the table shows, there is a high degree of congruence of judgment among the raters and thus high interrater reliability. On all but two items, range of interests and oral communications there is better than 75% agreement as to the status of the competency. Moreover, on five competencies, namely items 1, 2, 4, 5, and 12---problem analysis, judgment, decisiveness, leadership, and educational values respectively---there is unanimous agreement among the raters about the competency. These interrater agreements suffice to



demonstrate that my judgments about film characters are accurate and comparable to those which other professional educators make.

### Group 2

I ask the second group of raters to examine any of five different films. There are nine respondents in Group 2 of whom four are men and five are women. All are white and either are now or have been school administrators; six are over 50 years of age, three are between 30 and 49 years of age.

In group 2, five are professors of education in Iowa, two are professional development directors for school associations, one is a district curriculum coordinator in Maine, and one is professional educational administrator search consultant.

From the administrative characters who appeared in the five films, one respondent chooses Mr. Molina (Stand and Deliver), another selects Joe Clark (Lean on Me), three respondents pick Dr. Nolan (Dead Poets Society), one selects Mr. Chippering (Goodbye, Mr. Chips), and three others choose Rick Latimer (The Principal). Table 10 contains the percent of agreement between my ratings and those of the respondents, item-by-item, on the NASSP competency list for the particular film chosen.



Table 10 reveals that in all but one instance, namely the competency of decisiveness, I agree with the ratings of the respondent at least 78% of the time. That means I match the observations of this panel at least 7 out of 9 times, again showing a high congruence between my ratings and those of the Group 2. This confirms that my judgments about the activities and attributes of film characters are not capricious and are consistent with what experienced school administrators observe and record when viewing a popular film.

There is a 100% congruence on 6 of the 12 NASSP recommended skills between my ratings and those of panel 2. Competencies 1 and 4 through 8, problem analysis, decisiveness, leadership, sensitivity, stress tolerance, and oral communication receive unanimous consensus.

Interestingly, NASSP competencies 1, 4, and 5 ---problem analysis, decisiveness, and leadership --- receive unanimous ratings in both groups 1 and 2 despite the fact that the panels saw different films.

#### Study findings compared to NASSP assessment project findings

Some of the results of this inquiry confirm the NASSP Assessment Center findings, some contradict them. I too find there is high interrater agreement about skills. In neither group is the agreement about any competency less than 75% on 10 of 12 items. Secondly, I also find moderate to high relationships between the ratings of various skills. For example, whenever I observe the

Table 10

## Group 2 Ratings of the 12 NASSP Recommended Competencies

<u>Skill Number</u>	<u>Skill</u>	<u>Percent Agreement</u>
1	PROBLEM ANALYSIS	100
2	JUDGMENT	89
3	ORGANIZATIONAL ABILITY	67
4	DECISIVENESS	100
5	LEADERSHIP	100
6	SENSITIVITY	100
7	STRESS TOLERANCE	100
8	ORAL COMMUNICATION	100
9	WRITTEN COMMUNICATION	89
10	RANGE OF INTERESTS	78
11	PERSONAL MOTIVATION	78
12	EDUCATIONAL VALUES	89

competency of problem analysis, the competency of judgment is also very often

present. The competency of written communication is frequently absent from the repertoire of film administrators while the competency of oral communication is quite often present. On the other hand, while the NASSP reports the qualities of decisiveness and leadership to show least agreement among raters, my study shows unanimous agreement about that competency in both groups.

In summary then, I judge, with the help of two expert panels, fictional school administrators' competencies developed by the NASSP. Competencies most often displayed by film characters include problem analysis, decisiveness and personal motivation; those least shown are written communication and range of interests. Also, the expert panels I assembled, had a high level of agreement both among the raters and with my personal observations.

### Summary

The analysis of the 4 research questions shows that while the dominant image of the school administrator is negative, positive and neutral images occur almost as often. Secondly, the treatment of school administrators is favorable. Thirdly, there are differences in the treatments of the school administrator in films produced before 1983 and after 1983. Lastly, administrators in film exhibit many of the NASSP recommended competencies.

## CHAPTER 5

### SUMMARY AND CONCLUSIONS

#### Summary of the Study

The topic of school administration and its misperceptions has plagued me ever since I first came across the following extension of George Bernard Shaw's infamous line "He who can, does; he who cannot, teaches." The extension reads: "he who cannot teach, administers." Where does this come from and how is it perpetuated? How does popular film deal with the school administrator?

Because interest in the portrayal of educators in film goes back over half a century, because film is an integral part of popular culture which is "an overwhelming and omnipresent force in this society" (Medred, p. 52), and because images conveyed can influence public belief systems, in this study I set out to determine the dominant images of school administrators in popular film. The study is unique since no previous work focuses specifically on the

school administrator and it is the first study to employ competencies recommended by a professional organization as necessary in the discharging professional duties.

In this study I describe the images the general public receives from an important, popular and pervasive source of information, film. Certainly, "it has never been a secret, in other words, that movies influence manners, attitudes, and behaviors" (Biskind, 1983); "movies take on the tenor of their times" (Marsden, Nachbar, & Grogg, 1982, p. 163). The video rental of the '90s is the equivalent of the popular entertainment provided by the movie theater of the '40s and '50s (Adams, 1991). All of which again points to the importance of film in shaping perceptions.

I categorize the dominant images portrayed as positive, neutral, or negative; next, I answer whether the dominant images of school administrators in popular film are favorable or unfavorable; then, I explore whether these portrayals change over time, especially following 1983--the year that Nation at Risk appeared; finally, I apply the NASSP competencies to the film characters to see how "reel" characters exhibit qualities that "real" administrators require in the daily performance of their jobs. Surely, " the school environment has been as complex, inspiring, and troubling for youngsters and adults in film as in real life" (Ward, 1987).

A review of the professional literature reveals that while many studies exist about teachers in film, none focus on school administrators. Further, the literature documents repeatedly that film influences perception. Movies blend

technical skill, ideology, and feelings of reality about ordinary life in our times (Schickel, 1964). "Film is not merely out there to be seen; it is rather something we must create...it is a function of our perceptions and those lights and shadows" (Boyum & Scott, 1971, p. 11). Therefore, visual representations affect attitudes about schooling and school administrators which influence the way the general public thinks and feels about education. Kane (1993) says the public's image of independent schools is influenced most by popular movies like Dead Poets Society .

For both the public school and the private school, unfavorable opinions about schools and school leaders can be detrimental to the success of bond referendums, the life line for funding public schools, and to charitable giving, so necessary for private school operational support. Thus, there is a genuine economic reason to know how popular films portray school administrators. Beyond that, there is the very basic need to know how administrators are portrayed in film so that administrators in life may work to dispel misconceptions and confirm truisms. "The importance, then, of examining...representations of schooling may lie in creating the space for students [of film] to either accept an image as representational or reject it in favor of a new shaping" (Bruner, 1991, p. 11).

I use qualitative analysis in this study because the intent and interest of the inquiry is discovery and interpretation. In fact, its generative potential is immense (Peskin, 1993, p. 28). It is the reader who extrapolates the conclusions and decides how one instance applies to another (Firestone,



1993). My fieldwork to produce this study is extensive. I review video and film catalogues, walk the aisles and search the shelves of major video rental outlets, write to several film institutes, develop and author numerous data bases, record observations, and code scenes viewed and dialogue heard which support and document my research questions and categories. Simultaneously, my design emerges as I formulate, develop, and test hypothesis. Because I use archival record analysis (viewing videos) which is an unobtrusive measure, I leave the field, as Denizen (1970) remarks, uncontaminated. I employ frequency charts and matrices to illustrate, to summarize, and to help the reader understand the data which, according to Miles & Huberman (1984), is the real test of the value of any matrix.

## Conclusions Reached

### Dominant Images

Table 4-1 summarizes the major finding of the study, namely, that although 47% of the films portray a negative dominant image of the school administrator, the percentage of films conveying positive or neutral images is almost equally high with 40% of the films containing positive portrayals and 42% containing neutral images. So, popular motion pictures present a rather balanced picture of the school administrator. Hence, since film influences perception (see Chapter 2), the school administrator impressions which the general public

receives from popular motion pictures is actually somewhat evenly divided among positive, neutral and negative images.

Also, unlike Crume's (1989) conclusion that commercial films present more positive images of teachers than negative ones, my study concludes just the opposite about the images of school administrators. That is, the dominant image of the school administrator in film is negative, but not by a wide margin.

The most frequent image of the school administrator in film is the manager. This confirms the research about "real" life principals, namely, "their training contributes to feeling more secure as administrative managers rather than instructional leaders" (Tetenbaum, Mulken & Hale, 1987, p. 231). Hence, films do portray the school administrator in the real life role most of them perform, namely that of manager.

Although films portray the administrator next most frequently as either friend/counselor or adversary/victim, it is useful to remember that the movies studied are popular films, not documentaries or training films. Since popular film, by its very nature, appeals first to basic human emotions such as likes or dislikes, friend or adversary characterizations should be and, in fact, are quite common. Therefore, the frequency of these images come as no surprise.

While it distresses me that only 10 films (9%) portray the school administrator as scholar, this figure agrees with my personal belief that scholarship is a rare quality among administrators in real life. However, I remain hopeful that in the future more scholars will be attracted to school administration.

The administrator as leader is the emerging image that contemporary professional literature continually champions. Study after study concludes that effective schools have strong leaders. "Principals," for example, "must articulate a vision for the future based upon a sound balance of educational values (Gainey, 1992, p. 79)." Yet, when I reviewed the 59 post 1983 films, despite the trend of the professional literature, only 14 of the 59 (about 1/4) show the administrator as leader. This percentage equals the percentage of pre 1983 films containing the administrator as leader. Thus, regardless of the increased realization of the importance of administrative leadership, the percentage of leaders in films remains the same.

This retrospective look at education in general and school administrators in particular, through the lens of the popular film, documents the tendency of schooling and administering to control and to change very slowly, if at all. "What we are seeing in these films is a rear view mirror image of a system that is out of sync with the context of change" (Burbach & Figgins, 1991, p. 57). This may be the most startling conclusion of all because, if nothing else, many of these films such as Pump up the Volume, Dead Poets Society, Scent of a Woman, Taps, and Ferris Bueller's Day Off point up the futility of continuing to administer schools solely on the basis of authority.

### Job Satisfaction

Forty percent of the films portray positive dominant images (Table 4-1), yet

84% of the 133 school administrators demonstrate job satisfaction (Table 4-2). Therefore, the majority of fictional administrators, despite showing job satisfaction, appear in films projecting negative or neutral school administrator images.

### Job Dissatisfaction

Poor student discipline, behavior, and decorum dissatisfy more administrators than any other characteristic. Feelings of administrative frustration and/or helplessness also rank high as administrative dissatisfiers (Table 4-3). But, salary and status are quite low. Therefore, most fictional administrators do not seek pay hikes and status; rather they want not to feel frustrated or helpless. They want power to act and to make decisions, especially with respect to student behavior, without those unnecessary encumbrances that frustrate them.

### School Setting

#### Location and Type

In popular films, about 1/3 of the schools are rural, approximately 1/4 are urban, and nearly 45% suburban.

Almost 40% of the schools depicted in popular films are nonpublic. The

National Center for Educational Statistics (NCES) estimates that in 1994 43,214,000 students (88%) enroll in public schools while 5,795,000 (12%) enroll in private schools (NCES, 1991, Table 3). Considering the number of public schools in real life and the percentage of students who actually attend them compared respectively to the proportional representation of public schools depicted in popular film, there is an under-representation of films about public education (NCES, 1991, Table 84). Perhaps the reason for the over-representation of non-public schools in films today is because in real life "increasingly, private schools are assuming a larger responsibility for influencing the education of the nation's youth, including the diversity of ethnic, religious, and socioeconomic groups" (Kane, 1993). However, there is no apparent reason to explain the producers' proclivity toward non-public schools in the early days of filmmaking.

### Level

The overwhelming majority of schools depict high schools (83%). Hence, popular film showcases secondary more than elementary education. However, this may be changing as the research about Head Start and other similar early childhood programs document the importance of primary education. While the elementary school in popular film first appears in 1945 (Bells of St. Mary's), it is a setting for several films in the 1990s including Kindergarten Cop and The Mighty Ducks.

### Administrator Attitudes

Because almost 70% of the administrators find the administratorship rewarding, enjoyable, worthwhile, or contributing to the good of society; because administrators in 62% of the films like, respect, spend time with, or praise teachers; and because 78% of the films have administrators who like, respect, praise, offer counsel, or support students---fictional administrators overwhelmingly exhibit positive attitudes toward their jobs and colleagues.

With respect to the importance of education, administrators in 70% of the films (see table 4-4) possess a pragmatic attitude; that is, they think that K-12 education is important for a better life, furthering one's education, or securing a good job.

### Life outside School

Popular film concentrates on the administrator at work, revealing relatively little about the school administrator's life outside of school. Only 2 of 3 films show family activities; in less than half is the school administrator connected with any religious, professional, or political organization; only 2 of 5 films show the administrator involved in some leisure-time activity. This supports Burbach and Figgins (1991) claim that films about principals reveal little about their private lives.

### Demographics

As a visual medium film easily reveals certain qualities, such as color, sex, and age but make some others, like marital status, difficult to determine. In this study, the vast majority of school administrators are white, male principals between 30 and 49 years old (Table 4-5). I could determine the marital status of only a few of these characters.

### Role in Films

Since administrators appear mainly as minor characters (55 of the 133 characters) in films about K-12 education, teachers or students tend to be protagonists in these films. However, because 42 characters (32%) play major roles and 36 characters (27%) play supporting roles (see table 4-6), many films do focus on the school administrator. Yet, regardless of the role, routinely absent from the depiction "is the range of human emotions that make movie characters complicated and interesting" (Burbach & Figgins, 1991, p. 53).

### Favorable/Unfavorable Portrayals

Popular film treats the school administrator favorably. Since the number of the film characters with positive, neutral, or negative is about equal (that is, about 1/3 of the characters exhibit positive dominant images, about 1/3 are

neutral, and the final 1/3 are negative), and since a favorable image includes positive and neutral images, there are twice as many favorable portrayals as unfavorable.

### Portrayals over Time

Over time, some things about the school administrator change and some things do not. Afro- Americans and women increasingly appear, but the majority of administrators remain white men although the age of the typical administrator character decreases. When it comes to movies about education, it seems as if every producer feels compelled to include certain prescriptive scenes. Just about every film seems to include one or all of the following: a commencement, a school dance, an arrival of a new student or teacher, an athletic competition, or an academic contest. Films continue to center on issues of control and discipline but the theme of improving education for all is making headway.

The sheer quantity of films about education and school administrators in particular increases dramatically from 1930. Fifty-nine of the 108 films (55%) in this study were produced after 1983; only 49 (45%) were produced in all the years prior to 1983. Since 1983 a more diverse mix of male/female, racial, and age-specific characters appear in the spectrum of school administrator positions (principals, superintendents, school heads, etc.). The number of films featuring an administrator as a major character increases also.



"Films are a product of the age in which they are made" (Manchel, 1973, p. 204). Curiously, over time, the unfavorable school administrator portrayal---the administrator cast negatively (villain, victim, or buffoon)---increases during the very era, 1983-1992, when awareness about one of the most essential components of effective school, namely, strong principals, spreads. However, despite this increase, I note that regardless of the decade selected (see Table 4-7), more school administrator characters in films produced in that particular decade exhibit favorable dominant images than unfavorable ones.

Will the frequency of the negative image continue to rise? Is it a yet another indication of the general decline in respect accorded to people in authority? Does it signal a breakdown in authority? Or, is it an attempt on the part of the filmmakers to call attention to the need for reform in educational leadership? To some extent, I believe all of these forces are at work and, collectively, they help explain the change in the dominant image that emerges in post 1973 films about school administrators.

### NASSP Competencies

The most important outcome of the NASSP panel ratings is the high degree of confirmation it provides for the judgments I make about the film characters I observed. The use of expert panels and the resulting congruence of opinions among the panelists confirms my own judgments about the individual competency characteristics I rate for each "reel" administrator. In this study

there is a minimum of 75% interrater congruence on 10 of the 12 competencies (Tables 4-9 & 4-10). Despite the fact that Groups 1 and 2 see different films, there is 100% agreement as to the presence or absence of the skills of problem-solving, decisiveness, and leadership. Agreement among the raters on this last trait may be the result of the volume of current literature about school leadership and the raters subsequent familiarity with the topic.

Since several films involve a plot whose characters weave in and out of the story attempting a course of action that resolves some problem it is not unusual that the characters I view most frequently exhibit the competencies of decisiveness and problem analysis. The least demonstrable competency was written communication. This is no surprise because film---an action-oriented medium---would not dwell on a passive activity like writing. School administrators also frequently illustrated a high tolerance for stress. This marks them as resilient and able to deal with whatever came their way.

#### Contribution of Study to Existing Body of Knowledge on the Topic

This study fills a void. It records the specific images of a class of educators not previously examined as a holistic category by other researchers.

This study resolves the question of how popular film depicts the school administrator. It demonstrates that the dominant image of the school administrator in popular film, albeit negative, is not overwhelming so. In fact, this study documents that popular film most often presents school

administrators as favorable (positive or neutral image).

The information I gathered about job satisfaction, school settings, personal lives, attitudes and demographics of film characters assists those who are curious about how depictions in film confirm or deny public perceptions of real life school administrators.

This study demonstrates that the NASSP competencies, first articulated in 1976, may be applied to characters regardless of the era of the film in which they appear. That is, viewers can apply them equally well to film characters over a broad time span, such as the years I use, 1930-1992.

### Suggestions for Further Research

Much remains to be done on this topic. For example, it would be useful to compare and contrast the results of my study about school administrators in film with the results found by Crume (1989) in her study concerning teachers in juvenile literature and films.

It would be interesting to see how popular films depict (positively, negatively, or neutrally) other professional occupations such as doctor, lawyer, or businessperson and then compare those depictions to the way films depict school administrators. Such a study would point out whether the portrayal of school administrators are any worse than or better than other professionals.

It would also be helpful and useful to study the administrator in other fictional genres such as novels, short stories, and television. This latter medium comes

closest to the one used in the present study and, like material for the present study, it is visual. Additionally, many argue that because television is the communication medium most widely viewed and therefore has the greatest impact on public perception, a study of the school administrator in television would be a welcome and logical next step. From Our Miss Brooks to Welcome Back Kotter, the profession changed and so did the television stereotype: from school mom to school dude (Kaplan, 1990).

My study may motivate someone to do a comparative analysis of foreign versus American films about education. Such a study might reveal similarities and differences not only in the treatment of school administrators in different countries, but it might also reflect how different countries portray K-12 education.

It may also be useful to explore the research questions asked in this study using those films rated 0 to 2.5 by the Martin and Porter Video Guidebook 1992. Such a study will confirm or deny whether low-rated films present similar dominant images of the school administrator to the ones uncovered in this study.

In films produced during the last few years, school administrators, whom the research claim play a central role in creating schools that work effectively, show up rather poorly. I can only hope, that as the filmmakers look at the successful efforts some school administrators today are making in school transformation, for example, they will portray the school administrator in a manner more in line with the emerging image of administrator as enabler rather than administrator

as authoritarian. A study made 5-10 years from now, using films produced during that time interval, could confirm or reject this hope.

The school administrator in film remains an important topic for exploring images and perceptions for many years to come. This study and others which may follow in a similar vein remind those media decision-makers, who influence public impressions and opinions, that they have a responsibility to represent accurately and fairly the professions they feature. This is especially true in the visual medium about which it is too often remarked that "one picture is worth a thousand words."

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- Brodek, T. H. (Producer) & Cain, C. (Director). (1987). Principal, The [Film]. Los Angeles, CA: Tri-Star.

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[Film]. Los Angeles, CA: MGM.

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[Film]. Universal City, CA: Universal.

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[Film]. Los Angeles, CA: MGM.

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[Film]. Los Angeles, CA: 20th Century Fox.

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- Grazer, B. (Producer) & Howaard, R. (Director). (1989). Parenthood [Film]. Los Angeles, CA: Universal.
- Grodnick, D. & Badalato, B. (Producers) & Thompson, C. (Director). (1983). 1969 [Film]. Hollywood, CA: Atlantic Productions.
- Gubers, P. & Peters, J. (Producers) & Becker, H. (Director). (1985). Vision quest [Film]. Hollywood, CA: Warner .
- Haft, S. & Steloff, S. (Producers) & Huston, D. (1988). Mr. North [Film]. Hollywood, CA: Sam Goldwyn.

Haft, S., Witt, P. J., & Thomas, T. (Producers) & Weir, P. (Director). (1989).

Dead poets society [Film]. Hollywood, CA: Touchstone Pictures.

Harris, J. B. (Producer) & Kubrick, S. (Director). (1962). Lolita [Film].

Hollywood, CA: MGM/Seven Arts.

Harvey, R. & Stern, S. (Producers) & Moyle, A. (Director). (1990). Pump up the

volume [Film]. Los Angeles, CA: New Line Cinema.

Heller, P. M. (Producer) & Perry, F. (Director). (1982). David and Lisa [Film].

Los Angeles, CA: RCA/Columbia.

Heyman, J. (Producer) & Wincer, S. (Director). (1985). D.A.R.Y.L. [Film].

Hollywood, CA: 20th Century Fox.

Hughes, J. & Jacobson, T. (Producers) & Hughes, J. (Director). (1986). Ferris

Bueller's day off [Film]. Hollywood, CA: Paramount.

Hughes, J. (Producer) & Deutch, H. (Director). (1987). Some kind of wonderful

[Film]. Hollywood, CA: Paramount.

Hughes, J. & Vane, R. (Producers) & Faiman, P. (Director). (1989). Dutch

[Film]. Los Angeles, CA: 20th Century Fox.

Jacobs, A. P. (Producer) & Taylor, D. (Director). (1973). Tom Sawyer [Film].

Los Angeles, CA: MGM/United Artists.

Jaffe, S. R. & Jaffe, H. B. (Producers) & Becker, H. (Director). (1981). Taps

[Film]. Hollywood, CA: 20th Century Fox.

Jaffe, S. R. & Lansing, S. (Producers) & Mandel, R. (Director). (1992). School

ties [Film]. Los Angeles, CA: Paramount.

- Jewison, N. & Roth, P. (Producers) & Jewison, N. (Director). (1989). In country [Film]. Los Angeles, CA: Warner Brothers.
- Johnson, M. & Levinson, B. (Producers) & Levinson, B. (Director). (1990). Avalon [Film]. Los Angeles, CA: Tri-Star.
- Kasytner, E. & O'Donovan, D. (Producers) & Page, A. (Director). (1978). Absolution [Film]. London: Bulldog Productions.
- Kemeny, J. & Heroux, D. (Producers) & Petrie, D. (Director). (1985). Bay boy. The [Film]. Nova Scotia, Canada: Pan-Canadian Telefilm.
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- Litto, G. (Producer) & Kaplan, J. (Director). (1979). Over the edge [Film]. Hollywood, CA: Orion Pictures.
- Loyd, L., Nicola, W., & Palmer, P. (Producers) & Benjamin, R. (Director). (1990). Mermaids [Film]. Los Angeles, CA: Orion Pictures.
- Long, J. & Kelly, M. (Producers) & Beresford, B. (Director). (1981). Puberty

- blues [Film]. Sydney, Australia: Limelight Productions, Ltd.
- Lowe's International (Producers) & Van dyke, W. S. (Director). (1939). Andy Hardy gets spring fever [Film]. Hollywood, CA: MGM.
- Malle, L. (Producer & Director). (1987). Au revoir les enfants [Film]. Paris, France: Nouvelles Editions de Films, S.A.
- Marshall, A. (Producer) & Kanievska, M. (Director). (1984). Another country [Film]. London, England: Goldcrest in association with National Finance Corporation.
- Mc Elroy, H. & Mc Elroy, J. (Producers) & Weir, P. (Director). (1975). Picnic at hanging rock [Film]. Victoria, Australia: B. E. F. Film Distributors PTY, Ltd.
- Mc Guinness, K. & Cassavetti, P. (Producers) & Gyllerhaal, S. (Director). (1992). Waterland [Film]. London: Palace Productions.
- McCabe, T. L. (Producer & Director). (1945). Bells of St. Mary's [Film]. Los Angeles, CA: Republic Pictures.
- Medwin, M. & Anderson, L. (Producers) & Anderson, L. (Director). (1969). If [Film]. London, England: Memorial Enterprises.
- Monash, P. (Producer) & De Palma, D. (Director). (1976). Carrie [Film]. Los Angeles, CA: MGM/United Artists.
- Musca, T. (Producer) & Menendez, R. (Director). (1988). Stand and deliver [Film]. Hollywood, CA: Warner Brothers.
- Newman, P. (Producer & Director). (1968). Rachel, Rachel [Film]. Hollywood, CA: Warner.



- Nicksay, D. (Producer) & Seltzer, D. (Director). (1986). Lucas [Film]. Los Angeles, CA: 20th Century Fox.
- Pakula, A. (Producer) & Mulligan, R. (Director). (1962). To kill a mockingbird [Film]. Universal City, CA: Universal International.
- Palmer, P. & Jewison, N. (Producers) & Jewison, N. (Director). (1985). Agnes of God [Film]. Los Angeles, CA: Columbia.
- Parazian, R. A. (Producer) & Johnson (Director). (1980). Crisis at central high [Film]. NY: Time-Life Productions.
- Petrie, D. (Producer & Director). (1992). Town torn apart. A [Film]. Hollywood, CA: NBC.
- Pratt, C. A. (Producer) & Carlino, L. J. (Director). (1980). Great Santini. The [Film]. Los Angeles, CA: Orion Pictures.
- Radnitz, R. B. (Producer) & Ritt, M. (Director). (1972). Sunder [Film]. Hollywood, CA: Mattel Productions.
- Reid, C. (Producer) & Robertson, J. (Director). (1936). Grand Old Gal [Film]. Hollywood, CA: RKO Radio Pictures.
- Reitman, I. & Grazer, B. (Producers) & Reitman, I. (Director). (1991). Kindergarten cop [Film]. Los Angeles, CA: Universal.
- Ritt, M. & Harriet, F., Jr. (Producers) & Ritt, M. (Director). (1984). Conrack [Film]. Los Angeles, CA: 20th Century Fox.
- Rosenblum, D. (Producer) & Tung, S. (Director). (1990). Across the tracks [Film]. Los Angeles, CA: Desert Productions.

- Royer, J. (Producer) & Varda, A. (Director). (1987). Le petit amour [Film].  
France: Cine-Tamaris.
- Rudin, S. & Rajski, K. (Producers) & Foster, J. (Director). (1991). Little man  
Tate [Film]. Los Angeles, CA: Orion Pictures.
- Russell, K. (Producer & Director). (1989). The rainbow [Film]. London, Vestron  
Pictures.
- Russo, A. (Producer) & Hiller A. (Director). (1984). Teachers [Film]. Hollywood,  
CA: Columbia.
- Saul, D. (Producer) & Anderson, M. (Director). (1976). Logan's run [Film]. Los  
Angeles, CA: MGM.
- Saulle, V. (Producer) & Wood, S. (Director). (1939). Goodbye, Mr. Chips  
[Film]. Los Angeles, CA: Loews, Inc.
- Schepal, F. (Producer & Director). (1976). Devil's Playground. The [Film].  
Australia: Ifex Films.
- Schneider, H. (Producer) & Badham, J. (Director). (1983). Wargames [Film].  
Los Angeles, CA: MGM/United Artists.
- Schuler, L. (Producer) & Deutsh, H. (Director). (1986). Pretty in pink [Film].  
Hollywood, CA: Paramount.
- Schwartz, T. (Producer) & Ardolino, E. (Director). (1992). Sister Act [Film]. Los  
Angeles, CA: Touchstone.
- Shamberg, M. (Producer) & Holland, S. S. (Director). (1987). How I got into  
college [Film]. Los Angeles, CA: 20th Century Fox.

- Shapiro, G. & West, H. (Producers) & Reiner, C. (Director). (1987). Summer school [Film]. Hollywood, CA: Paramount.
- Simonds, R. (Producer) & Levant, B. (Director). (1991). Problem child 2 [Film]. Universal City, CA: Universal.
- Simpson, P. (Producer) & Lynch, P. (Director). (1980). Prom night [Film]. Toronto, Canada: Prom Night Productions.
- Stigwood, R. & Carr, A. (Producers) & Birch, P. (Director). (1982). Grease 2 [Film]. Los Angeles, CA: Paramount.
- Stigwood, R. & Carr, A. (Producers) & Kleiser, R. (Director). (1977). Grease [Film]. Los Angeles, CA: Paramount.
- Sugarman, B. & Palmer, P. (Producers) & Haines, R. (Director). (1986). Children of a lesser God [Film]. Hollywood, CA: Paramount.
- Tanen, N. & Hughes, S. J. (Producers) & Hughes, J. (Director). (1985). Breakfast club. The [Film]. Hollywood, CA: Universal.
- Thomas, M. & Black, T. (Producers) & Miller, P. (Director). (1992). Class act [Film]. Hollywood, CA: Warner.
- Thompson, H. (Producer) & Margolin, S. (Director). (1979). A shining season [Film]. Los Angeles, CA: Columbia (TV Division).
- Twain, N. (Preoducer) & Avildsen, J. G. (Director). (1989). Lean on me [Film]. Hollywood, CA: Warner.
- Tytle, H. (Producer) & Morse, H. (Director). (1972). Justin Morgan had a horse [Film]. Hollywood, CA: Walt Disney.

- Vogel, D. E. (Producer) & Joanou, P. (Director). (1987). Three o'clock high [Film]. Los Angeles, CA: Universal.
- Warner, J. (Producer) & Curtez, M. (Director). (1938). Angels with dirty faces [Film]. Hollywood, CA: Warner Brothers.
- Weisbart, D. (Producer) & Ray, N. (Director). (1955). Rebel without a cause [Film]. Hollywood, CA: Warner Brothers.
- Winsloe, C. (Producer) & Sagan, L. (Director). (1931) Maedchen in uniform [Film]. Germany: Tobis Klangfilm.
- Wyer, W. (Producer & Director). (1962) Children's hour. The [Film]. Hollywood, CA: United Artists.
- Yablans, I. (Producer) & Camus, M. (Director). (1974). Education of Sonny Carson, The [Film]. Los Angeles, CA: Paramount.
- Zadun, C. & Meron, N. (Producers) & Dear, W. (Director). (1991). If looks could kill [Film]. Los Angeles, CA: Warner Brothers.
- Zanuick, R. D., Braun, D., & Zanu, F. (Producers) & Howard, R. (Director). (1985). Cocoon [Film]. Hollywood, CA: 20th Century Fox.

**APPENDIX A**  
**LIST OF FILMS VIEWED**

## APPENDIX A

## LIST OF FILMS VIEWED

1969

Absolution  
Across the Tracks  
Agnes of God  
All the Right Moves  
Amarcord  
American Graffiti  
Andy Hardy Gets Spring Fever  
Angels with Dirty Faces  
Anna to the Infinite Power  
Another Country  
Au Revoir les Enfants  
Avalon  
Back to the Future  
Bay Boy, The  
Bells of St. Mary's  
Blackboard Jungle, The  
Blue Angel, The  
Boarding School  
Born Innocent  
Boys Town  
Breakfast Club  
Browning Version, The  
Carrie  
Children of a Lesser God  
Children's Hour  
Chocolate Wars, The  
Class of Nuke 'Em High  
Class Act  
Class of 1999  
Conrack  
Crisis at Central High  
D.A.R.Y.L.  
David & Lisa  
Dead Poets Society  
December  
Devil's Playground  
Education of Sonny Carson, The  
Ferris Bueller's Day Off  
Goodbye, Mr. Chips

Grand Old Gal  
Grease  
Grease 2  
Gregory's Girl  
Hadley's Rebellion  
Heathers  
High School, U.S.A.  
Hitler's Children  
Hoosiers  
Hope and Glory  
I Know Why the Caged Bird Sings  
If  
If Looks Could Kill  
In Country  
Justin Morgan Had A Horse  
Kindergarten Cop  
Lean on Me  
Little Man Tate  
Lolita  
Loneliness of the Long Distance Runner  
Lucas  
Maechen in Uniform  
Mermaids  
Mighty Ducks, The  
Mr. North  
My Bodyguard  
Oldest Living Graduate, The  
Over the Edge  
Pandemonium  
Paradise Motel  
Parenthood  
Le Petit Amour  
Picnic at Hanging Rock  
Pretty in Pink  
Prime of Miss Jean Brodie, The  
Principal, The  
Problem Child 2  
Puberty Blues  
Pump Up the Volume  
Rachel, Rachel  
Rainbow  
Rock 'n Roll High School  
Scent of a Woman  
School Ties  
Separate Peace, A  
Shining Season, A

Sister Act  
Some Kind of Wonderful  
Sounder  
Spacecamp  
Stand and Deliver  
Stand by Me  
Summer School  
Taps  
Teachers  
Teen Wolf  
That Championship Season  
Three O' Clock High  
To Sir With Love  
Tom Sawyer  
Town Torn Apart, A  
Toy Soldiers  
Trouble With Angels, The  
Valley Girl  
Wargames  
Waterland  
Witches of Eastwick, The  
Zero de Conduite



**APPENDIX B**

**All Films Considered Arranged by Rating**

FILM NAME	Comment	Rating
CLASS OF 1999		*NRA
AVALON		*NRA
CLASS ACT		*NRA
DECEMBER		*NRA
DEVIL'S PLAYGROUD		*NRA
GRAND OLD GIRL		*NRA
HADLEY'S REBELLION		*NRA
HIGH SCHOOL U.S.A.		*NRA
I KNOW WHY THE CAGED BIRD SINGS		*NRA
LITTLE MAN TATE		*NRA
LONELINESS OF THE LONG DISTANCE RUNNER		*NRA
MIGHTY DUCKS, THE		*NRA
SCENT OF A WOMAN		*NRA
SCHOOL TIES		*NRA
SISTER ACT		*NRA
SOME KIND OF WONDERFUL		*NRA
TOWN TORN APART, A		*NRA
TOY SOLDIERS		*NRA
TROUBLE WITH ANGELS		*NRA
WATERLAND		*NRA
WORLD'S OLDEST LIVING GRADUATE		*NRA
	*NRA= No Rating Available	
AMARCORD		5
AU REVOIR LES ENFANTS		5
BLUE ANGEL		5
CHILDREN OF A LESSER GOD		5
IF...		5
MY BODYGUARD		5
NEVER CRY WOLF	NO ADM NOT INC IN BIBLIO	5
PARENTHOOD		5
PRIME OF MISS JEAN BRODIE, THE		5
REBEL WITHOUT A CAUSE	NO ADM	5
SOUNDER		5
SUNSET BLVD	NO ADM	5
TO KILL A MOCKINGBIRD	NO ADM	5

FILM NAME	Comment	Rating
AMERICAN GRAFFITI		4.5
BACK TO THE FUTURE		4.5
BAY BOY ,THE		4.5
BELLS OF ST. MARYS		4.5
CARRIE		4.5
CRISIS AT CENTRAL HIGH		4.5
DINER	NO ADM NOT INC IN BIBLIO	4.5
DRUGSTORE COWBOY		4.5
EDUCATING RITA	NO ADM---- COLLEGE	4.5
FRIGHT NIGHT	NO ADM NOT INC IN BIBLIO	4.5
GOODBYE, MR. CHIPS(1939)		4.5
GREGORYS GIRL		4.5
HOOSIERS		4.5
HOPE ANS GLORY		4.5
KARATE KID, THE	NO ADM NOT INC IN BIBLIO	4.5
PEGGY SUE GOT MARRIED	NO ADM NOT INC IN BIBLIO	4.5
PICNIC AT HANGING ROCK		4.5
STAND AND DELIVER		4.5
STAND BY ME		4.5
WARGAMES		4.5
WITCHES OF EASTWICK		4.5
ZERO DE CONDUITE		4.5
ACROSS THE TRACKS		4
ANNA TO THE INFINITE POWER		4
BLACKBOARD JUNGLE, THE		4
BOYS TOWN		4
BREAKFAST CLUB		4
CONRACK		4
COOLY HIGH	NO ADM NOT INC IN BIBLIO	4
DUTCH	NO ADM	4
FERRIS BULLER'S DAY OFF		4
FOOTLOOSE	NO ADM NOT INC IN BIBLIO	4
GREAT SANTINI, THE	NO ADM	4
HEATHERS		4

FILM NAME	Comment	Rating
HITLER'S CHILDREN		4
LEAN ON ME		4
MAEDCHEN IN UNIFORM		4
OVER THE EDGE		4
PRETTY IN PINK		4
RAINBOW, THE		4
RAISIN IN THE SUN, A	NO ADM NOT INC IN BIBLIO	4
SATURDAY NIGHT FEVER	NO ADM NOT INC IN BIBLIO	4
SHORT CIRCUIT	NO ADM NOT INC IN BIBLIO	4
SUMMER SCHOOL		4
THE ABSENT MINDED PROFESSOR	NO ADM---- COLLEGE	4
TO SIR WITH LOVE		4
TOM SAWYER		4
ALL THE RIGHT MOVES		3.5
AMY	NO ADM NOT INC IN BIBLIO	3.5
ANGELS WITH DIRTY FACES		3.5
BACK TO SCHOOL	NO ADM---- COLLEGE	3.5
BIG SHOTS		3.5
BOARDING SCHOOL		3.5
CHILDREN'S HOUR, THE		3.5
CHOCOLATE WAR,THE		3.5
OOOON	NO ADM NOT INC IN BIBLIO	3.5
D.A.R.Y.L.		3.5
DAVID AND LISA		3.5
DEAD POETS SOCIETY,THE		3.5
FAME	NO ADM	3.5
FLAMINGO KID, THE	NO ADM NOT INC IN BIBLIO	3.5
FRENCH LESSONS	NO ADM NOT INC IN BIBLIO	3.5
GEORGY GIRL	NO ADM NOT INC IN BIBLIO	3.5
HEARTBREAKERS		3.5
IN COUNTRY		3.5
KINDERGARTEN COP		3.5
MERMAIDS		3.5
MR. NORTH		3.5
PUBERTY BLUES		3.5

FILM NAME	Comment	Rating
RACHEL, RACHEL		3.5
ROCK 'N ROLL HIGH SCHOOL		3.5
TAPS		3.5
VALLEY GIRL		3.5
VISION QUEST	NO ADM	3.5
UP THE DOWN STAIRCASE	NOT AVAILABLE	3.5
1969		3
CARRIE		3
ANDY HARDY GETS SPRING FEVER		3
ANDY HARDY MEETS A DEBUTANTE	NO ADM NOT INC IN BIBLIO	3
AGNES OF GOD		3
BMX BANDITS	NOT AVAILABLE	3
BORN INNOCENT		3
BROWNING VERSION		3
BYE BYE BIRDIE		3
CHEERS FOR MISS BISHOP	NO ADM---- COLLEGE	3
DELICATE DELINQUITE, THE 1957	NO ADM	3
EDUCATION OF SONNY CARSON, THE		3
GREAT ST. TRINIAN'S TRAIN ROBBERY, THE	NOT AVAILABLE	3
GREASE		3
GREASE 2		3
IF LOOKS COULD KILL		3
JUSTIN MORGAN HAD A HORSE		3
LE PETIT AMOUR		3
LICENSE TO KILL	NO ADM NOT INC IN BIBLIO	3
LOGAN'S RUN	NO ADM	3
LOLITA		3
LOVE FINDS ANDY HARDY	NO ADM NOT INC IN BIBLIO	3
LUCAS		3
MUSIC SCHOOL, THE	NO ADM NOT INC IN BIBLIO	3
PANDEMONIUM		3
PARADISE MOTEL		3
PRINCIPAL, THE		3
PUMP UP THE VOLUME		3
REVENGE OF THE NERDS	NO ADM---- COLLEGE	3

FILM NAME	Comment	Rating
SEPARATE PEACE, A		3
SHINING SEASON, A		3
SPACECAMP		3
TEACHERS		3
THAT CHAMPIONSHIP SEASON		3
3 O'CLOCK HIGH		3
VIRGIN QUEEN OF ST. FRANCIS HIGH	NO ADM NOT INC IN BIBLIO	3
BUSTIN' LOOSE		2.5
DOIN' TIME ON PLANET EARTH		2.5
FAST BREAK		2.5
FAST TIMES AT RIDGEMONT HIGH		2.5
GIDGET		2.5
HIGH SCHOOL CONFIDENTIAL		2.5
I WAS A TEENAGE WEREWOLF		2.5
IMPURE THOUGHTS		2.5
JOHNNY TIGER		2.5
LAST SUMMER		2.5
LORDS OF FLATBUSH, THE		2.5
MAKING THE GRADE		2.5
MR. DESTINY		2.5
ONE CRAZY SUMMER		2.5
PREP SCHOOL		2.5
QUALITY STREET		2.5
QUARTERBACK PRINCESS		2.5
STUDENT CONFIDENTIAL		2.5
SUPERGIRL		2.5
TAKE DOWN		2.5
TIME STANDS STILL		2.5
TOM BROWN'S SCHOOL DAYS (1940)		2.5
PROJECT X		2
BOOK OF LOVE		2
CAN'T BUY ME LOVE		2
CLASS OF MISS MACMICHAEL, THE		2
COMEBACK KID, THE		2

FILM NAME	Comment	Rating
DANGEROUSLY CLOSE		2
DINO		2
DIVING IN		2
FAST TALKING		2
FINISH LINE		2
HEAVEN HELP US		2
HIGH SCHOOL, USA		2
INVISIBLE KID , THE		2
KID WITH THE 200 I.Q.,THE		2
LISA		2
MY LITTLE GIRL		2
PAGAN LOVE STORY		2
PORTNOY'S COMPLAINT		2
PROM NIGHT		2
PROMISED LAND		2
RECKLESS		2
REFORM SCHOOL GIRLS		2
STATE FAIR (1962)		2
UNDERCOVER		2
UP AGAINST THE WALL		2
WILDCATS		2
HARPER VALLEY P.T.A.		2
MY SCIENCE PROJECT	NO ADM	2
Girls of Huntington High		1.5
HIGH SCHOOL CEASAR		1.5
AVENGING ANGELS		1
ANGEL		0
CLASS		0
COACH		0
HIDING OUT		0
HOMEWORK		0
HOLLYWOOD HIGH		0
HOLLYWOOD HIGH PART II		0

FILM NAME	Comment	Rating
HOW I GOT INTO COLLEGE	NO ADM	0
JOHNNY BE GOOD		0
NEW KIDS, THE		0
NIGHT SCHOOL		0
OUTSIDERS, THE		0
PORKYS		0
PORKYS II: THE NEXT DAY		0
PORKYS REVENGE		0
PRINCESS ACADEMY, THE		0
REVENGE OF THE NERDS II: NERDS IN PARADISE	NO ADM--- COLLEGE	0
ROCK 'N ROLL HIGH SCHOOL FOREVER		0
TEEN WOLF	NO ADM	0
UP THE ACADEMY		0
WHOOPEE BOYS, THE		0
CLASS OF NUKE 'EM HIGH		0
NATIONAL LAMPOONS CLASS REUNION	NO ADM --- COLLEGE	0
PROBLEM CHILD 2		0



**APPENDIX C**

**Data Bases Used to Code Categories**

## GENERAL COMMENTS I

Observation 1

Observation 2

Observation 3

Comment 1

Comment 2

Comment 3

Reference 1

Reference 2

Reference 3

## GENERAL COMMENTS II

Observation 1

Observation 2

Observation 3

Comment 1

Comment 2

Comment 3

Reference 1

Reference 2

Reference 3

## NASSP COMPETENCIES

Film N			
P1 N	P2 N	P3 N	P4 N
Prob Anal Y	Prob Anal N	Prob Anal NS	Prob Anal Commen
Judgement Y	Judgement N	Judgement NS	Judgement COM
Organ Ability Y	Organ Ability N	Organ Ability NS	Organ Ability COM
Decisiveness Y	Decisiveness N	Decisiveness NS	Decisiveness COM
Leadership Y	Leadership N	Leadership NS	Leadership COM
Sensitivity Y	Sensitivity N	Sensitivity NS	Sensitivity COM
Stress Tol Y	Stress Tol N	Stress Tol NS	Stress Tol COM
Oral Com Y	Oral Com N	Oral Com NS	Oral Com COM
Written Com Y	Written Com N	Written Com NS	Written Com COM
Range of Int Y	Range of Int N	Range of Int NS	Range of Int COM
Pers Motiv Y	Pers Motiv N	Pers Motiv NS	Pers Motiv COM
Ed Values Y	Ed Values N	Ed Values NS	Ed Values COM
COM1	COM4		
COM2	COM5		
COM3	COM6		
Y PRESENT N ABSENT NS NOT SHOWN			

GENERAL INFORMATION

FILMN									
SCHOOLN									
FAC CENTERED		STUD CENTERED		FAC & ST CENTERED		Neither F nor S centered			
P #	P NAME			HEAD#	HEAD N			OTHER #	
A P#	AP NAME			SUPT#	SUPT NAME			OTHER TITLE	
DEAN	DEAN NAME							OTHER NAME	
TYPE IF NOT HS		MILITARY			DAY				
PUBLIC		RELIGIOUS			BOARDING				
NON PUBLIC		INDEPENDENT			BOY	GIRL			
COMMENT1									
COM2									
COM3									
COM4									
COM5									
COM6									
COM7									

## BIBLIOGRAPHIC INFORMATION

AND

TYPE OF ROLE

<b>BIBLIO ENTRY</b>			
<b>FILMN</b>			
<b>P1 N</b>	<b>P2 N</b>	<b>P3 N</b>	<b>P4 N</b>
<b>P1 MAJ</b>	<b>P2 MAJ</b>	<b>P3 MAJ</b>	<b>P4 MAJ</b>
<b>P1 SUPP</b>	<b>P2 SUPP</b>	<b>P3 SUPP</b>	<b>P4 SUPP</b>
<b>P1 MIN</b>	<b>P2 MIN</b>	<b>P3 MIN</b>	<b>P4 MIN</b>
<b>P1 TEACHES</b>	<b>P2 TEACHES</b>	<b>P3 TEACHES</b>	<b>P4 TEACHES</b>
<b>P1 NO TEACH</b>	<b>P2 NO TEACH</b>	<b>P3 NO TEACH</b>	<b>P4 NO TEACH</b>
<b>COM1</b>			
<b>COM2</b>			
<b>COM3</b>			
<b>COM4</b>			
<b>COM5</b>			
<b>COM6</b>			
<b>COM7</b>			
<b>COM8</b>			

## DOMINANT IMAGES

## POSITIVE

<b>FILMN</b>			
<b>P1 N</b>	<b>P2 N</b>	<b>P3 N</b>	<b>P4 N</b>
<b>P1 FRIEND COU</b>	<b>P2 FRIEND COU</b>	<b>P3 FRIEND COUN</b>	<b>P4 FRIEND COU</b>
<b>P1 SCHOLAR</b>	<b>P2 SCHOLAR</b>	<b>P3 SCHOLAR</b>	<b>P4 SCHOLAR</b>
<b>P1 IDEALIST</b>	<b>P2 IDEALIST</b>	<b>P3 IDEALIST</b>	<b>P4 IDEALIST</b>
<b>P1 LOVEOBJ</b>	<b>P2 LOVEOBJ</b>	<b>P3 LOVEOBJ</b>	<b>P4 LOVEOBJ</b>
<b>P1 MENTOR</b>	<b>P2 MENTOR</b>	<b>P3 MENTOR</b>	<b>P4 MENTOR</b>
<b>P1 LEADER</b>	<b>P2 LEADER</b>	<b>P3 LEADER</b>	<b>P4 LEADER</b>
<b>P1 OTHER</b>	<b>P2 OTHER</b>	<b>P3 OTHER</b>	<b>P4 OTHER</b>
<b>COM1</b>			
<b>COM2</b>			
<b>COM3</b>			
<b>COM4</b>			
<b>COM5</b>			
<b>COM6</b>			
<b>COM7</b>			

DOMINANT IMAGES  
NEUTRAL OR NEGATIVE

<b>FILMN</b> <input style="width: 90%;" type="text"/>			
<b>P1 NAME</b> <input style="width: 80%;" type="text"/>	<b>P2 NAME</b> <input style="width: 80%;" type="text"/>	<b>P3 NAME</b> <input style="width: 80%;" type="text"/>	<b>P4 NAME</b> <input style="width: 80%;" type="text"/>
<b>P1 MANAGER</b> <input style="width: 80%;" type="text"/>	<b>P2 MANAGER</b> <input style="width: 80%;" type="text"/>	<b>P3 MANAGER</b> <input style="width: 80%;" type="text"/>	<b>P4 MANAGER</b> <input style="width: 80%;" type="text"/>
<b>P1 EVERYMAN</b> <input style="width: 80%;" type="text"/>	<b>P2 EVERYMAN</b> <input style="width: 80%;" type="text"/>	<b>P3 EVERYMAN</b> <input style="width: 80%;" type="text"/>	<b>P4 EVERYMAN</b> <input style="width: 80%;" type="text"/>
<b>P1 AMORAL</b> <input style="width: 80%;" type="text"/>	<b>P2 AMORAL</b> <input style="width: 80%;" type="text"/>	<b>P3 AMORAL</b> <input style="width: 80%;" type="text"/>	<b>P4 AMORAL</b> <input style="width: 80%;" type="text"/>
<b>P1 MEDIATOR</b> <input style="width: 80%;" type="text"/>	<b>P2 MEDIATOR</b> <input style="width: 80%;" type="text"/>	<b>P3 MEDIATOR</b> <input style="width: 80%;" type="text"/>	<b>P4 MEDIATOR</b> <input style="width: 80%;" type="text"/>
<b>P1 VICTIM</b> <input style="width: 80%;" type="text"/>	<b>P2 VICTIM</b> <input style="width: 80%;" type="text"/>	<b>P3 VICTIM</b> <input style="width: 80%;" type="text"/>	<b>P4 VICTIM</b> <input style="width: 80%;" type="text"/>
<b>P1 ADVERSARY VILLAIN</b> <input style="width: 80%;" type="text"/>	<b>P2 ADVERSA</b> <input style="width: 80%;" type="text"/>	<b>P3 ADVERSARY</b> <input style="width: 80%;" type="text"/>	<b>P4 ADVERSARY</b> <input style="width: 80%;" type="text"/>
<b>P1 BUFFOON ODD DUCK</b> <input style="width: 80%;" type="text"/>	<b>P2 BUFFOON</b> <input style="width: 80%;" type="text"/>	<b>P3 BUFFOON OD</b> <input style="width: 80%;" type="text"/>	<b>P4 BUFFOON OD</b> <input style="width: 80%;" type="text"/>
<b>P1 OTHER</b> <input style="width: 80%;" type="text"/>	<b>P2 OTHER</b> <input style="width: 80%;" type="text"/>	<b>P3 OTHER</b> <input style="width: 80%;" type="text"/>	<b>P4 OTHER</b> <input style="width: 80%;" type="text"/>
<b>COM1</b> <input style="width: 95%;" type="text"/>			
<b>COM2</b> <input style="width: 95%;" type="text"/>			
<b>COM3</b> <input style="width: 95%;" type="text"/>			
<b>COM4</b> <input style="width: 95%;" type="text"/>			
<b>COM5</b> <input style="width: 95%;" type="text"/>			



INDICATORS OF JOB SATISFACTION

FILMN											
P1 N			P2 N			P3 N			P4 N		
P1 shows pride in T S S			P2 shows			P3 shows pride			P4 shows pride		
P1 models sch spir			P2 models			P3 models sch			P4 models sch		
P1 desires to remain F			P2 desires			P3 desires to re			P4 desires to re		
P1 pos efficacy			P2 pos ef			P3 pos efficacy			P4 pos efficacy		
P1 pos expectations Re s			P2 pos ex			P3 pos expectat			P4 pos expectat		
P1 pos expectations re			P2 pos ex			P3 pos expectat			P4 pos expectat		
P1 believes adm worthw			P2 believes			P3 believes adr			P4 believes adr		
P1 satisfied with S disc			P2 satisfied			P3 satisfied with			COM1		
P1 satisfied dec ma			P2 satisfied			P3 satisfied with			COM2		
P1 satisfied with acad p			P2 satisfied			P3 satisfied with			COM3		
P1 satisfied with pa			P2 satisfied			P3 satisfied wit			COM4		
P1 satisfied with statu			P2 satisfie			P3 satisfied wi			COM5		
P1 satisfied with workl			P2 satisfie			P3 satisfied wi			COM6		
P1 satisfied with media			P2 satisfied			P3 satisfied wit					



ADMINISTRATOR ATTITUDES  
TOWARD  
ADMINISTRATORSHIP

FILMN															
P1NAME				P2NAME				P3 N				P4 N			
P1 REWARDING				P2 REWARDING				P3 REWARDING				P4 REWARDING			
P1 ENJOYABLE				P2 ENJOYABLE				P3 ENJOYABLE				P4 ENJOYABLE			
P1 WORTHWHILE				P2 WORTHWHILE				P3 WORTHWHILE				P4 WORTHWHILE			
P1 GOOD SOCIETY				P2 GOOD SOCIETY				P3 GOOD SOCIETY				P4 GOOD SOCIETY			
S DESIRE TO BE P								S NOT INTERESTED IN LEARNING							
T DESIRE TO BE P								T NOT INTERESTED IN TEACHING							
P1 WORK TOO D				P2 WORK TOO D				P3 WORK TOO D				P4 WORK TOO D			
P1 STATUS TOO				P2 STATUS TOO				P3 STATUS TOO				P4 STATUS TOO			
P1 TOO MANY D				P2 TOO MANY D				P3 TOO MANY D				P4 TOO MANY D			
P1 PAY TOO LOW				P2 PAY TOO LOW				P3 PAY TOO LOW				P4 PAY TOO LOW			
S SHOW P NO RESPECT															
COM1								COM3							
COM2								COM4							

ADMINISTRATOR ATTITUDES

TOWARD

TEACHERS

(POSITIVE)

FILMN			
P1 N	P2 N	P3N	
P1 LIKES T	P2 LIKES T	P3 LIKES T	P4 LIKES T
P1 RESPECTS T	P2 RESPECTS T	P3 RESPECTS T	P4 RESPECTS T
P1 SHOWS CONCE	P2 SHOWS CONCE	P3 SHOWS CONCE	P4 SHOWS CONCE
P1 SPENDS TIME	P2 SPENDS TIME	P3 SPENDS TIME	P4 SPENDS TIME
P1 PRAISES T	P2 PRAISES T	P3 PRAISES T	P4 PRAISES T
P1 POS INFLU ON	P2 POS INFLU ON	P3 POS INFLU ON	P4 POS INFLU ON
P1 BEHAVE TO T	P2 BEHAVE TO T	P3 BEHAVE TO T	P4 BEHAVE TO T
P1 HELPS T	P2 HELPS T	P3 HELPS T	P4 HELPS T
P1 SUPPORTS T	P2 SUPPORTS T	P3 SUPPORTS T	P4 SUPPORTS T
P1 FAIR TO T	P2 FAIR TO T	P3 FAIR TO T	P4 FAIR TO T
P1 RECOGNIZES T	P2 RECOGNIZES	P3 RECOGNIZES	P4 RECOGNIZES
P1 WARM TO T	P2 WARM TO T	P3 WARM TO T	P4 WARM TO T
P1 FRIENDLY TO	P2 FRIENDLY TO	P3 FRIENDLY TO	P4 FRIENDLY TO
COM1		COM3	
COM2		COM4	

ADMINISTRATOR ATTITUDES

TOWARD

TEACHERS

(NEGATIVE)

FILMN															
P1 N				P2 N				P3 N				P4 N			
P1 DISLIKES T				P2 DISLIKES T				P3 DISLIKES T				P4 DISLIKES T			
P1 DISRESPECTS				P2 DISRESPECTS				P3 DISRESPECTS				P4 DISRESPECTS			
P1 INDIFF TO T				P2 INDIFF TO T				P3 INDIFF TO T				P4 INDIFF TO T			
P1 ACCUSES T U				P2 ACCUSES T U				P3 ACCUSES T U							
P1 DECEITFUL TO				P2 DECEITFUL TO				P3 DECEITFUL TO							
P1 NEG INFLU ON				P2 NEG INFLU ON				P3 NEG INFLU ON							
P1 DISAPPOINTS				P2 DISAPPOINTS				P3 DISAPPOINTS							
P1 BEHAVES NEG				P2 BEHAVES NEG				P3 BEHAVES NEG							
P1 NO HELP TO T				P2 NO HELP TO T				P3 NO HELP TO T							
P1 NO SUPPORT				P2 NO SUPPORT				P3 NO SUPPORT							
P1 UNFAIR TO T				P2 UNFAIR TO T				P3 UNFAIR TO T							
P1 NOT RECOGNIZ				P2 NOT RECOGNIZ				P3 NOT RECOGNIZ							
P1 HOSTILE TO T				P2 HOSTILE TO T				P3 HOSTILE TO T							
P1 ISOLATED FR				P2 ISOLATED FR				P3 ISOLATED FR							
P1 COMPETES W				P2 COMPETES W				P3 COMPETES W							
COM1															
COM2				COM4				COM6							
COM3				COM5				COM7							

## ADMINISTRATOR ATTITUDES

TOWARD

STUDENTS

(POSITIVE)

I		L		M		N	
P1 N		P2 N		P 3N		P 4N	
P1 LIKES S		P2 LIKES S		P3 LIKES S		P4 LIKES S	
P1 RESPECTS S		P2 RESPECTS S		P3 RESPECTS S		P4 RESPECTS S	
P1 SHOWS CONCE		P2 SHOWS CONCE		P3 SHOWS CONCE		P4 SHOWS CONCE	
P1 OFFERS GUID		P2 OFFERS GUID		P3 OFFERS GUID		P4 OFFERS GUID	
P1 OFFERS COUN		P2 OFFERS COUN		P3 OFFERS COUN		P4 OFFERS COUN	
P1 SPENDS TIME		P2 SPENDS TIME		P3 SPENDS TIME		P4 SPENDS TIME	
P1 PRAISES S		P2 PRAISES S		P3 PRAISES S		P4 PRAISES S	
P1 IS POS INFLU		P2 IS POS INFLU		P3 IS POS INFLU		P4 IS POS INFLU	
P1 BEHAVES POS		P2 BEHAVES POS		P3 BEHAVES POS		P4 BEHAVES POS	
P1 HELPS S		P2 HELPS S		P3 HELPS S		P4 HELPS S	
P1 SUPPORTS S		P2 SUPPORTS S		P3 SUPPORTS S		P4 SUPPORTS S	
OM1				COM5			
OM2				COM6			
OM3				COM7			
OM4							

## ADMINISTRATOR ATTITUDES

TOWARD

TEACHERS

(NEGATIVE)

FILM NAME			
P1 N	P2 N	P3 N	P4 N
P1 DISLIKES S	P2 DISLIKES S	P3 DISLIKES S	P4 DISLIKES S
P1 DISRESPECTS	P2 DISRESPECTS	P3 DISRESPECTS	P4 DISRESPECTS
P1 INDIFF TO S	P2 INDIFF TO S	P3 INDIFF TO S	P4 INDIFF TO S
P1 ACCUSES S	P2 ACCUSES S U	P3 ACCUSES S U	P4 ACCUSES S U
P1 TREATS S UN	P2 TREATS S UN	P3 TREATS S UN	P4 TREATS S UN
P1 DECEITFUL TO	P2 DECEITFUL TO	P3 DECEITFUL TO	P4 DECEITFUL TO
P1 NEG INFLU ON	P2 NEG INFLU ON	P3 NEG INFLU ON	P4 NEG INFLU ON
P1 DISAPPOINTS	P2 DISAPPOINTS	P3 DISAPPOINTS	P4 DISAPPOINTS
P1 BEHAVES NEG	P2 BEHAVES NEG	P3 BEHAVES NEG	P4 BEHAVES NEG
P1 IS ISOLATED	P2 IS ISOLATED	P3 IS ISOLATED	P4 IS ISOLATED
P1 COMPETES W	P2 COMPETES W	P3 COMPETES W	P4 COMPETES W
COM1		COM5	
COM2		COM6	
COM3		COM7	
COM4		COM8	

ADMINISTRATOR ATTITUDES  
TOWARD  
EDUCATION IN GENERAL

FILMN			
P1 N	P2 N	P3 N	P4 N
PTS SHOWN PRODUCTIVE ACTIVITY		PTS SHOWN NON PRODUCTIVE	
T OR S WORKING TOGETHER		P T OR S BELLYACHING ABOUT P T OR S	
STUDYING WORKING ON PAPERS ETC		S CUTTING CHEATING SKIP ASSIGN	
COM1			
COM2			
COM3			
COM4			
COM5			
ED IS IMPT FOR ITS OWN SAKE	ED IS SIMPLY NOT IMPT		
ED IS IMPT FOR ONES PERS INTERESTS	ED IS NOT USEFUL IN SOLV REAL LIFE PROB		
ED IMPT FOR ADM GOOD COL OR TR SC	ED IS NO HELP IN GETTING BETTER JOB		
ED IMPT FOR GOOD JOB	ED DOES NOT LEAD TO BETTER LIFE		
ED IS MEANS FOR BETTER LIFE			
FEELINGS RE ED ARE AMBIVALENT			



SCHOOL SETTING

FILMN						
URBAN		PUBLIC		ENTHUSIASTIC P		
SUBURBAN		MILITARY		DULL BORING P		
RURAL		INDEPEDEN		EFFECTIVE P		
SPECIAL PURPOSE		OTHER		INEFFECTIVE P		
				ENTHUSIASTIC T		
				DULL BORING T		
				EFFECTIVE T		
				INEFFECTIVE T		
TYPE IF OTHER THAN HIGH SCH				ENTHUSIASTIC S		
				DULL BORING S		
				EFFECTIVE S		
				INEFFECTIVE S		
SOCIAL SETTING				PRODUCTIVE ATTENTIVE ENVIRONMENT		
ATHLETIC ARENA				UNPRODUCTIVE OFF TASK		
ACADEMIC ENVIRONMENT						
INCIDENTAL BACKDROP						
NOT APPLICABLE						
COM1						
COM2						
COM3				COM6		
COM4				COM7		
COM5				COM8		

## DEMOGRAPHICS I

ILMN		
P1 N		P2 N
P1 UNDER 30		P2 UNDER 30
P1 30 49		P2 30 49
P1 OVER 50		P2 OVER 50
P1 SEX M		P2 SEX M
P1 SEX F		P2 SEX F
P1 SINGLE		P2 SINGLE
P1 MARRIED		P2 MARRIED
P1 UNKNOWN		P2 UNKNOWN
P3 N		P3 N
P3 UNDER 30		P3 UNDER 30
P3 30 49		P3 30 49
P3 OVER 50		P3 OVER 50
P3 SEX M		P3 SEX M
P3 SEX F		P3 SEX F
P3 SINGLE		P3 SINGLE
P3 MARRIED		P3 MARRIED
P3 UNKNOWN		P3 UNKNOWN
P1 WHITE		P2 WHITE
P1 BLACK		P2 BLACK
P1 CHICANO		P2 CHICANO
P1 ASIAN		P2 ASIAN
P1 OTHER		P2 OTHER
P3 WHITE		P3 WHITE
P3 BLACK		P3 BLACK
P3 CHICANO		P3 CHICANO
P3 ASIAN		P3 ASIAN
P3 OTHER		P3 OTHER
OM1		
OM2		
OM3		
OM4		
OM5		

## DEMOGRAPHICS II

IIm N		
1 N	P2 N	P3 N
1 ATTRACT	P2 ATTRACT	P3 ATTRACT
1 AV	P2 AV	P3 AV
1 UNATTRACT	P2 UNATTRACT	P3 UNATTRACT
1 FORMAL	P2 FORMAL	P3 FORMAL
1 CASUAL	P2 CASUAL	P3 CASUAL
1 ODD OR DOWDY	P2 ODD OR DOWDY	P3 ODD OR DOWDY
DM1		
DM2		
DM3		
DM4		
DM5		

## PERSONAL LIFE I

FILMN							
PI NAME		P2 NAME		P3 NAME		P4 NAME	
P1 MARITAL RELATIONSHIPS		P2 MARITAL		P3 MARITAL		P4 MARITAL	
P1 KIDS RELATIONSHIPS		P2 KIDS RELA		P3 KIDS RELA		P4 KIDS RELA	
P1 RELATIVES RELATIONSHIP		P2 RELATIVES		P3 RELATIVES		P4 RELATIVES	
P1 PAST YOUTH		P2 PAST YOU		P3 PAST YOUT		P4 PAST YOU	
P1 DOMESTIC CHORES		P2 DOMESTIC		P3 DOMESTIC		P4 DOMESTIC	
P1 HOMOSEXUAL		P2 HOMOSEXUAL		P3 HOMOSEXUAL		P4 HOMOSEXUAL	
P1 HETEROSEXUAL		P2 HETEROSEXUAL		P3 HETEROSEXUAL		P4 HETEROSEXUAL	
COM1							
COM2							
COM3							
COM4							
COM5							
COM6							

## PERSONAL LIFE II

FILMN			
P1 N	P2 N	P3 N	P4 N
P1 RELIGIOUS OF	P2 REL ORGAN	P3REL ORGAN	P4 REL ORGAN
P1 PROFESSIONA	P2 PROF ORGAN	P3PROF ORGAN	P4 PROF ORGAN
P1 POLITICAL OF	P2 POL ORGAN	P3 POL ORGAN	P4 POL ORGAN
P1 PERSONAL ED	P2 PERS ED	P3 PERS ED	P4 PERS ED
PI DRINKS	P2 DRINKS	P3 DRINKS	P4 DRINKS
P1 SMOKES	P2 SMOKES	P3 SMOKES	P4 SMOKES
P1 DRUGS	P2 DRUGS	P3 DRUGS	P4 DRUGS
P1 SWEARS	P2 SWEARS	P3 SWEARS	P4 SWEARS
P1 OTHER HABIT	P2 OTHER HABIT	P3 OTHER HABIT	P4 OTHER HABIT
COM1			
COM2			
COM3			
COM4			
COM5			
COM6			

## PERSONAL LIFE III

FILMN

P1 NAME	P2 NAME	P3 NAME	P4 NAME
P1 READING	P2 READING	P3 READING	P4 READING
P1 MOVIES	P2 MOVIES	P3 MOVIES	P4 MOVIES
P1 SPTS	P2 SPTS	P3 SPTS	P4 SPTS
P1 DATING	P2 DATING	P3 DATING	P4 DATING
P1 DANCE	P2 DANCE	P3 DANCE	P4 DANCE
P1 EXERCISE	P2 EXERCISE	P3 EXERCISE	P4 EXERCISE
P1 ENTERTAINS	P2 ENTERTAINS	P3 ENTERTAINS	P4 ENTERTAINS
P1 TRAVEL	P2 TRAVEL	P3 TRAVEL	P4 TRAVEL
P1 TV	P2 TV	P3 TV	P4 TV
P1 WRITING	P2 WRITING	P3 WRITING	P4 WRITING
P1 RESEARCH	P2 RESEARCH	P3 RESEARCH	P4 RESEARCH

COM1	
COM2	
COM3	COM5
COM4	COM6

**APPENDIX D**

**Examples of Key Correspondence**

## FIRST LETTER REGARDING VIDEO AVAILABILITY

August 11, 1992

Mr. Mike Antonaros  
Mr. Dickens Books and Tapes  
323-A Elkhorn Boulevard  
Sacramento, CA 95842

Dear Mr. Antonaros:

Your service is brought to my attention via the Martin and Porter book, Video Movie Guide. I am in the process of writing a research paper which requires that I view the titles listed on the attached list. The more recent videos I hope to see first.

Since I am a doctoral student at Drake University, I have limited funds with which to purchase these videos, but I am most willing to rent. Of course if films can't be rented, then please forward price list.

I hope to hear from you by 9/1/92 with the information you are able to find.

Sincerely,

Michael A. Novello



## LETTER TO EXPERT PANELISTS

## GROUP 1

Michael A. Novello  
3075 Hartford Drive  
Bettendorf, IA 52722

November 27, 1992

Dear Colleague:

I am asking you to serve as part of an expert panel for the qualitative study I am preparing as partial fulfillment of the doctoral requirements at Drake University. The focus of my study is how film, available to the general public, depicts the school administrator.

Next Monday night, November 30, 1992 at 9:00 P.M. (Eastern)/ 8:00 P.M. Central the NBC television station in your area will broadcast a made-for-TV movie, A Town Torn Apart, starring Michael Tucker and Jill Eickenberry. I ask that you view it, record your responses to the competencies ( as instructed below) on the sheet enclosed and return the sheet to me by December 8, 1992 in the stamped, self-addressed envelope included for your convenience. I apologize for the sudden notice of this request, but it was not until yesterday that I found out about this broadcast.

I enclose the list of 12 NASSP principal competencies and their respective explanations. I ask that you complete each competency listed on the sheet.

- Use a Y (if you see the school administrator demonstrating the competency),
- an N ( if the administrator had an opportunity to demonstrate the competency but did not),
- or an N/S indicating "not shown" ( if the administrator did not have an opportunity to demonstrate the competency).
- In the comment areas, please identify the scene or piece of pertinent dialogue that forms the basis for your choice of responses.

I will compare all returned responses for rater commonalities and determine to what degree the respondents agree with one another. Panel responses will also serve as a check of my own rating abilities for the 130 plus films I am viewing.

Because the number of respondents is extremely selective, your response is important. Thank you in advance for the assistance you are about to provide.

Sincerely,

Michael A. Novello

	Rater Name:				
	Date:				
	Film Name:				
	Administrator Name**:				
		<b>NASSP PRINCIPAL SKILLS (COMPETENCIES)</b>			
<b>#</b>	<b>SKILL NAME</b>	<b>DEFINITION</b>	<b>PRESENT* (Y or N)</b>	<b>NOTSHOWN (N/S)</b>	<b>Comment(s): Cite scene or dialogue that supports your choice.</b>
1	Problem Analysis	Ability to seek out relevant data & analyze complex information to determine the important elements of a problem situation, searching for information with a purpose.			
2	Judgement	Ability to reach logical conclusions and make high quality decisions based on available information; skill in identifying educational needs and setting priorities; ability to evaluate critically written communications.			
3	Organizational Ability	Ability to plan, schedule, and control the work of others; skill in using resources in an optimal fashion; ability to deal with a volume of paperwork and heavy demands on one's time.			
4	Decisiveness	Ability to recognize when a decision is required (disregarding the quality of the decision) and to act quickly.			
5	Leadership	Ability to get others involved in solving problems; ability to recognize when a group requires direction, to interact with a group effectively, and to guide them to the accomplishment of a task.			
		Y= Seeing the administrator demonstrate the competency.			
		N= The administrator had an opportunity to demonstrate the competency but did not			

## NASSP COMPETENCIES CODING SHEET PAGE B

#	SKILL NAME	DEFINITION	PRESENT* (Y or N)	NOT SHOWN (N/S)	Comment(s): Cite scene or dialogue that supports your choice.
6	Sensitivity	Ability to perceive the needs, concerns, & personal problems of others; skill in resolving conflicts; tact in dealing with persons from different backgrounds; ability to deal effectively with people concerning emotional issues; knowing what information to communicate and to whom.			
7	Stress Tolerance	Ability to perform under pressure & during opposition; ability to think on one's feet.			
8	Oral Communication	Ability to make clear oral presentations of facts or ideas.			
9	Written Communication	Ability to express ideas clearly in writing; to write appropriately for different audiences- students, parents, et al.			
10	Range of Interest	Competence to discuss a variety of subjects- educational, political, current events, economic etc.; desire to actively (NASSP) participate in events.			
11	Personal Motivation	Need to achieve in all activities attempted; evidence that work is important to personal satisfaction; ability to be self pacing.			
12	Educational Values	Possession of a well-reasoned educational philosophy; receptiveness to new ideas and change.			

## LETTER TO EXPERT PANELISTS

## GROUP 2

Michael A. Novello  
3075 Hartford Drive  
Bettendorf, IA 52722

January 28, 1993

Dear Colleague:

I am again asking you to serve as part of an expert panel for the qualitative study I am preparing as partial fulfillment of the doctoral requirements at Drake University. As you may recall, the focus of my study is how film, available to the general public, depicts the school administrator.

I am sorry you were unable to view the November 30, 1992 NBC telecast of made-for-TV movie, A Town Torn Apart, starring Michael Tucker and Jill Eickenberry. Now, I have enclosed a copy of this film which I ask that you view and record your responses to the competencies ( as instructed below) on the sheet enclosed. Kindly return the video and sheet to me in the next week.

If you wish, you may want to view either The Principal, Dead Poets Society, Stand and Deliver or Lean on Me instead of or in addition to the enclosed video. These videos should be available at most video stores. Please use and label a separate copy of the competency list for each video viewed and return the completed sheets to me.

I enclose the list of 12 NASSP principal competencies and their respective explanations. I ask that you complete each competency listed on the sheet.

- Use a Y (if you see the school administrator demonstrating the competency),
- an N ( if the administrator had an opportunity to demonstrate the competency but did not),
- or an N/S indicating "not shown" ( if the administrator did not have an opportunity to demonstrate the competency).
- *In the comment areas, please identify the scene or piece of pertinent dialogue that forms the basis for your choice of responses.*

I will compare all returned responses for rater commonalities and determine to what degree the respondents agree with one another. Panel responses will also serve as a check of my own rating abilities for the 130 plus films I am viewing.

Because the number of respondents is extremely selective, your response is extremely important. Thank you in advance for the assistance you are about to provide.

Sincerely,

LETTER FROM  
NASSP ASSESSMENT CENTER PROJECT

FROM THE DESK OF

**PAUL W. HERSEY**

*June 17, 1993*

*Mr. Novello:*

*In response to your June 11 letter, I am enclosing the NASSP Assessment Center Validation study. I hope that this will be of use to you with your dissertation.*

EXAMPLE OF  
REQUEST FOR PERMISSION TO USE FILM EXCERPTS  
PARAMOUNT STUDIO

October 6, 1993

Donald Oresman, Executive Vice President  
PARAMOUNT STUDIO  
15 Columbus Circle  
New York, NY 10023

Dear Mr. Oresman:

I am a doctoral student at Drake University completing my dissertation: *The School Administrator in Popular Film*.

The defense of my study will occur early this winter and as part of that defense I would like to put together a short video (approximately 15 minutes) using brief scenes from the films I saw. The video would be made up of excerpts from several films illustrating the dominant images of school administrators I observed.

To that end, I ask your permission to use approximately 1-3 minutes of the footage from the films listed below in the video.

<u>Film Name</u>	<u>Year</u>	<u>Producers</u>
CHILDREN OF A LESSER GOD	1986	Sugarman, B. & Palmer, P.
SCHOOL TIES	1992	Jaffe, S.R. & Lansing, S.
A SEPARATE PEACE	1972	Goldston
SUMMER SCHOOL	1987	Shapiro, G. & West, H.

My illustrative video will be used solely for educational purposes and proper credit will be noted in the acknowledgements.

Your prompt, affirmative response before November 1, 1993 will be greatly appreciated. If you have any questions at all, please call me at 319-359-1366 or contact me by fax, 319-359-7576.

Thank you for helping me improve education for all children.

Sincerely,



Michael A. Novello  
1821 Sunset Drive  
Bettendorf, IA 52722-6045

EXAMPLE OF  
RESPONSE TO REQUEST FOR PERMISSION TO USE FILM EXCERPTS  
PARAMOUNT STUDIO

*Paramount Pictures*

Motion Picture Group  
5555 Melrose Avenue  
Hollywood, CA 90038-3197  
213-956-5184  
Fax 213-956-8319

October 13, 1993

Larry McCallister  
Manager  
Film Clip Licensing

Michael A. Novello  
1821 Sunset Drive  
Bettendorf, IA 52722-6045

RE: CHILDREN OF A LESSER GOD  
SCHOOL TIES  
A SEPARATE PEACE  
SUMMER SCHOOL

Dear Mr. Novello:

Your recent request of October 6, 1993 regarding public exhibition of the above titles has been referred to me for reply.

As you may know, CHILDREN OF A LESSER GOD, SCHOOL TIES, A SEPARATE PEACE, and SUMMER SCHOOL are sold and rented for private home use, non-public performance only. Your public performance of these videocassettes would constitute a violation of the rights of Paramount Pictures Corporation and/or Paramount Home Video under the copyright laws. Therefore, we are unable to give you permission to publicly perform these videocassettes as requested.

Nevertheless, while I am unable to give you legal advice on this matter, I suggest that you consult with your legal counsel to determine whether or not your intended use meets the conditions of the "classroom exemption" provisions of the Copyright Act.

Thank you for your interest in Paramount's releases. I regret that I can be of no further assistance to you in this matter and hope you understand the constraints involved.

Sincerely,

  
Larry McCallister

LM/cw

cc: Michelena Hallie



EXAMPLE OF  
RESPONSE TO REQUEST FOR PERMISSION TO USE FILM EXCERPTS  
THE WALT DISNEY COMPANY



The *WALT DISNEY* Company.

November 3, 1993

Mr. Michael A. Novello  
1821 Sunset Drive  
Bettendorf, IA 52722-6045

Dear Mr. Novello:

Thank you very much for the letter you sent to Walt Disney Productions recently which has been forwarded to me for handling. I understand that you are seeking permission to include excerpts from the motion picture THE MIGHTY DUCKS as part of your doctoral dissertation on "The School Administrator in Popular Film." Your letter indicates that you wish to include the clips to illustrate the dominant images of school administrators you observed in the films you viewed.

After careful consideration of your request, I must advise that we are not willing to grant permission for your use of footage from THE MIGHTY DUCKS in the manner requested in your letter. Although we occasionally allow the exhibition of short excerpts from retail videocassette copies of our motion pictures in a classroom setting, our established policy prohibits us from extending those rights to allow the copying of our footage for inclusion in a video production, even if that video is used solely for educational purposes. We certainly appreciate that you want to include footage from THE MIGHTY DUCKS as part of your dissertation, but I am afraid that we are not willing to make an exception to our policy for this particular use.

I am sorry that we are unable to accommodate your request, but hope that you will understand that we must abide by our policy. I trust that you will find other suitable footage to include in the video production.

Thank you again for contacting us with your request.

Sincerely,

A handwritten signature in cursive script that reads "Paula L. Potter".

Paula L. Potter  
Paralegal



EXAMPLE OF  
 RESPONSE TO REQUEST FOR PERMISSION TO USE FILM EXCERPTS  
 WARNER BROTHERS

Judith Singer  
 Director of Licensing  
 Theatrical Legal



WARNER BROS.

4000 Warner Boulevard  
 Burbank, California 91522  
 (818) 954-6000  
 Cable Address: Warbros  
 Writer's Direct Dial Number  
 (818) 954-1853  
 Fax (818) 954-3490

October 15, 1993

Mr. Michael Novello  
 1821 Sunset Drive  
 Bettendorf, IA 52722-6045

C172-11  
Via facsimile

Re: **Film Clip Request: DRAKE UNIVERSITY DISSERTATION**

Dear Mr. Novello:

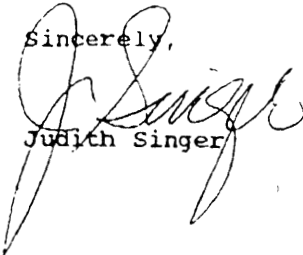
Your letters of October 6, 1993 addressed to Messrs. Semel and Reisenbach in connection with the above have been referred to my attention for handling and response.

Our records indicate the distribution rights in and to CRISIS AT CENTRAL HIGH are controlled by Carolco Productions and you will need to contact them for permission to use the material.

Please be advised Warner Bros. rarely licenses film clips for use in other productions or presentations and in this instance, we do not wish to make an exception to our policy.

I am sorry we could not be of assistance.

Sincerely,

  
 Judith Singer

JS:sjc

**APPENDIX E**  
**Coding Categories Decisions**

## CODING CATEGORIES

I used categories previously used by researchers in studies about educators and film and new categories which emerge as my study progressed. I coded the observations I made while I viewed the films, adding categories as necessary because using only the categories from previous theory may have impeded data selection (Glaser & Strauss, 1967).

Burbach and Figgins (1991) classify principals portrayed in a handful of films produced in the late 80's and early 90's. They classify the principals in Lean on Me and The Principal as heroes, the principal in Teachers is a faceless bureaucrat, while Ed Rooney, Ferris Bueller's Day Off, is a simple-minded foil. I choose to use a fuller range of categories, namely those used by Crume (1989) and others, because my sample is considerably larger than Burbach's and Figgins' and includes films produced over several decades .

Coding categories for dominant images, similar to those used by Crume (1989) and other investigators indicated below (when they investigated teacher characters in film), are:

1. Dominant Images — Some coded ahead of time; some added after screening several films. Some of dominant images include:
  - (a) school administrator as friend/counselor - someone portrayed as offering advice or as treating students, teachers or parents in a supportive way. The category was also suggested by Goodhope

(1984);

(b) school administrator as scholar (intelligent, wise, knowledgeable) also suggested by Belok & Enger (1972), Foff (1958), Wilson, D. (1986);

(c) school administrator as idealist (fight for values/causes) (Furness, 1960);

(d) school administrator as victim (wrongly blamed by others/had violence inflicted upon them) (Goodhope, 1984 & Foff, 1958);

(e) school administrator as adversary/villain - a person who appears on the wrong side of any issue, or violent, sadistic, unscrupulous, dishonest (Considine, 1985,1981);

(f) school administrator as ineffectual (apathetic, incompetent, or ineffectual in handling relationships in general) (Furness, 1960; Wilson, 1986);

(g) school administrator as love object, that is, an individual who appears to be loved, revered or idolized by students, faculty and/or parents (Goodhope, 1984);

(h) school administrator as amoral-willing to sell out beliefs; (i) school administrator as everyman- experiencing life's trials like every person would and representing all administrators;

(i) school administrator as buffoon (butt of jokes, pranks);

(j) school administrator as manager (implements plans, a stickler for carrying out day to day business);

(k) school administrator as mediator (settles arguments;

(m) school administrator as leader-someone with vision who cares for the direction of the enterprise and its long term future .

2. Role of the school administrator — Is the role major, supporting, or minor? A major role is played if the school administrator is the protagonist; a minor role is played if the school administrator serves in a part of the background or is shown minimally working with students or teachers.
3. Demographics -While Crume (1989) and Feistritz (1983) looked at typical teacher characteristics such as physical characteristics, demographics, and life outside the school, I looked at the school administrators portrayed instead of the teachers.
4. Attitudes - I record the school administrator's attitudes toward the job, the students, the teachers, and the parents and noted attitudes toward community relationships and education in general.
5. Miscellaneous Data - I kept track of such information as type of school, school setting and school location so that I could make additional comparisons because the discovery of relationships is based on the analysis of information in some body of data (Glaser & Strauss, 1967).
6. NASSP Competencies - Unlike the authors of previous studies, I added a component that deals with the professional competencies of the depicted school administrators. In this study I judge if certain depictions mirror professional competencies recommended by the NASSP. See Appendix F for the list of these competencies and respective definitions.

**APPENDIX F**  
**NASSP Competencies Definitions**

## NASSP COMPETENCIES DEFINITIONS

1. **Problem Analysis**                      **Ability to seek out relevant data and analyze complex information to determine the important elements of a problem situation; searching for information with a purpose.**
2. **Judgment**                                **Ability to reach logical conclusions and make high quality decisions based on available information; skill in identifying educational needs and setting priorities; ability to evaluate critically written communications.**
3. **Organizational Ability**                **Ability to plan, schedule, and control the work of others; skill in using resources in an optimum fashion; ability to deal with a volume of paperwork and heavy demands on one's time.**
4. **Decisiveness**                            **Ability to recognize when a decision is required (disregarding the quality of the decision) and to act quickly.**
5. **Leadership**                                **Ability to get others involved in solving problems; ability to recognize when a group requires direction, to interact with a group effectively, and to guide them to the**

- accomplishment of a task.
6. Sensitivity Ability to perceive the needs, concerns, and personal problems of others; skill in resolving conflicts; tact in dealing with persons from different backgrounds; ability to deal effectively with people concerning emotional issues; knowing what information to communicate and to whom.
7. Stress Tolerance Ability to perform under pressure and during opposition; ability to think on one's feet.
8. Oral Communication Ability to make clear oral presentation of facts or ideas.
9. Written Communication Ability to express ideas clearly in writing; to write appropriately for different audiences—students, teachers, parents, et al.
10. Range of Interest Competence to discuss a variety of subjects—educational, political, current events, economic, etc.; desire to actively participate in events.
11. Personal Motivation Need to achieve in all activities attempted; evidence that work is important to personal satisfaction; ability to be self-policing.



**12. Educational Values**

**Possession of a well-reasoned educational philosophy; receptiveness to new ideas and change (Hershey, 1990).**