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THE DEVELOPMENT OF A TEACHING ANALYSIS INSTRUMENT
FOR COURSES IN THE FINE AND PERFORMING ARTS

A Dissertation Presented

By

Michael Bambach

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

February 1979

Education

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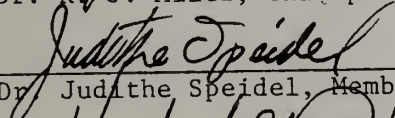
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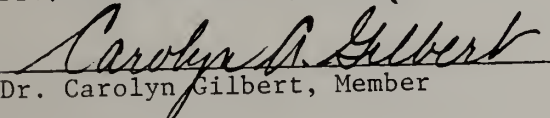
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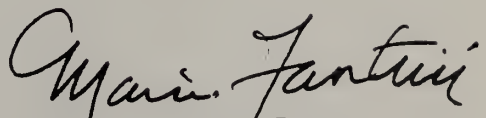
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ABSTRACT

THE DEVELOPMENT OF A TEACHING ANALYSIS INSTRUMENT
FOR COURSES IN THE FINE AND PERFORMING ARTS

A Dissertation By

MICHAEL BAMBACH

Directed by: Robert J. Miltz
University of Massachusetts

This study was designed to develop a diagnostic instrument to analyze teaching skills in arts courses having a performance (project) orientation (studio arts courses, SACS). The teaching analysis instrument is comprised of statements of which include teaching skills and behaviors that were identified by artist-teachers and students in the areas of art, dance, music and theatre. The diagnostic instrument TABS/SACS (Teaching Analysis by Students for Studio Arts Courses) is adaptable to a teaching improvement process called the Clinic to Improve University Teaching.

Twenty-four artist-teachers, six from each of the disciplines of art, dance, music and theatre and ten artist-students from each of the disciplines participated in this study. The sample population was asked to identify instructional activities/criteria that: 1) are used in SAC instruction, 2) are appropriate to the analysis of a SAC instructor, and 3) are ideal to SAC teaching/learning. The data generated from the respondents included lists of key words and phrases by discipline which were selected and categorized into groups of items. These items were judged by four artist-teachers from the four disciplines to confirm the logic of working categories of items. From the suggestions of the

four artist-teachers, 38 working categories of items (teaching skills and behaviors) were ascertained for the Importance Rating Questionnaire. The results from the Importance Rating Questionnaire (where two artist-teachers rated each item's importance to SAC instruction) generated 31 items which were used in the design of the teaching analysis (diagnostic) instrument. This instrument was pilot studied using four SAC instructors and their students. Following the administration of the instrument, the artist-faculty were interviewed. They agreed that the TABS/SACS questionnaire was appropriate to the analysis of their teaching.

It was intended throughout this study that the TABS/SACS would be adaptable to a teaching improvement process called the Clinic to Improve University Teaching. In the course of the study, however, it became clear that the Clinic process itself had to be adapted to the studio arts course instructional setting.

Further study would perhaps clarify the meaning of the SAC items. Once these meanings are clarified, it should be possible to test the application of SAC behaviors and skills to creative teaching in the traditional course.

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CHAPTER I

THE DEVELOPMENT OF A TEACHING ANALYSIS INSTRUMENT
FOR COURSES IN THE FINE AND PERFORMING ARTS

During my first year I thought teaching would become easier as I progressed from one term to another. Now I know it does not.

The subjects we teach keep changing and there is hardly a single subject that remains static, except on the most elementary level. Furthermore, as new theories on subject matter are developed, our attitudes toward instructional materials change. For example, we may emphasize one part of our subject matter and neglect the rest; or we may increase our interest in research or projects and diminish our investment in teaching; or else we may take on more students, offer more courses and forget our research. Administrative functions can also sidetrack teaching responsibilities. There are many reasons why teaching becomes unintentionally neglected, but it happens.

Perhaps one of the reasons is that too little is done to give recognition to teaching at all stages in the faculty member's career. In fact, post-secondary teachers are not generally taught how to teach as part of their training. According to Cartter (1967), of the two hundred graduate schools in the United States, "no single one has ever devoted itself exclusively to seeking students intent on an academic career" (p. 131) and training them as teachers. Nor are teaching skills recognized in the treatment of graduate assistants, in the ways that new teachers are inducted into full-time positions, and in supporting and sustaining teaching of the fully established faculty member (Rothwell, 1968).

In The Immortal Profession (1976), Gilbert Highet ominously reminds the teaching professional that there is a need to make teaching new. Highet's primary contention is that "students are eternally young; it is teachers who change, and they must adapt themselves to students as the years pass" (p. 3).

Highet's warning comes none too soon, because for more than a decade, criticism has been leveled at the quality of teaching at the majority of colleges and universities throughout America (Pattello & MacKenzie, 1965). Recognition of such criticism of classroom instruction has caused administrators to place increased emphasis on the evaluation of teaching. They have anticipated that this process would consequently upgrade the quality of instruction (Rothwell, 1968). Teaching evaluation has since become a formal part of the process of granting tenure (Bok, 1977). There appear, however, to be several shortcomings built into the evaluation process.

Evaluation of teaching at the present is a system in which judge-ment of a faculty member's competence is stressed more than professional development (Eble, 1970). From an administrative perspective, evaluation of classroom teaching appears to be a quality control measure of instructional effectiveness. But instructional evaluation in and of itself does little to focus attention on improving the quality of teaching. This limited effectiveness of evaluation is reflected in a recent report conducted by the New England Association of Schools and Colleges (NEASC Report, 1977), the regional accrediting agency. The NEASC eleven-member team leveled severe criticism at one of America's model academic institutions. Essentially the NEASC report praised the school's administration,

faculty and students, but found the average quality of its undergraduate teaching incommensurate with the institution's reputation. The NEASC Report, much like the Danforth Report (Pattello & MacKenzie, 1965) thirteen years earlier, indicated that the quality of teaching had not improved despite the fact that evaluation of instruction had been taking place. Granted it is unfair to assume that the NEASC Report is indicative of the quality of teaching at all American colleges and universities. It does, however, reflect the limited effectiveness and focus of evaluation processes. However, current literature on evaluation identifies the need for the improvement of teaching rather than the need for evaluation as such (Eble, 1970). Professors' attention to teaching improvement can too easily become a forgotten concern in their necessary interest in curriculum, course structure, grades, and credit. A prime example of teaching being neglected is the reactionary stance that Harvard University has taken in response to the NEASC Report cited above (May, 1978). Instead of directly responding to the criticism by attempting to improve the quality of their undergraduate teaching, the Dean of the School of Arts and Sciences decided to present a New Core Curriculum. Although the new curriculum was approved by a faculty vote of 182 to 65, there was no mention in Scully's Report (1978) of a plan to attend to the malady indicated in the NEASC Report. Changing the curriculum does not mean that teaching behaviors and skills will thereby improve.

Only recently has serious consideration been given to improving teaching behaviors and skills at the college or university level. In the past few years, inservice programs have been developed to more effectively address them. Such programs are treated in the literature

as "instructional development," but are considered under the umbrella term, "faculty development" (Bergquist & Phillips, 1975; Gaff, March, 1975). The general label, "faculty development", refers to a broad range of activities in education, which I will discuss in the review of relevant literature. Whereas instructional evaluation appears to be singularly diagnostic, instructional development programs, generally speaking, do address the improvement of teaching behaviors and skills because they are both diagnostic and prescriptive (Erickson & Sheehan, 1973; Lindquist, et. al., 1978).

While there are a number of promising instructional development programs, they are basically designed for the lecture/discussion type course. There appears to be a lack of instructional development programs for courses that are considered performance oriented.

Statement of the problem. Although teaching analysis instruments for instructional improvement have been developed for the majority of college courses, such instruments have not been developed for studio arts courses which are performance oriented. Yet studio arts courses (SAC's) are no less important than the lecture/discussion courses and, thus, need instructional improvement considerations as well. Perhaps existing instructional analysis instruments have not been designed for the studio arts because of the significant differences in the methods of instruction. Therefore, to meet the need for teaching improvement in the studio arts, new instructional analysis instruments which address the specific teaching behaviors and skills of studio arts course (SAC) teachers must be designed and tested.

My intention is to design a diagnostic instrument for SAC instruction adaptable to a teaching improvement process called the Clinic to Improve University Teaching. Specifically, this study is an attempt to:

- 1) identify teaching behaviors and skills used in studio arts course (SAC) instruction,
- 2) design a diagnostic instrument to analyze those skills and behaviors, and
- 3) pilot study the teaching analysis instrument to determine if its form and content are comprised of items to which studio arts course instructors subscribe.

The instruments currently being used for instructional improvement focus on traditional courses in which the lecture/discussion format is most frequently used. There are lecture/discussion courses in the arts, and there is lecture/discussion in performance-oriented arts courses. However, in the latter instance, where the emphasis is on performance, lecture/discussion is used infrequently. Studio arts courses have a performance-orientation. Considering that the studio arts courses in the fine and performing arts usually have a small percentage of an institution's enrollment, it is only logical that the recent innovations in instructional improvement have been designed for traditional courses which accommodate the majority of students and professors and utilize the lecture/discussion format (Ziegfeld, 1953; Belth, 1970).

Perhaps it is because SAC's have smaller enrollments and only occasionally use lecture/discussion in instruction that it has been assumed that instructional improvement materials were applicable. After reviewing several major instructional improvement programs and instruments, I have found no instruments designed specifically for SAC's, and thus conclude that these courses have been inadvertently ignored.

The relevant literature on the subject of improving the quality of teaching omits the arts. Of the instructional improvement programs, workshops and clinics recognized by current literature on the subject, the emphasis is on the traditional course that uses a format of lecture/discussion in a classroom (Cahn, 1978; Milton, 1978; Lindquist, 1978; Bergquist & Phillips, 1975; 1977). There has been little or no reference to the teaching of courses in the arts, where the format is not solely based upon lecture/discussion, but includes individualized studio instruction.

One of the initial and more prestigious responses to the crisis in classroom teaching came in the form of a mandate to study classroom teaching from the Hazen Foundation (Rothwell, 1968), which provided the funding to form the Committee on Undergraduate Teaching. The Committee members, some of whom are still active in the field of instructional development, were representative of the college and university community in the United States. A shortcoming of the Committee's study was that in their final report, The Importance of Teaching (1968), "most broad fields of learning were included with the arts being a regretted exception" (Rothwell, 1968, p. 7). Perhaps this one omission is in part the reason for the continued absence of reference to the arts in the literature on teaching improvement. In Chapter Two of this study, which reviews the relevant literature on the arts and instructional improvement, I have included additional considerations as to why the arts have frequently been neglected.

Definition and pedagogy. Teaching in the arts includes both cognitive

and affective problem solving with an emphasis on the latter. For the artist, responses used in the making of art include emotion, sympathy, empathy, and cognitive responses. These responses then have to be coordinated by the student and teacher (Ecker, 1963).

The traditional lecture/discussion format (traditional paradigm), more frequently associated with non-arts courses, uses the classroom for the learning environment. This traditional format is not conducive to the workshop and space needs of the artist. The artist's classroom is a studio.

The programs and processes developed to enhance teaching have thus far focused only upon behaviors and skills related to the instructional format of traditional courses. That format (hereafter referred to as the "traditional course"), is primarily concerned with lecture and discussion conducted by a faculty member and occurs in the lecture hall or seminar room.

The traditional course is usually (but not necessarily) rooted in specific, definable and measurable objectives, and it includes the disciplines of science and human sciences. Teaching of the arts entails objectives comprised of more abstract educational objectives, whereas the sciences are concerned with analyzing and observing the laws of the physical world. The sciences and humanities are a systematic pursuit of knowledge through observation by deduction either from self-evident truths, as in mathematics, or from material phenomena and by experimental verification (Sloane, 1965). The cognitive teaching/learning style of these disciplines further relies on the use of an hypothesis, which until tested and found unshakeable, remains a construct of the

investigator's mind. This construct is a sort of work of art. The scientist's construct is proven and then becomes a tool for the understanding of the "true" nature of the material world. What the scientist looks for, whether it be substance, process, or relationship, already exists in the substances and possibilities given in the world. One real difference from the arts is that science seems to be concerned with the process of finding out what is.

The arts, although experimental in a sense, are experimental in the creation of something new. This "creating" is expressive of a varied and elusive series of reactions to the world on the part of the human beings who are somehow desirous of externalizing their feelings and their cognitions. Creating does not mean that feelings are devoid of thought. This affective teaching/learning style introduces the idea that teachers of SAC's, because of their performance orientation, cannot primarily utilize the lecture/discussion format. At the same time, art courses in history and theory do utilize most effectively the lecture/discussion format. Such courses are essential to the disciplines of the arts, and the performance-oriented courses are extensions of the background of fundamental courses. This is not to demean history or theory but to distinguish such courses from performance-oriented courses. The former are courses that are taught similarly to traditional courses.

The environment conducive to creating in the arts is significantly different from the traditional lecture hall. The artist's work space is in a studio or theatre. The artist's studio is the laboratory for instruction where the metamorphic process of refining and enriching behaviors and skills is applied and related to the art form. The

studio is first a place to experiment and explore with a teacher who frequently works closely with students in helping them to become aware of their many facets of the self. Because of the "affective" response of the student, his/her emotional commitment is dependent upon a determined desire to exert the will into a cognitive awareness of his/her own psychological composition. The desire to exert the will to explore the self is maintained by the student and by the skills the teacher has to assist them in evoking this self-knowledge, which is the force behind the artistic effort or work.

Furthermore, performance-oriented courses in the arts are not textbook oriented. A recent article, "Laboratory of the Arts," (Saunders, 1978) related the non-textbook orientation of studio arts instruction. The instructor in the example is teaching a new dance step to students.

Lightly he dances across the floor, turning and twisting in rhythm to the piano. The dancers' dusty, calloused bare feet mimic his steps. Perspiration forms rills down their temples. The women's long hair pulls out of rubber bands, falling in sweat soaked strands. But their comments and questions only center on how to better execute the new step. (p. 8)

Pointing to his arms, torso and legs, the instructor explains to the dancers, "Here - this is your expression." And they dance across the floor again.

In another example of studio instruction, four or five students bend over individual circular light tables, an essential tool to the film graphics animator. Absorbed in their projects, they draw and redraw their subjects. Bursts of conversation punctuate the quiet. Occasionally the low tones of the instructor, advising his students,

breaks the library atmosphere.

In SACs, learning takes place between the student and the teacher with a heavy reliance upon the interpersonal relationship. One reason for this greater degree of closeness between the student and teacher has to do with the nature of affective development. The expression of feelings and emotions often require a similarly affective response, which is exemplified in the evaluation procedure of an artist's performance and is conducted by way of the performance critique. The performance critique is a major source for learning/instruction, and it is very different from the objective test of knowledge characteristic of many traditional courses (lecture/discussion).

Critique of an artist's accomplishments, strengths and weaknesses is highly subjective. The criteria for evaluation of an artist's work are for the most part based upon a student's previous performance or exhibition. Furthermore, affective growth in the arts is very difficult to evaluate. Procedures vary from instructor to instructor. The widely accepted approach is through a dialogue between the student and his/her instructor(s), often in the company of fellow students. The dialogue (performance critique) is the core learning experience for the student and is generally recognized as a high risk situation. The student is vulnerable primarily because the critique is a communication that addresses the student's "affective" responses, his/her performance or exhibition. Thus the communication in the performance critique is a major problem area in arts education.

In SAC's the environment, performance orientation, and critique procedure also differ from the traditional classroom in the style of

learning that takes place.

However, the difference is more than a matter of place, environment, textbook, or performance orientation. It concerns developing a sensitively interpersonal relationship between teacher and student. Herbert Livesey (1973) relates a true story and interview with an art professor at New York University. He notes that teaching art "means touring the studio two or three times a day, working for a time with each individual student" (p. 153). This individualization process poses a unique characteristic of teaching in the arts. The student can only be helped to discover his/her personal vision and must work primarily on his/her own. This is the crux of the problem. The point Livesey is making is that the creative instinct cannot be taught, only explored, honed and focused.

In drama instruction, the teacher enters into an extremely sensitive relationship with a student in order to foster creative interpretation of a character. For example, laughter that is contagious and brings forth laughter in an audience is difficult to evoke. Training an actor in a comic incident in a dramatic script demands more than following a playwright's descriptions. Lengthy discussion and concentration on what makes an actor as a person laugh could be one approach to the development of a character.

Another key factor in teaching a performance-oriented course concerns the level of language and communication that relates to introspection, soul searching, or "knowing thyself." This language is hardly based in sound pedagogical learning theory, yet it serves as an important and viable way to relate and educe the creative expression necessary to

perform on canvas, on the stage, in a dance, or in the musician's studio.

Among performing artists, words have meaning beyond conventional definition. The previous example on dance instruction gave such dialogue. In another example, Livesey (1975) reports that an uninitiated listener overhearing a conversation between visual artists can never know the shadings of intent in a discussion on a brush stroke or a splotch of red on the painter's canvas. The American painter, Albert Ryder, when asked to comment about a ghostly seascape on which he had worked intently for six months, reportedly responded that, "the sky was beginning to look right" (p. 168). The type of supportive language related by this example and earlier ones is not founded in educational theory or pedagogy. Yes, it can be said that each discipline has its own "jargon" or "lingo," but in the teaching of studio courses, the language is a mixture of the formal and colloquial and is dependent upon emotional or affective response in conjunction with cognitive response (Belth, 1970). The affective response is highly variable from one circumstance and individual to another and may be one reason why the arts are frequently referred to as "elusive areas for study" (Ziegfeld, 1953) or "quick-silver in nature" (Stake, 1971).

The first year student in art, dance, music or theatre might be puzzled when the teacher demonstrates fundamental techniques or demonstrates ways of drawing a figure, exacting a dance movement, or developing a dramatic character. With more experienced artists, the teacher will simply say, "feel the form," or "give it more fullness," and will be understood.

In The Artistic Process as Qualitative Problem Solving, (1963), Ecker addresses the language of the arts, but more specifically, the kind of thinking that occurs in these students of creative problem solving. It is true that much talk about the arts incorporates terminology of theoretical ordering: artistic truth, visual statement, and perceptual knowledge. Such terminology comes from a quiescent group of artists and non-artists, and much of their philosophizing constitutes what is called aesthetics. Aesthetics is the study of "morphological resemblances between artistic and scientific procedures. But the use of quasi-scientific terms to refer to qualities of art is. . .grossly misleading" (Ecker, 1963, pp. 287-290).

Nonetheless, there are recognizable similarities in methods of inquiry for all disciplines, and some of the means and processes are the same. A parallel can be seen in the similarity of inquiry in physics and drama, despite differences of subject matter, levels of abstraction, and levels of intellectual satisfaction. For instance, a parallel can be drawn between character development for an actor in a play and in proofs of postulated principles in physics. In both instances, the elemental activities of explaining, analyzing, exploring and inventing are the same, but the methods of carrying out those activities perform a function of significant difference in drama and physics. For physics, the process of describing depends upon explanations of critical instruments of observations and measurement of physical events. In drama, description is significantly different from its function in physics. In contrast to description in science, description in theatre draws from materials of the actor's own invention and imagination. The realm of the possible

for an actor does not come from formulated physical laws, but from the actor's perception of the variety of ways a character can be depicted. For example, an actor may portray an aggressive Macbeth versus a hen-pecked, passive Macbeth, depending upon the actor's interpretation and relatedness to the production of what he/she as a performer may draw upon from his/her own life experience. The two extremes, drama and physics, are similar in elemental activities like description, but the two kinds of description are uniquely different on the level of abstraction and reasoning applied.

The materials and means used in qualitative experimentation in the studio are drawn from perceptions that belong to everyday life. Experimentation is an ongoing process whereby the artist increases his/her control by once solving a problem; the solution then becomes an integral part of his/her artistry, which opens up only another problem to explore. Artistic creation is a kind of sequential expression that is always in a state of metamorphosis.

Experimentation based upon perceptions might be a clue as to why the word "elusive" is used so frequently in literature that discusses arts education. The apparent lack in the arts of what is generally regarded in the traditional disciplines as quantitative thought is part of the reason that the arts are referred to as elusive. Art is not regarded as quantitative thought, and "elusive" is an unfair descriptor of the arts. One attempt to clarify the vagueness is in Suzanne Langer's (1965) definition, "Art is a logical projection in which feeling appears as a quality of the created object, work" (p. 187). If art is a feeling appearing as a quality, then it is possible that the experimentation

based on perceptions is a form of qualitative thinking. A recent study of experimental behavior (Champlin & Villeman, 1973) speaks of qualitative thought in relation to the arts. Here, thought is not limited to arranging theoretical symbols as in science, but includes the arrangement of qualitative elements such as lines, colors, planes and textures to achieve the qualitative end. The making of art is not composed of a neat progression of steps, but is a continuous means-end progression. It is qualitative problem solving and a process of controlled relationships based on thinking. The instructional responsibilities of the artist-teacher, however, suggest that qualitative problem solving has inherent aspects of quantitative problem solving. As such, both types of problem solving and instruction can be explained in models of educational systems.

Teaching in art, theatre, music, or dance does not exclude educational models generally ascribed to the humanities and sciences. Models are used to describe processes of teaching and learning. For instance, Belth (1965) discusses teaching/learning methods of the disciplines by using what he calls models of educational systems. Belth's models include: 1) monologic, 2) dialectic, 3) didactic, 4) paradigmatic, and 5) projective types.

The major elements of each model type (monologic, dialectical, didactic, paradigmatic, and projective), are apparent in the teaching of studio arts. The monologic model consists of the interdependence of the other models. Belth's monologic model can be applied to teaching in studio arts courses. This model is composed of:

. . .systems of thought that produce conscious awareness of the several facets of the private self. . .We learn to sort out the world by means of creating minds or created figures without necessarily being conscious at the outset that we are doing just that. We think in categories which are the passions of others, now made intensely attractive and deeply satisfying to us. But the strong emotional power which becomes the learner's is that which the teacher, with exquisitely measured care, introduces but is not himself involved in. (p. 119)

Belth's monologic model is comprised of five other model types to describe teaching and learning in other disciplines. The sorting out of the shaped and yet-to-be-shaped private self, or the monologic system, incorporates aspects of the dialectic, didactic, paradigmatic, and the projective model types.

To varying degrees, each of the models becomes a component contributing to the monologic model. For instance, the dialectic component of the monologic model is explained by Belth as teaching by helping a student to sort out and be aware of what he/she already knows in terms of logic, beliefs, limits, tolerable inconsistencies, and paradoxes. The didactic component is an identification of how data, whatever it is for the artist, came to have meaning. The paradigmatic component directs a student's awareness of the scientific method of investigation, which is the intelligent and precise use of concepts. The projective model is a casting of familiar materials into new relationships.

In the arts, the teacher encourages inquiry by defining emotional states and helping the artist-student to sort out thoughts, impressions, perceptions, or experiences that have shaped or may yet shape the private self. Self-awareness never ends; it is constantly in the process of "becoming." Studio arts courses (SAC's) are a monologic system of

learning.

When they are recognized as monologic systems of learning, SAC's require instructional methods that are dependent upon the human condition, and draw from the affective domain, rather than from a systematized body of knowledge. According to Belth, this method or system is used by artists when they create. The artist-teacher at times becomes nothing more than a distancing factor or advisor to the student-artist's work. For example, the studio arts instructor "must be adept at influencing motivation when necessary" (Edelfelt, 1978, p. 13).

Edelfelt suggests that influencing motivation should include: 1) recognizing a student's readiness for a particular task; 2) providing for individual student differences; 3) knowing how to maintain an appropriate balance between approval and criticism; 4) helping students to make associations and to generalize; and 5) utilizing motives which students have. Edelfelt evaluates influencing motivation in an artist-student as "manipulating in its most ethical sense."

Edelfelt suggests the following considerations when instructors attempt to influence a student's motivation: 1) the teacher must remember that his/her personality may be his/her most important asset, and 2) that what is learned and how it is learned is influenced by the emotional response of the pupil to the teacher. This is reminiscent of Adelson's (1961) description of teacher as Mystic Healer which I discuss in the literature review, Chapter Two.

Although Edelfelt (1978) supports the idea that extrinsic motivation (motivation by artificial or arbitrary means) is not as effective as intrinsic motivation (motivation by goals functionally or organically

related to an activity) the "job of the teacher is to capitalize on the motivational potential at hand" (p. 14).

Thus, it is seen that influencing motivation in the artist-student is part of the process of individualized instruction which can be part of the daily routine in the studio or part of the performance critique.

If we accept Belth's (1965) monologic model as the system of instruction that "produces conscious awareness of the several facets of the self" (p. 119), it then follows that motivation must be an integral part of SAC instruction. Since such teaching is by definition qualitative problem solving (Ecker, 1963), creating something new as opposed to that which already is, SAC instruction is significantly different from that of lecture/discussion courses.

Significance of the study. During the past ten years, instructional development in secondary and post-secondary arts education has focused on curriculum development (National Arts Education Advisory Panel, 1977). One major continuing need identified by the Alliance for Arts Education (Eddy, 1977) is that aspect of instructional development regarded as teaching improvement.

What makes this particular study of instructional development for studio arts course (SAC) teaching important is that its response to that need defines and makes explicit various aspects of instruction, styles of learning and teaching. These elements can add to our comprehension of the responsibilities, behaviors, and skills currently considered important by artist-teachers and students for such instruction. From a heightened awareness of the many facets of studio arts instruction, it

becomes possible to design a more responsive, more humanistic approach to analyzing SAC instructional behaviors and skills on the post-secondary level than studio arts educators have heretofore had available to them. The analysis of teaching for lecture/discussion courses has, when incorporated into a teaching improvement program, proved successful (Chapter II). Recognizing the need for a teaching analysis instrument expressly designed for SAC's should provide a step toward improving the quality of instruction in these courses.

Existing teaching analysis instruments. A teaching analysis instrument does not improve teaching. However, research has shown that such instruments do provide professors with feedback (student responses) to instruction and if students rate professors lower than professors rate themselves, the instructors tend to make attempts to improve (Centra, 1976). Among the more popular instruments are the Purdue University "Cafeteria" instrument, which permits professors to select items upon which to be rated (Derry, et. al., 1974) and the Kansas State University IDEA system, which allows professors to select preferred learning objectives about which students rate course and teacher effectiveness. Researchers at the University of Rhode Island (Erickson & Erickson, 1978) have found that when ratings are followed by systematic technical assistance to help interpret the scores and design teaching improvement strategies, professors do improve their ratings in the areas they seek to improve. The teaching analysis instrument to which the Erickson's refer was developed at the University of Massachusetts, Amherst. The Teaching Analysis by Students questionnaire, or TABS, asks students to

rate their professors on thirty-eight specific teaching skills or behaviors as part of a teaching improvement process at the Clinic to Improve University Teaching (Allen & Melnik, 1972).

Of the various teaching analysis instruments procedures and programs currently in use, three students of teaching improvement have contributed to the field through handbooks that address the entire spectrum of professional and staff development in higher education: William Bergquist, Richard Phillips and Jack Lindquist. Collectively, they respond to the problems most visible in current teaching improvement efforts. Student ratings of instruction can be effective in improving teaching if such ratings are part of a process of consultation.

Because of the diversity in approaches to teaching improvement in Chapter II, I discuss representative programs of the field, each having merits that can be useful in the design of a teaching analysis instrument for studio arts course instruction.

Limitations of the study. Although I recognize that the workspace is important to studio arts courses, control of it is an administrative concern, rather than a teaching behavior and skill, and cannot therefore be directly addressed by a teaching analysis instrument. Review of the literature on instructional environments leading to criteria for improving such environments is beyond the scope of this study.

Because this study is specifically attending to teaching improvement as an aspect of instructional development in studio arts courses of theatre, art, music and dance, it does not include faculty and organizational development.

The study relies heavily upon data collected from artist-teachers and artist-students and makes no comparison with teaching behaviors and skills in traditional courses, although it refers to such courses. This is not an empirical or experimental study, but it does use empirical evidence.

Summary of chapters. The dissertation is organized into five chapters. The first chapter includes: the introduction, statement of the problem, definition and pedagogy, significance of the study, and summary of the chapters. The second chapter is a review of the literature on instructional development and includes: 1) a survey of the process of instruction, and 2) implications of model programs. The third chapter reports the methodology used to collect data that was used in the design of a teaching analysis instrument for studio arts courses, and the procedures of the pilot study. The fourth chapter is devoted to reporting the results of the data collection and the pilot study. The fifth chapter includes conclusions of the study and recommendations for further research.

C H A P T E R I I

LITERATURE REVIEW

Introduction

Teaching improvement in higher education is a relatively new field and an outgrowth of instructional development. Yet over half of America's colleges and universities have programs for the improvement of classroom instruction (Centra, 1977). A wide variety of materials have been generated on the subject including books, unpublished manuscripts, journal articles, collections of articles, handbooks, manuals and program descriptions. Much of "this material is considered mature only in part, as there are few empirical studies that provide supportive data" (Lindquist, 1978, p. xi). There can be found in the literature, however, excellent rationales, useful conceptual frameworks, helpful surveys, and many program descriptions that explain processes currently in use.

This review is divided into two sections: 1) survey of instructional process through conceptual models including styles of teaching, learning and content; and 2) survey of instructional development processes including microteaching and four specific programs. Literature reviewed in both sections was developed for use in or based upon analysis of traditional classroom instruction. I have operationally defined SAC instruction in Chapter I as qualitative problem solving actualized through a monologic system of instruction to create something new as opposed to discovering or analyzing that which exists. Throughout the review, my intent is to highlight aspects of instructional development literature that would be useful in the design of a teaching analysis

instrument for studio art course (SAC) instruction.

Relatively recent descriptive research (1961 to the present) provides a variety of considerations which categorize teaching and learning styles. Although the literature reviewed addresses traditional course instruction, implications of the descriptive literature will provide materials useful to the design of a SAC teaching analysis instrument.

Process of Instruction: Teaching Styles

Frequently, when introduced to methods for improving college instruction, a teacher will either turn away or adopt a stance of passive resistance. In order to bridge the barrier of resistance, a supportive teaching improvement program should provide an experience and materials to which a teacher can subscribe. Therefore, categorizing teaching styles can be a helpful way for developers of teaching improvement programs to gain a clearer perspective on the nature of various approaches to teaching.

Adelson model. While a Ford Foundation Fellow and Faculty Research Fellow at the University of Michigan, Joseph B. Adelson, professor and editor of numerous psychology and educational journals, categorized different styles of the teaching process: 1) teacher as shaman, 2) priest, and 3) mystic healer (Adelson, 1961). The teacher as shaman is primarily concerned with the teaching of a particular body of knowledge. The teacher as priest is more a representative of the profession who administers tests to validate the students' retention of knowledge. According to Adelson, the teacher as mystic healer should concentrate on

the student saying: "I will help you become what you are" (p. 398). These types of teachers keep their own achievement and personality secondary. They work to help the student find what is best and most essential to the student and they choose to work with the student's potential. Adelson suggests that this mode of teaching demands "great acumen, great sensitivity" and the ability to vary one's approach to each phase of teaching, i.e., "now lenient, now stern, now encouraging, now critical" (p. 401). Adelson's concept of the teacher as "mystic healer" appears to be a reasonable portrayal of a teaching style for some studio arts instruction in that the teacher serves as a nurturer for the artist-student, as well as a motivator and not one who's sole responsibility is to impart knowledge.

Mann model. Ten years after Joseph B. Adelson's study of teaching styles, Richard Mann, in another descriptive study (1970), focuses on teachers' assumptions about the impact they personally have on their students in certain instructional settings or modes. Mann defines four styles of teaching, which are appropriate to studio arts instruction as well, they are: 1) teacher as expert with respect to knowledge; 2) teacher as formal authority with respect to instruction and evaluation; 3) teacher as facilitator; and 4) teacher as ego ideal. The first two teaching styles represent the artist-teacher as an expert and evaluator. The third teaching style represents the artist-teacher as one who does far more listening and questioning than lecturing and assigning. The teacher as ego ideal is one style where students make use of the teacher as part of the continuous process of formulating and approaching their

ideals, and "the idealization may be limited to certain aspects of the teacher's total performance" (p. 19). This latter style is reminiscent of the aforementioned artistic process of learning as qualitative problem solving (Ecker, 1963).

Learning styles and teaching styles are interrelated. Therefore, instructional development programs must consider student learning styles as well as teaching styles.

Process of Instruction: Learning Styles

Similar kinds of conceptual models have been developed to identify styles of learning. Richard Mann (1971) and his colleagues identified styles of learning on the basis of content analysis of tape-recorded class interactions, as well as on the basis of interviews and questionnaires. Three learning styles defined by Mann and colleagues include the following: 1) anxious dependent students who are dependent on the teacher for knowledge and support, and are very anxious about being evaluated; 2) independent students who tend to favor collegial relationships with the teacher, yet also keep teacher and student roles clearly distinct; and 3) attention seekers who are very concerned with their relationship with the teacher and other class members and frequently need the teacher to be nurturer.

The general characteristics of the above learning styles are important to the design of a teaching analysis instrument. The relationship between the student and teacher is especially important, because in studio arts instruction, communication between the artist-teacher and

artist-student goes beyond that of cognitive learning. The considerations in such instruction do not deal for the most part with an inanimate body of knowledge but "a process of doing or making" (Dewey, 1934, p. 47). John Dewey explains further that "craftsmanship to be artistic in the final sense must be loving" (p. 48). Therefore, the communication between student and teacher can be and often is very personal. The personal nature of such communication calls for sensitivities that go beyond the general routine of the traditional course and appear to be an important consideration for the design of a teaching analysis instrument. The three categories have in common a relationship bond with the teacher. Studio arts instruction is frequently individualized through interpersonal communication.

Grasha-Riechmann model. Anthony F. Grasha and Sheryl Riechmann (1974) define student learning styles based upon student attitudes toward learning, their views of teachers and peers, and their reactions to classroom procedures. Five styles defined by Grasha and Riechmann are: 1) the competitive student who works to perform better than others in the class, 2) the collaborative student who learns by sharing ideas and talents using the classroom as a place for social interaction as part of learning, 3) the participant student who takes part in as much of the class related activity as possible, 4) the dependent student who sees teacher and peers as sources of support, and 5) the independent student who works on his/her own, but is willing to listen to the ideas of others.

Grasha and Riechmann's first category takes into account the notion

of competition. Although studio arts instructors are reluctant to have to grade students, the competition between artist-students is fierce. Three considerations as to why the competitiveness is so severe in SAC's have to do with performance critique, public performance, and the limited employment opportunities in the arts. (Ultimately, American society recognized the accomplished artist, but many of them have difficulty surviving. The performance critique is a major part of studio arts instruction.) The critique process includes dialogue between the artist-teacher and student. In discussions with both students and faculty in SAC's, it is generally understood that the performance critique can either make or break the student. If SAC instruction is to be analyzed, the performance critique will be an important consideration in the development of an analysis instrument.

The second learning style suggested by Grasha and Riechmann accounts for the collaborative student, defined as a socially interactive student. In SAC's, group projects are common, especially in theatre, dance and music where such projects are often called ensembles. Working in groups, especially for persons considering themselves as artists, can be difficult and problematic.

Adelson, Mann, and Grasha and Riechmann have provided descriptions of styles of teaching and learning that appear to be relevant to the design of instructional development programs that address the complexities of SAC teaching.

Process of Instruction: Styles of Content

Bergquist and Phillips model. Three instructional styles described by

Bergquist & Phillips (1977) apply to studio arts course (SAC) instruction: 1) cognitively oriented content conveyed by way of lecture, discussion, reading, and use of media; 2) skills-oriented content concerned with effective performance and conveyed in part by lecturing, demonstration, student exercises and immediate feedback; and 3) affectively oriented content that increases understanding aspects of one's personal life (emotions, attitudes, values, self-images and fantasies) and is conveyed by simulations, workshops and exercises which are assessed through more or less subjective means. Although the emphasis here is on content, SAC's can require outside reading and media technology as sources for studio work. The acquisition of these skills can be assessed by means of the performance test or, in the arts, by performance critique.

In reviewing this literature, I have extracted attributes of these styles that suitably address SAC's. Since the similarities in styles can be isolated for both the traditional course and the studio course, there is good reason to believe that similarities can be found in more comprehensive aspects of instructional development. My working hypothesis is that instructional development approaches for traditional courses may have applications in the design of instructional development instruments for studio arts courses.

Instructional development programs are entrusted to traditional teaching/learning experiences; and the sophistication and growth of instructional development programs have found appeal in over half of America's institutions for higher learning (Centra, 1977). As of yet, however, there is no unifying organization to oversee these programs. Therefore, the materials discussing innovations in instructional deve-

lopment are not as accessible as they could be. The more comprehensive accounts of instructional development are due to William H. Bergquist, Steven R. Phillips, Jack Lindquist and the Clinic to Improve University Teaching, upon which this review relies. Otherwise, the dissemination of research and development is left to haphazard sharing. A centralized organization might better serve the complex needs of institutions seeking "instructional development" specialists.

Instructional Development Models

The following review of instructional development programs covers representative approaches which have been regarded as successful as such programs are of the form and content to which faculty members subscribe. The first model, microteaching, has had a lasting impact on the design of instructional improvement programs (Allen, 1969). The second, third and fourth models represent three teaching improvement programs of liberal arts colleges. The fifth model (Allen & Melnik, 1971) is a comprehensive inservice teaching improvement process. Without exception, all five models are designed for instructional development in the traditional classroom using a lecture/discussion format. They have been selected because they are representative of the field and because they have implications for the design of a teaching analysis instrument for SAC instruction.

Model 1 - Microteaching. Microteaching as a preservice practice in teaching for beginning teachers was first developed by Dwight Allen at Stanford University in 1962. As a working model of teaching improvement,

it can immediately serve a faculty member in discovering instructional strengths, weaknesses and problems. Self-confrontation is the basis for the effectiveness of microteaching (Allen & Ryan, 1969).

The basic sequence of microteaching is to teach, analyze, and reteach. For example, a lesson can be videotaped from an actual class. An aspect of that lesson can then be isolated on videotape. Under properly trained supervision, the now isolated lesson can be reviewed by the teacher and an observer or group of observers. The emphasis is on instruction. As a tool to improve teaching, this model can be utilized in all disciplines. Microteaching uses several sources of feedback: supervisors, groups of observers, students, the instructor's personal reflections, and videotape playback. In combination, the sources provide data that can enlighten and heighten an instructor's perceptions about teaching.

Allen speaks of microteaching "as born out of experimentation." This notion gives microteaching an added advantage as a tool for instructional development. Through its use, a faculty member can experiment with new techniques while his/her perceptions of teaching skills are being heightened.

Although literature on microteaching lacks empirical studies that fully support its effect on learning, the process could be particularly helpful in identifying problems of SAC instruction, such as defensive communication during a performance critique.

Although microteaching was originally developed as a training technique in which "the normal complexities of classroom are reduced and teachers receive a great deal of feedback on their performance" (Allen &

Seifman, 1971, p. 22), it has since been included as an important data source for the analysis of classroom instruction (Miltz, 1975).

The microteaching concept suggests an important consideration in the design of a teaching analysis instrument. The single data source of the teaching analysis instrument could be highly misleading if used improperly. Since the instrument is designed to serve as a point of reference for instructional improvement, the instrument cannot be used alone as a data base. But microteaching can be an essential additional and corroborative data source in any program of teaching improvement.

Model 2 - Faculty growth grant: the concept of reward. The Azusa Pacific College of Azusa, California, approaches instructional development through the faculty growth grant. There are two modules in this program: 1) the instructional skills module, and 2) the instructional development module.

Judging from a descriptive report (Holsclaw, 1978), the instructional skills module consists of "Talk About Teaching" during coffee hours, assistance in the interpretation of formative evaluation data on an instructor's course, provision for videotape analysis, and work with faculty on the development of specific teaching skills. There is no mention of materials, procedures or processes as to how teaching skills are developed. The program is run entirely by the faculty who were instrumental in getting foundation support. Teaching improvement, as considered by the faculty of Azusa College, is an active and widely accepted part of a professor's tenure at the college. It is regarded by faculty as part of their professional responsibility to participate.

The Instructional Development Module focuses on rewards for incentive. This Module consists of grants of \$1,000 given to faculty for the development of a new course or redesigning an existing one. This incentive approach represented by the Azusa instructional development model is a common practice among institutions of higher education and certainly is helpful in removing any stigma from the notion that seeking help regarding instructional development implies there is something seriously wrong with a faculty member's ability to teach.

In the design of a teaching analysis instrument for SAC instruction, the Azusa model assumes that good teaching should be rewarded and should be a part of a faculty member's responsibility to the profession and to himself/herself.

Model 3 - The concept of consultation. Gordon College of Wenham, Massachusetts, has an instructional improvement program that uses a process for individual development involving growth contracts through consultation. Faculty who voluntarily desire to participate in the program develop an individual profile, which includes a written self-assessment of strengths and weaknesses, and a description of long-range goals. This profile is reviewed by a supervisory committee of peers selected by the faculty member. Then the committee and the faculty member develop professional growth plans. Such plans are reviewed by a college-wide professional development committee. This program, however, is not particularly oriented toward improving teaching skills and behaviors. It should more likely be considered as a personal development program, although in the literature (Lindquist & Bergquist, 1978, p. 284)

it is considered as a teaching improvement program. However, the notion of voluntary participation of a faculty member suggests a healthy attitude toward instructional development that does not accrue to a program that is imposed on faculty.

If artist-teachers knew that an instructional development program had been designed on criteria to which they could subscribe, and could be practiced on a voluntary basis, they would probably have less reluctance to participate in such a program.

Model 4 - Concept of observation. Hartwick College, Oneonta, New York, has an instructional development program which includes faculty participation in classroom observation. The program is open to interested faculty, who observe each other's classrooms and give each other information feedback and support. The program includes workshops that create classroom simulations and use student participants. The use of student participants is particularly important to the Hartwick program. No one sees and hears and reads and experiences the teacher's work as fully, directly, and personally as the students. Student ratings of faculty have a beneficial effect on teaching when supplemented with supervisory help from colleagues or trained personnel in teaching improvement (Centra, 1972; Gage, 1974). From the description, the Hartwick College program appears to be similar to microteaching. The workshop context permits experimentation with different teaching and learning styles and includes practicum on the improvement of classroom discussion. Hartwick College has instructional development staff members who serve as consultants to faculty, students and staff on problems in a classroom or department.

Since 1973, there have been eleven practica on classroom techniques and forty-two informal colloquia covering many topics including contract learning and different teaching styles. Of particular interest is the fact that faculty development staff have served studio instruction, specifically the art department, in helping them define their goals and devising strategies for meeting them.

Model 5 - The Clinic to Improve University Teaching (CIUT). One of the most promising instructional development programs is the Clinic to Improve University Teaching designed by Dwight Allen and Michael Melnik (1971) at the University of Massachusetts, Amherst. This six-stage teaching improvement process utilizes teaching analysis instruments to diagnose teaching strengths and weaknesses, and trained staff to help in prescribing strategies to improve a faculty member's teaching.

In the literature directly related to instructional development programs, the Clinic to Improve University Teaching process has been consistently described as comprehensive and highly successful (Mathis & Holbrook, 1972; Bergquist & Phillips, 1975; Erickson & Sheehan, 1976; Bergquist, Phillips & Quike, 1977; Lindquist & Bergquist, 1978). The following review of this model draws heavily on the descriptive materials provided by the Clinic to Improve University Teaching.

The Clinic process is a one-to-one experience which takes place between the faculty member (client) and a trained faculty development consultant, identified by the "Clinic" as a "Teaching Improvement Specialist (TIS)." The TIS is usually a teacher who has returned to the university as a doctoral student with a particular interest in instructional

development. Training of a TIS consists of a year-long program in aspects of clinical supervision, the "Clinic Process" and an internship period. Since the relationship between the client (faculty member) and the teaching improvement specialist should be optimum, the TIS has been carefully prepared in interviewing techniques to insure the faculty member the best possible experience as they together identify and improve teaching strengths and weaknesses.

Stage I. The process consists of four stages. The initial segment is devoted to collecting information about the instructor's teaching and developing rapport. The initial meeting introduces the faculty member or client to the general sequence of activities that is part of the process. The client is reassured of the confidential nature of the relationship; a specific class in which to work is chosen; and, at the outset, it is determined whether or not the instructor's needs can be met by the process. This first meeting provides the client with a copy of the Course Information Form, the Instructor's Self-Assessment, the Teaching Analysis by Students (TABS) questionnaire, and definitions related to the TABS items.

The second meeting is the "Initial Interview." The TIS devotes his/her energies toward an in-depth interview, which should bring to the surface the kind and amount of information that can enhance the mutual working relationship and effectiveness of the process. The greater the level of the TIS interest (Sanford, 1971), the better the client's responses will be. This interview concludes with the client being informed that class observation is unobtrusive and usually goes unnoticed

by the students. One observation can suffice, but additional ones may be of value.

Stage II. Videotaping a segment of a class begins the more structured data collection procedures. The data is usable for reference and analysis. In order for the videotape to be representative of the client's class, it should include segments from the beginning, middle and end of a lesson. It should also include a problem previously identified by the teacher on the first meeting or initial interview. This videotaping session is the logical time for the Teaching Improvement Specialist (TIS) to be introduced to the class. It is also an ideal time, if pre-arranged with the client, to administer the Teaching Analysis by Students (TABS) questionnaire. Administration of the TABS takes about twenty minutes and is the only formal class interruption throughout the entire Clinic process. While the students respond to the TABS, the client responds to it by predicting students' responses. The student responses, instructor's self-assessment, and the instructor's predictions are fed into a computer programmed for a printout and is used in the consultation stage of the process.

Stage III. This period of the process includes a review of all the data sources and an analysis of them. The client first reviews the videotape. Then the client and the TIS discuss the tape. This confrontation is usually the period of greatest stress for the client (Fuller & Manning, 1973). The TIS knows how to work gently with the client during this videotape review. In a sense, the videotape is much like a Polaroid

black-and-white photograph - without retouching. After this session, the client is instructed how to read the TABS computer printout and takes it home for review.

Stage IV. In the next pre-arranged meeting, the TIS, using considerable sensitivity and tact, explores with the client the strengths and weaknesses of the teaching. This meeting is conducted in the most supportive environment possible. The data review takes from one to two hours. At the termination of this meeting, the client must determine if he/she wishes to continue with the teaching improvement process. Some faculty members prefer to work alone on improving, and that preference must be respected.

Stage V. Strategies for improvement depend upon the TIS's ability to select strategies applicable to the needs identified from the data about the client.

One procedure to improve teaching has already been taking place. Having identified a problem area by using the TABS and having seen the problem(s) on videotape, the client has usually generated enough insight to take advantage of his/her resources to improve. An example from my experience as a TIS follows:

This art class of thirty students is meant to follow individualized instruction from the teacher. In teaching the fundamentals of color, a lecture was prepared, and delivered. The lecture was responded to by students returning with a completed project based on the lecture. This client, a senior faculty member, was distressed at the students' failure to understand color theory, especially as the studio project was accompanied with a written descriptive narrative. In discussion with the TIS, the client read the narrative and responded, "It doesn't say what I meant it to say."

The improvement strategy was not complex. The client reworked the narrative and the lecture. The teacher reviewed the second set of projects on color theory, and realized that the students had demonstrated their application of the theory.

Other instances of strategies to improve teaching may not be so simple. Furthermore, without the client's knowledge of the data, as in the above example, it is possible that color theory would not be learned in a class which has the curricular responsibility to teach that theory.

Stage VI. At the end of a semester, an evaluation of the teaching improvement process occurs. This can include a second videotaping and a modified TABS administration. This modified TABS is usually related to the client's problem area and is later analyzed and reviewed by the client together with the TIS. At that time, they identify what kinds of improvements have taken place, and perhaps plan future activities. The teaching improvement process developed at the University of Massachusetts "offers perhaps the most powerful methodology yet conceived for the actual improvement of in-class teaching" (Bergquist & Phillips, 1977, p. 78).

The above example of an art course was drawn from my actual experience with a client. The client came to the Clinic because the program was made available. I was the TIS involved. In retrospect, I feel that the Clinic process was appropriate to improving this client's instruction with one exception - the content of the Teaching Analysis by Students instrument (TABS). The TABS questionnaire was designed for lecture/discussion courses, not specifically for SAC's. In working with

the art instructor, every effort was made to defend the TABS as being appropriate to SAC instruction. Although not fully subscribing to the appropriateness of the TABS, the client was willing to discuss the questionnaire, and it was eventually used as it was designed.

The Teaching Analysis by Students (TABS), is also used for teacher self-assessment. It is intended to help "instructors identify and effectively use their particular teaching strengths, to isolate their specific teaching problems, and to develop improvement strategies directed at these problems" (CIUT, 1977, p. 1). The instrument includes statements describing a variety of teaching behaviors considered important across disciplines and instructional modes. These items were derived from descriptions of teaching skills and behaviors extracted from Hildebrand, Wilson and Dienst, the Stanford microteaching literature, and the teaching experience of the Clinic staff (Green & Hruska, 1976, p. 26). The first 38 items on the student questionnaire (see Appendix) were designed to provide "specific information on each of the 20 teaching skills that form the crux of the Clinic's Teaching Improvement Process" (Wilkerson, 1977, p. 9). The CIUT makes no claim that the list of 20 skills is exhaustive, nor that most of the major instructional skills needed by an effective teacher are represented. In fact, an instructor may perform all the skills with expertise and still fail to provide the best instruction for his/her students. Instead, the TABS skills are viewed as beginning points in the study and improvement of teaching. The analysis of the TABS data and consultation with a teaching improvement specialist can lead to the examination of such issues as teaching methods, learning styles, and curriculum design.

Summary

The review of the five instructional development models above indicates that a variety of approaches have been designed to improve teaching. Common to all the models were some use of consultation as a means to address professional development problems and voluntary participation. Microteaching, the Hartwick College program, and the CIUT used specially trained personnel; in the other two models, Azusa Pacific College and Wenham College, the instructional development personnel were either deans or faculty members willing and interested in instructional development.

The Clinic to Improve University Teaching Manual of Working Definitions (CIUT, 1977), clearly states that the nature of the subject matter itself, the entire educational environment, and the style of the teacher determine the importance of specific skills in a given situation, rather than any intrinsic value residing in the skills themselves (Wilkerson, 1978). Since 1971, CIUT has been developing, testing, and continuously revising a systematic process for teaching improvement based on the needs of individual faculty participants. If in fact studio arts course (SAC) instruction can be operationally defined as qualitative problem solving, then there may be different kinds of behaviors and skills that need to be analyzed as part of instructional improvement in the arts. Since the TABS were designed primarily for lecture/discussion courses across disciplines, and since SAC instruction is not primarily lecture/discussion, then a process to determine teaching behaviors and skills of SAC's is necessary. In keeping with the CIUT notion to develop

and further refine the process to be applicable to instruction which was not originally considered in the TABS design, I have prepared a systematic methodology for developing a TABS appropriate to SAC's. The first stage in that methodology is identification of behaviors and skills to which SAC instructors and students subscribe. Chapter III describes how such behaviors and skills were identified for the development of a teaching analysis instrument, and a pilot study to determine if the TABS for SAC's includes behaviors and skills appropriate to SAC instruction in art, dance, music and theatre.

C H A P T E R I I I

M E T H O D

Purpose

The purpose of the present study was to:

1. Identify teaching behaviors and skills used in studio arts course (SAC) instruction,
2. Design a diagnostic instrument to analyze those skills and behaviors,
3. Pilot test the teaching analysis instrument to determine if its form and content are comprised of items to which SAC instructors subscribe, and
4. Suggest how this diagnostic instrument for SAC instruction is adaptable to a teaching improvement process called the Clinic to Improve University Teaching.

The following assumptions underly the study:

1. Studio arts course (SAC) instruction employs behaviors and skills that differ from those of lecture/discussion courses.
2. A teaching analysis instrument based upon the Clinic to Improve University Teaching (CIUT) TABS (Teaching Analysis by Students) instrument can be developed for use in SAC's to which studio arts faculty will subscribe.

Sample

Twenty-four artist-teachers and forty artist-students were selected from various teaching environments primarily in the northeastern United

States (New England and the Middle Atlantic States); and included liberal arts and professional programs, public and private institutions, graduate and undergraduate programs. The respondents were drawn from schools and programs that were referred to me by arts educators or from arts schools with which I am familiar. There was no attempt to match student respondents with respective teacher respondents.

The artist-teachers included:

6 graphic and fine arts instructors
 6 dance instructors
 6 theatre instructors
 6 music instructors

The artist-students included:

10 fine art students
 10 dance students
 10 theatre students
 10 music students

The selection of these teachers and students was on the basis of their willingness to participate in this study and their active teaching/learning in the respective disciplines. I was also working on the assumption that students would be able to identify teaching behaviors and skills (Miller, 1972).

Procedures

There were four phases of this study. The first addressed assumption #1, to determine how artist-teachers define their instruction in studio arts courses. The procedures of the first phase of the descriptive study were: 1) to solicit lists of behaviors and skills used in instruction through questionnaires, 2) to collate responses by content analysis into categories, and 3) to solicit priority ratings of content categories by Likert scale questionnaires. The second and third phases addressed assumption #2, to design, pilot test and evaluate an instrument for SAC teaching analysis. The procedures included the following: 1) design of

an instrument for teaching analysis; 2) administer that instrument to students and faculty in a sample of art, theatre, music and dance (the pilot study); and 3) conduct an interview with pilot study subjects (faculty) to determine the appropriateness of the instrument as designed and experienced by them. See Table 1. A complete description of each phase of the study follows.

Phase I, part 1: pre-test for the development of questionnaire. Prior to the formation of the questions, I consulted: 1) my dissertation chairperson; 2) the Center of Research Design at the School of Education, University of Massachusetts; and 3) Dr. Dean Whitla of Harvard University's Center for Teacher Evaluation. The suggestions from those meetings included: 1) avoiding the word "evaluation" in the questions because it carried negative connotations; 2) allowing an unstructured format for responses at least in Phase I, parts IA and IB of the study; 3) asking the same questions of artist-students that were asked of artist-teachers; and 4) developing three questions which basically asked the same question from three different perspectives.

I opted for pre-tested, open questions in Phase I of this study to insure the maximum range of responses from both faculty and students.

I designed the initial questionnaire so that it would allow faculty and student respondents flexibility and freedom in identifying what they perceived to be the related instructional activities in studio arts courses.

I had allowed for the fact that some of the questionnaires would not be returned. This problem necessitated the hiring of a data collector to contact the initial subjects by phone and, in some instances, additional

Table 1
Procedures and Respondents by Discipline

Procedures	Faculty	Students
Phase I, part 1: pre-test for the development of questionnaire	1A, 1D, 1M, 1T	1A, 1D, 1M, 1T
Part 2: Questions used to generate key words and phrases	5A, 5D, 5M, 5T	9A, 9D, 9M, 9T
Part 3: Selection of key words and phrases by discipline		
Part 4: Categorizing items (key words and phrases) into working categories		
Part 5: Reliability check by faculty	1A, 1D, 1M, 1T	None
Part 6: Importance rating questionnaire		
Part 7: Analysis of respondent ratings	2A, 2D, 2M, 2T	None
Part 8: Items retained for further study		
Phase II, part 1: Defining skills categories for TABS for SAC's items		
Part 2: Design of TABS/SAC's		
Phase III, part 1: Pilot study - administration of TABS/SAC's		
Part 2: Pilot study interviews	1A, 1D, 1M, 1T	Available Students

Disciplines are identified by A = Art, D = Dance, M = Music and T = Theatre. The number of respondents precedes the discipline code. For example: 2A = Two (2) art respondents.

copies of questionnaires had to be mailed. Student responses were a little difficult to collect, as many students had left school for summer vacation.

After two months, I recognized that the twenty-four faculty responded to the questionnaire, but I still needed student responses. The remaining student respondents that I needed to complete my sample size of forty was approximately fifty percent. In order to get the student responses, I contacted SAC faculty teaching summer sessions at colleges, universities, and professional schools in Massachusetts. This required my calling these schools to determine what SAC's were being taught. Again, I enlisted the aid of my data collector who, in turn, contacted faculty at these schools to ask permission to collect the necessary student data.

Of the respondents (sample) for this phase of the study, twenty-four faculty members, six from each of the disciplines of art, dance, music and theatre, agreed to participate. These faculty had no objections to my soliciting from their students, responses to the questionnaire. The faculty questionnaire was identified as part A; the student questionnaire as part B. The sample size of student respondents was forty, ten from each of the four art disciplines. In some cases, faculty permitted me to include student questionnaires in the same mailing. I had no intention, however, of generating data from faculty and students of the same studio arts courses (SAC's), but all responses are representative of each of the four disciplines.

Phase I, part 2: questions used to generate key words and phrases. My criteria for phrasing these questions were: 1) to be direct; 2) to use

language familiar to all respondents; 3) to be clear and specific; and 4) not to be double-barreled or connotatively loaded. The only difference in wording the questions for student responses was to phrase the questions from a student perspective.

The space allotted for responses was designed to err on the side of more rather than less space for responses, but was pre-tested for reasonable limits. The questions used for faculty responses were:

1. What activities do you carry out in studio instruction that are important to student learning?
2. If your teaching were to be analyzed on studio instruction, according to what criteria/activities would you want it to be analyzed?
3. What are the ideal activities in a studio arts course that would foster student learning?

The questions used for student responses were:

1. What activities does your studio teacher carry out in instruction that are important to your learning?
2. If your studio teacher were to be analyzed on teaching, what activities would you want him/her to be analyzed on?
3. What are the ideal activities in a studio arts course that foster student learning?

Prior to the days of data collection, I contacted potential respondents by telephone, inquiring as to their willingness to participate in the study. Each faculty respondent was informed by telephone that two questionnaires would be part of the study. I also informed the faculty respondents that I would phone them shortly after they received the packets which included a letter of "transmittal" (Borg, 1963) and the first questionnaire. Student instructions were contained on the questionnaire. Copies of the questionnaires and the letter are in Appendix A.

Phase I, part 3: selection of key words and phrases by discipline. The following was the procedure I used in the way I handled the key words/phrases: 1) I looked at the response items by discipline; 2) listed all different items and recorded the number of times each occurred; 3) I counted an item according to the number(s) of times it appeared on each questionnaire.

Phase I, part 4: categorizing items (key words/phrases) into working categories. I compared the lists of items from the four disciplines and classified all items into working categories of items on the basis of similarity between items. At this point, the items became a general list of categories with the items subsumed under each category. Then I re-examined my working categories by trying to match them and the associated items with the Teaching Analysis by Students (TABS) definitions developed at the Clinic to Improve University Teaching, University of Massachusetts at Amherst, to see if there was any similarity. I recognized that numerous TABS definitions (Appendix B) pertained to my working categories and subsumed items. Because there was not a one-to-one correlation, I dropped the use of the TABS definitions as a possible organizing schema for my categories, although there were numerous TABS definitions that pertained to each of my categories. Finally, I listed my working categories and items with all discrete responses subsumed under them. The discrete responses were key words and phrases appropriate to items grouped together under a working category.

Phase I, part 5: reliability check by faculty. In order to get a reliability check for the working categories of items and subsumed items and

descriptors, I sought the counsel of one faculty member from art, dance, music and theatre. These faculty were asked to view the working categories of items as behaviors and skills used in studio arts instruction.

Phase I, part 6: Importance Rating questionnaire. The categories of items and descriptors that were derived in part 5 were then randomly transferred to a Likert scale-type questionnaire for the purpose of soliciting priority ratings of the item categories. I wanted to assess the perceived importance of each category of items across the four arts disciplines. The Likert scale provided the logical instrument to provide this assessment.

The subjects for this part of the study included four respondents from the Phase I, part 2 faculty subjects and four new faculty respondents. Each discipline was represented by two faculty members.

Phase I, part 7: analysis of respondent ratings to questionnaire. The raw data from Phase I, part 6, the Importance Rating questionnaire, was analyzed in preparation for the TABS for SAC's. The following procedures were used to examine the data from the Importance Rating questionnaire.

Item analysis. One procedure was to add the degrees of intensity for each item. Then I calculated the mean score for each item. This rating resulted in an intensity rating (degree of importance) for each item.

Frequency of responses (respondent analysis). In another procedure, I examined the frequency and type of ratings given by each respondent for all categories of items. This indicated the total number of responses and allowed me to determine percentages of total responses recorded on any given intensity level.

The above procedures were used to gather any additional insights as a basis for the acceptance or rejection of items for further inclusion in Phase II of the study. The results of this analysis helped to decide how much attention each item gets in the TABS for SAC's. The main thing the Likert scale questionnaire indicated was the perceived importance of the items. It also showed the relative importance of each item.

Phase I, part 8: items retained for further study. Based on the results of the item analysis and respondent analysis and comments drawn from the reliability check, certain items were subsummed into the definitions of skills categories or retained for future study.

Phase II, part 1: defining skills categories for TABS for SAC's items.

In preparation for developing a TABS questionnaire, I had to organize the thirty-seven categories of items into teaching skills categories, making sure that all important items were represented by a basic skill definition. I examined the Teaching Skills and Behaviors: Definition and TABS Items from the Clinic to Improve University Teaching materials, University of Massachusetts, Amherst (1977), to determine if such definitions were relevant to my items.

TABS/SAC items. The criteria for determining the TABS for SAC items include:

1. To use the format of the Clinic Model for question phrasing and response form (i.e., closed questions - scaled).
2. To insure that at least one TABS/SAC's statement addresses each teaching skill working definition.
3. To provide, when necessary, additional questions for more complex teaching skill definitions.

Phase II, part 2: design of TABS/SAC questionnaire. The TABS for SAC's (TABS/SAC) questionnaire design relies on the format for the TABS designed for lecture discussion courses at the Clinic to Improve University Teaching (1972). The formation of each TABS/SAC statement uses the words "The instructor's skill." These words were chosen as part of the statement because they ask the respondent about an instructor's performance (skill) in teaching as opposed to an instructor's competence or ability to teach.

In the questionnaire there are statements concerning a variety of specific TABS/SAC teaching behaviors and skills based on data generated earlier in this study. On the questionnaire the respondent is asked to complete each statement by indicating the extent to which he/she feels the instructor needs improvement. A teaching behavior/skill statement would be introduced by the phrase "The instructor's skill in _____" and completed by one of the following:

1. No improvement is needed
(Very good or excellent performance)
2. Little improvement is needed
(Generally good performance)
3. Improvement is needed
(Generally mediocre performance)
4. Considerable improvement is needed
(Generally poor performance)
5. Not a necessary behavior for this course.

All behavior and skills statements are to be completed by the student or faculty member (self-assessment). Through the pilot study, I was able to determine the appropriateness of the newly designed instrument TABS/SAC's.

Phase III, part 1: the pilot study. In preparation for this phase of the study, I had solicited the participation of four faculty members who had taken part in the second phase of this study and their respective students from a SAC they were currently teaching.

The purpose of this phase of the study was to determine from an interview with the subjects the appropriateness or relevance of the items identified in Phase II when placed in the context of questions pertinent to an artist-teacher's performance in studio arts course instruction.

The pilot study was administered in three parts: 1) students were asked to analyze the teaching the instructor used in the specific course taught; 2) the instructor was asked to analyze his/her teaching behaviors and skills used in that course. Since artist-students frequently take more than one course from the same instructor, it was important to ask both students and faculty to respond to the course in which the questionnaire was administered; 3) shortly after I administered the TABS for SAC's questionnaire and prior to a discussion of the summary data, I interviewed each faculty member and summarized a discussion of the data.

Subjects. The pilot study was administered to the following group of faculty members and students:

Art respondents and students - Massachusetts College of Art
Dance respondents and students - University of Massachusetts
Music respondents and students - University of Massachusetts
Theatre respondents and students - Ithaca College, New York

The four faculty members I asked to participate in this phase were the same respondents to Phase II of this study. In fact, all but one

(music) of the subjects participated in all phases of the study and all subjects participated in Phase II. These subjects were chosen on their expressed interest in the study and in what they could learn about themselves. For their part, they asked that I provide a summary of the results of the analysis, and that I take time to talk about those results with them. I agreed to provide a summary and brief diagnostic/perscriptive consultation after I interviewed them. In the case of music, however, the faculty member willingly participated and allowed me to interview him, but because of time constraints, he was unable to discuss the summary of the results.

Prior to the pilot study, I discussed the form and content with members of my committee. The results of those discussions were helpful to me in formulating the following questions which I used in the pilot study artist-teacher interviews; those interview questions and the order in which they were asked follow.

Interview Questions:

1. Were there any items you checked generally not relevant to studio arts course instruction?
2. Do you think that there are items generally not relevant to studio arts course instruction?
3. Which questions do you think were the most relevant?
4. Which questions do you think were the least relevant?
5. Were there any behaviors and skills that you use not included on the TABS/SAC's? If so, what are they?
6. Was the length of the TABS/SAC's appropriate?
7. Do you think that your having participated in this study has had any bearing on your teaching?

8. Do you wish a summary of the student responses and your self analysis?

These questions were designed to help me determine from the interviews if the TABS/SAC's questionnaire was appropriate to performance-oriented arts course instruction. The results of the interviews are summarized in Chapter V.

CHAPTER IV

RESULTS

The four phases of this study, discussed in Chapter III, have generated data pertinent in the design of a teaching analysis instrument for studio arts courses (SAC's). All the data recorded in this chapter or appropriate appendices was based on the perceptions of faculty and students from the studio arts courses of art, dance, music and theatre.

The parts of this chapter are: Phase I, part 1: pre-test results; Phase I, part 2: responses to questionnaire; Phase I, part 3: selection of key words and phrases; Phase I, part 4: categorizing items into working categories; Phase I, part 5: reliability check by faculty; Phase I, part 6: importance Rating questionnaire; Phase I, part 7: results of analysis of respondent importance ratings to questionnaire; Phase I, part 8: items retained for further study; Phase II, part 1: skills definitions by categories; Phase II, part 2: design of TABS for SAC's; and Phase III: results of the pilot study.

Phase I, part 1: pre-test results. I asked four faculty and four students from art, dance, music and theatre to respond to the questionnaires and if they perceived any problems with the questionnaires, they should ask me to help them. They all completed the questionnaires with no difficulty. Following the administration of the questionnaires, I asked the respondents two questions regarding the questionnaires:

1. Are the instructions on the questionnaire clear?
2. Are the questions clear?

These eight respondents indicated that the questionnaire presented

them no problems. I used these respondents as part of my sample.

The following two groups of questions were the result of pre-testing:

Faculty questionnaire.

1. What activities do you carry out in studio instruction that are important to student learning?
2. If your teaching were to be analyzed on studio instruction, according to what criteria/activities would you want it to be analyzed?
3. What are the ideal activities in a studio arts course that would foster student learning?

Student questionnaire.

1. What activities does your studio teacher carry out in instruction that are important to your learning?
2. If your studio teacher were to be analyzed on teaching, what activities would you want him/her to be analyzed on?
3. What are the ideal activities in a studio arts course that foster student learning?

The letter of transmittal and questionnaires are to be found in Appendix A.

Phase I, part 2: responses to questionnaire used to generate key words and phrases. In summary, I had a total sample population of six faculty and ten students for each of the four studio arts course disciplines of art, dance, music and theatre. There were twenty-four faculty and forty student respondents; a total of sixty-four respondents.

Phase I, part 3: selection of key words and phrases by discipline. Of the twenty-four faculty respondents, part A, and forty student respondents, part B, there was a total of 589 key words and phrases (hereafter

referred to as items) selected from the questionnaires. Of these there were 218 items for art, 84 items for dance, 173 items for music, and 114 items for theatre. For a summary of this data, numbers of key words and phrases used to identify SAC instruction, see Table 2.

For the response items by discipline and the number of times each item occurred, see Appendix C.

Phase I, part 4: categorizing items (key words/phrases) into working categories. The eleven working categories that seemed to be appropriate to the grouped items were:

- | | |
|--------------------------------|--|
| 1. Evaluation | 7. Demonstration by Teacher |
| 2. Exercises and Drills | 8. Classroom Management |
| 3. Motivation and Discipline | 9. Individual and Small Group Discussion |
| 4. Creativity | 10. Teacher Personal Qualities |
| 5. Interpersonal Communication | 11. Miscellaneous Items |
| 6. Lecture | |

For the lists of Working Categories of Items with the respective items and item descriptors, see Table 3.

Phase I, part 5: reliability check by faculty. The four faculty members from art, music, dance and theatre confirmed the logic of the working categories of items. In the discussion with these faculty, however, they suggested that I eliminate words that I had not previously recognized as redundant or too peculiar to aspects of teaching behaviors and skills of a discipline. For example, the working category of items, Skills and Techniques had the subsumed items and descriptors: skill drills, exercises and drills, technical training, aural training, warm-up exercises, and improvisations. Aural training is peculiar to music and would be more appropriate as an item descriptor subsumed under a more

Table 2

Summary of the Number of Key Words and Phrases Used
To Identify SAC Instruction in Art, Dance, Music and Theatre

SAC Discipline	# of Faculty Responses (Phase I, Part A)	# of Student Responses (Phase I, Part B)	Total Number of Responses by Discipline
Art	92	126	218
Dance	42	42	84
Music	88	86	173
Theatre	84	30	114
Totals:	306	284	589

Table 3

Working Categories of Items and Item Descriptors
Used for the Reliability Check

I. Evaluation

- A. Performance critique by teacher
 - critique
 - critique of progress
 - student improvement
- B. Performance critique by students
 - open discussion
 - student self evaluation
- C. Performance expectations
 - specific quality expectations
 - specific quantity expectations
- D. Reinforcement by instructor
 - positive reinforcement
 - stimulating student awareness of potential
 - encouraging and supportive
- E. Grading performance
 - grade on final project
 - long term evaluation

II. Skills and Techniques

- A. Specific skills (technique training)
 - ear training
 - skills drills
 - technical training
- B. In-class exercises and drills
 - improvisations
 - warm-up exercises
 - exercises and drills

III. Motivation

- A. Discipline (student self motivation)
- B. Professionalism
 - total training
 - projection of musical sense
- C. Challenge to students
- D. Intimidation

IV. Creative Process

- A. Theory into practice
 - understanding theory
 - learning carry over
 - theory application
 - application of skills

Table 3 (Continued)

- B. Creative projects and performances
 - creative projects
 - written projects
 - public performance
 - C. Diversity of solutions
 - problem solving
 - D. Emphasizing intuitive (emotional) responses
 - E. Challenging assignments
- V. Interpersonal Communication Skills
- A. Ability to communicate with students
 - communication
 - interpersonal communication
 - reach majority of students
 - B. Mutual trust and respect
 - C. Student sensitivity
 - open to emotion
 - expanding sensory awareness
 - D. Teacher receptivity
- VI. Lecture
- A. Instructor knowledge
 - knowledge of material
 - B. Instructor enthusiasm
 - energy level
 - teacher interest and involvement
 - C. Instruction in analysis
 - verbal analysis
 - ability to analyze
 - analysis ability
 - D. Media support
 - supportive facilities
 - E. Explanation of purpose of specific exercises
 - know purpose of exercise
 - F. Questioning skills
 - answering questions
- VII. Demonstration
- demonstration
 - teacher's ability to demonstrate
 - demonstration by teacher
- VIII. Classroom Management
- A. Course and class planning
 - course planning
 - organized course
 - planned classes

Table 3 (Continued)

- B. Opportunity to repeat projects (performance)
 - rework weak solutions
 - repeated performances
- C. Time allotted for projects
 - appropriate time to evaluate work
 - out of class rehearsal time
- D. Attendance
 - regular attendance
- E. Instructional climate
 - creative atmosphere
 - friendly atmosphere
- IX. Individual and Small Group Instruction
 - A. Group projects (ensemble work)
 - B. Individualized instruction
 - individual attention
 - C. Response to student needs
 - help to students
 - cooperative venture between student and teacher
 - D. Group discussion
- X. Instructor Personal Qualities
 - appearance
 - stability
 - sense of humor
 - patience
 - open-mindedness
 - manners
 - learning teacher
- XI. Miscellaneous Items
 - physical contact
 - sense of friendly competition
 - exaggeration
 - pacing
 - workshop on tools use

specialized category of items. Judging from the reliability check, the general consensus of faculty opinion was that I should also reduce the possibility of uncertainties about the interpretations of some items by including them in a categorical definition. As a result, I listed discrete items (those that had been viewed in the reliability check as behaviors and skills) which have implied but limited alternatives for the respective disciplines. Therefore, the category of skills and techniques above became more explicit when the subsumed word training was included as part of the item category. The newly abstracted category became Specific Skills (Technique) Training with the subsumed item descriptors being aural training, skills drills and technical training. From the remaining subsumed items (descriptors) I formed another new category, exercises and drills, and included the subsumed item descriptors: improvisation and warm-up exercises. From the reliability check of the working categories of items and descriptors, thirty-eight items and descriptors were evolved. See Table 4.

Phase I, part 6: Importance Rating questionnaire. This questionnaire can be found in Appendix D. A one-to-seven scale using the two extremes of not important (1) to very important (7) was used.

The responses to this questionnaire were based on the perceptions of two artist-teachers from each of the four disciplines (art, dance, music and theatre). These eight respondents, who had participated in earlier parts of this phase of the study, identified the importance of each category of items and descriptors using a Likert scale-type questionnaire.

Table 4

Results of Reliability Check Selected
Items and Descriptors for Use with Likert Scale

Items and Descriptors	Items and Descriptors
1. <u>PERFORMANCE EXPECTATIONS</u> Quantity and quality of performance expectations of instructor	20. <u>INSTRUCTOR ENTHUSIASM</u> Instructor enthusiasm, enthusiasm, energy level, instructor's interest and involvement in subject matter.
2. <u>REINFORCEMENT BY INSTRUCTOR</u> Reinforcement, positive reinforcement and stimulation of student awareness of potential, encouraging and supportive.	21. <u>INSTRUCTION IN ANALYSIS</u> Verbal analysis, ability to analyze.
3. <u>PERFORMANCE CRITIQUE BY INSTRUCTOR</u> Critique, critique of progress, student improvement and performance critique by instructor.	22. <u>MEDIA SUPPORT</u> Media support and supportive facilities.
4. <u>PERFORMANCE CRITIQUE BY STUDENTS</u> Performance critique by students, open discussion and student self-evaluation.	23. <u>EXPLANATION OF PURPOSE OF SPECIFIC EXERCISES</u> Know purpose of exercise.
5. <u>GRADING PERFORMANCES</u> Grade on final project and long-term evaluation.	24. <u>QUESTIONING SKILLS</u> Answering questions.
6. <u>SPECIFIC SKILLS (TECHNIQUE) TRAINING</u> Ear training, skills drills, technical training.	25. <u>MOTIVATION</u>
7. <u>IN-CLASS EXERCISES AND DRILLS</u> Improvisations, warm-up exercises, exercises and drills.	26. <u>DISCIPLINE (STUDENT SELF-MOTIVATION)</u>
8. <u>THEORY INTO PRACTICE</u> Theory into practice, theory application, understanding theory, application of skills, learning carry-over.	27. <u>PROFESSIONALISM</u> Total training, projection of musical sense.
9. <u>CREATIVE PROJECTS AND PERFORMANCES</u> Creative projects, written projects and public performances.	28. <u>CHALLENGE TO STUDENTS</u>
10. <u>DIVERSITY OF SOLUTIONS</u>	29. <u>DEMONSTRATION BY INSTRUCTOR</u> Demonstration by teacher, teacher's ability to demonstrate.
11. <u>EMPHASIZING INTUITIVE (EMOTIONAL) RESPONSES</u>	30. <u>GROUP DISCUSSION</u>
12. <u>CHALLENGING ASSIGNMENTS</u>	31. <u>GROUP PROJECTS (ENSEMBLE)</u>
13. <u>ABILITY TO COMMUNICATE WITH STUDENTS</u> Communication, ability to communicate with students and interpersonal communication.	32. <u>INDIVIDUALIZED INSTRUCTION</u> Individual instruction and attention.
14. <u>MUTUAL TRUST AND RESPECT</u>	33. <u>RESPONSE TO STUDENT NEEDS</u> Response to student needs, help to students and cooperative venture between student and teacher.
15. <u>STUDENT SENSITIVITY</u> Student sensitivity, open to emotion, expanded sensory awareness.	34. <u>OPPORTUNITY TO REWORK PROJECTS (PERFORMANCES)</u> Rework weak solutions, repeated performances.
16. <u>TEACHER RECEPTIVITY</u> Teacher receptivity.	35. <u>TIME ALLOTTED FOR PROJECTS</u> Appropriate time to evaluate work out of class, rehearsal time.
17. <u>COURSE AND CLASS PLANNING</u> Course planning, organized course and planned classes.	36. <u>ATTENDANCE</u>
18. <u>LECTURE</u>	37. <u>INSTRUCTIONAL CLIMATE</u> Creative atmosphere, friendly atmosphere.
19. <u>INSTRUCTOR KNOWLEDGE</u> Knowledge of material, knowledge.	38. <u>INSTRUCTOR PERSONAL QUALITIES</u> Appearance, stability, sense of humor, patience, open-mindedness, manners, learning teacher.

Phase I, part 7: results of analysis of respondent importance ratings to questionnaire. In Table 5 are the responses of the eight teachers on each of the thirty-eight items: two teachers for each of the four studio arts areas. There are also columns that provide the sum of the responses for each item, as well as the mean and the standard deviation (S.D.).

Item analysis. The mean scores indicated that from a sample population of eight artist-teachers, all items ranged in importance to studio arts instruction from the lowest single mean score of 3.75 (Item #5, Grading Performances) to the highest mean score of 6.75 (Item #9, Instructor Knowledge; Item #26, Discipline - Student Self-Motivation; and Item #36, Attendance). It should be noted that the standard deviations (.463) for the two highest mean scores were identical for Item #19, Instructor Knowledge, and Item #26, Discipline - Student Self-Motivation. For For further discussion of relationships among items, see Chapter V.

Twenty of the Item Categories have mean scores ranging from a high of 6 to 6.75; or that 53% of the items were deemed by faculty to be highly important to studio arts course instruction. The mean of all the mean scores is 5.83. Twenty-three of the items or 60% of them were at or above the average of all mean scores. Of those 23 items, the standard deviation of the means ranged from a .463 for Items #19 and #26 to 2.26 for Item #22.

Frequency of responses (respondent analysis). The Likert scale provided me with another way to view the data. I summarized the frequency

Table 5
Responses to Questionnaire by Disciplines

Items	Art		Dance		Music		Theatre		Total	Mean	S.D.
	A1, A2	D1, D2	M1, M2	T1, T2							
1. Performance Expectations	7	7	7	7	5	6	7	5	51	6.375	0.916
2. Reinforcement by Instructor	7	7	7	4	6	7	7	6	51	6.375	1.061
3. Performance Critique by Instructor	7	7	7	7	5	6	7	6	52	6.5	0.756
4. Performance Critique by Students	5	7	7	6	6	6	7	4	48	6	1.069
5. Grading Performance	5	6	4	2	4	1	4	4	30	3.75	1.581
6. Specific Skills (Technique) Training	7	6	7	7	5	7	4	7	50	6.25	1.165
7. In-Class Exercises and Drills	4	3	7	7	5	7	7	7	47	5.875	1.642
8. Theory into Practice	5	6	7	7	5	7	5	5	47	5.875	0.991
9. Creative Projects and Performances	7	7	7	7	5	7	7	6	53	6.625	0.744
10. Diversity of Solutions	7	7	7	6	5	5	4	6	47	5.875	1.126
11. Emphasizing Intuitive (Emotional) Responses	3	4	7	6	5	1	4	7	37	4.625	2.066
12. Challenging Assignments	4	5	7	5	4	6	4	1	41	5.125	1.126
13. Ability to Communicate with Students	5	5	7	7	5	7	5	7	48	6	1.069
14. Mutual Trust and Respect	5	7	7	7	5	7	4	7	49	6.125	1.246
15. Student Sensitivity	4	7	7	7	5	6	7	7	50	6.25	1.165
16. Teacher Receptivity	5	5	7	6	6	7	7	7	50	6.25	0.386
17. Course and Class Planning	7	7	7	5	5	7	7	6	51	6.375	0.916
18. Lecture	2	5	4	6	6	7	1	4	35	4.375	2.066
19. Instructor Knowledge	6	7	7	7	6	7	7	7	54	6.75	0.463
20. Instructor Enthusiasm	7	4	7	7	6	7	7	7	52	6.5	1.069
21. Instruction in Analysis	7	7	7	7	5	2	5	5	45	5.625	1.768
22. Media Support	4	7	5	7	3	7	1	3	37	4.625	2.264
23. Explanation of Purpose of Specific Exercises	5	7	7	6	4	7	6	4	46	5.75	1.282
24. Questioning Skills	7	7	7	5	4	7	7	6	46	5.75	1.389
25. Motivation	7	4	7	6	4	7	7	6	48	6	1.309
26. Discipline (Student Self-Motivation)	7	7	7	6	6	7	7	7	54	6.75	0.463
27. Professionalism	6	4	7	7	6	7	1	5	43	5.375	2.066
28. Challenge to Students	6	7	7	6	6	6	4	6	48	6	0.926

Table 5 (Continued)

Items	Art		Dance		Music		Theatre		Total	Mean	S.D.
	A1, A2	D1, D2	M1, M2	T1, T2							
29. Demonstration by Instructor	5	4	7	5	5	6	1	7	40	5	1.927
30. Group Discussion	5	7	5	6	4	7	4	4	42	5.25	1.282
31. Group Projects (Ensemble)	3	7	4	7	6	7	5	4	43	5.375	1.598
32. Individualized Instruction	5	5	7	7	4	7	4	5	44	5.5	1.309
33. Response to Student Needs	7	5	7	7	5	6	5	6	48	6	0.926
34. Opportunity to Rework Projects (Performances)	6	7	7	7	5	7	1	6	46	5.75	2.053
35. Time Allotted for Projects	7	7	7	7	6	7	4	6	51	6.375	1.061
36. Attendance	7	7	7	7	7	7	5	7	54	6.75	0.707
37. Instructional Climate	1	7	7	7	6	6	5	7	46	5.75	2.053
38. Instructor Personal Qualities	7	6	7	7	6	7	4	7	51	6.375	1.061

of respondent ratings which ranged from "1" (indicating the item was not important) to "7" (very important). The sum of the respondent ratings of importance were: seven, or 2% of the ratings of importance were "1" (not important); three or 1% of the ratings of importance were "2"; five or 2% of the ratings of importance were "3"; thirty-nine or 12% of the ratings of importance were "4"; fifty-one or 17% of the ratings of importance were "5"; fifty-two or 17% of the ratings of importance were "6"; and 147 or 49% of the ratings of importance were "7" (very important).

That is, I found that 289 or 95% of the ratings of importance for the items were at or above the median rating of importance. Granted, the median score is not as sensitive an index of central tendency as the mean, but it is a useful index of central tendency when working with data where there is an extremely high proportion of superlative scores (Popham, 1967). In the case of the Likert scale-type questionnaire, the median ratings for the items were high, and consequently, the items appeared to be appropriate to studio arts course instruction.

In summary, the frequency of responses as a measurement has its short-comings, particularly in light of the standard deviations for each item on Table 5, which are widely ranged. Nevertheless, the importance ratings indicate a generally favorable view by the respondents toward the 38 items and descriptors (abstracted from the original 589 key words and phrases).

Phase I, part 8: items retained for further study. In summary, I learned from the two techniques used to retain items that Item #5,

Grading Performances, was deemed to be of the least importance to studio arts course instruction. I also recognized that seven items could not be considered as teaching behaviors and skills, but were included in the next phase of the study. Those items and my reasons for deleting them were:

Item #5: Grading Performances, was not used on the TABS for SAC's because it had a mean score of 3.75 and because the performance critique was considered by artist-teachers as more appropriate evaluation of an artist-student's work. Item #7, In-Class Exercises and Drills, and its descriptors of improvisation, warm-up exercises, exercises and drills, were not used because they are not teaching skills or behaviors but rather are part of a student's preparation for creative work. Item #7 is subsumed under the skill definition Requirements of Students. Item #15, Student Sensitivity, including descriptors of sensory awareness and open to emotion, was not used as a discrete item because it is not a teaching skill or behavior. Item #15 has been subsumed under the skill definition Requirements of Students.

Item #22, Media Support, was not used because it is not a teaching skill or behavior, but ancillary to instruction. Item #31, Group Projects (Ensemble), was not used because it is not a teaching skill or behavior. Item #36, Attendance, was not used because it is in the reliability check. There was confusion regarding a final grade as not being as important as the critiquing process as related by the faculty to be the qualitative evaluation. Item #38, Instructor Personal Qualities, was not used because it is not a teaching behavior or skill.

Another approach, however, was used to determine the applicability of the thirty-eight items retained for the analysis of SAC instruction. Prior to the design of a teaching analysis by students instrument and a pilot study to try out the items when phrased for a questionnaire, it was necessary to develop skills definitions (when incorporated into the clinic process, Chapter II) for the items deemed important by the artist-teachers (Oppenheimer, 1966).

Phase II: Skills Definitions Used for Questionnaire Design

From Phase I, parts 3 and 4, I categorized the thirty-eight items into ten skills categories with the items subsumed for each. The skills categories listed below were preparatory to developing working definitions for the behaviors and skills statements on the questionnaire for SAC's. I have included the Likert-scale item numbers for reference. Those skills definitions were:

Types of Assignments: Specific skills training (6); exercises and drills (7); creative projects and performances (9); group projects (1).

Performance Critiquing Process: Reinforcement (2); by instructor (3); by students (4); grading (5).

Preparation for Assignments: Performance expectations (1); emphasizing intuitive responses (11); explanation of purpose of exercises (23); diversity of solutions (10).

Requirements of Students (Prerequisites for creative arts): Discipline (student self-motivation) (26); student sensitivity (15); professionalism (27); regular attendance (36); motivation (25), in-class exercises and drills (7).

One-On-One Instruction: Ability to communicate (13); mutual trust (14); teaching receptivity (16); independent instruction (32); response to student needs (33).

Problem Solving As An Instructional Method: Opportunity to re-work projects (34); instruction in analysis (21); theory into practice (8); emphasizing intuitive responses (11).

Instructional Method: Questioning skill (24); lecture (18); group discussion (30); individualized instruction (32); media support (22).

Teacher Credibility As Professional: Knowledge (19); demonstration (29); instruction enthusiasm (20); teacher receptivity (16); instructor personal qualities (38).

Ability To Motivate Students: Student sensitivity (15); challenge to students (28); discipline (26); instructional climate (37).

Classroom Management: Course and class planning (17); time allowed for projects (35).

These categories were helpful in forming working definitions similar to those of the Clinic to Improve University Teaching (1977). See Appendix B.

In another attempt to formulate working definitions, I tried to cluster items into broader groups according to the following categories (the number in parenthesis is the Likert scale item number):

Motivation: The instructor's skill in reinforcement (2), motivation (25), challenging students (28), providing challenging assignments (12), providing creative projects or performances (9), encouraging student self-motivation or discipline (9), and student sensitivity (15).

Teacher Credibility: The instructor's performance in demonstration (29), in specific skills training (6), and the instructor's skill in critiquing projects or performances (3), relating theory to practice (8), and presenting a body of knowledge (19).

Instructional Climate: The instructor's skill in creating a friendly instructional atmosphere (37), mutual trust between student and teacher (14), openmindedness and patience (38), sense of professionalism (27), and diversity of solutions (10).

Qualitative Instructional Methods: The instructor's skill in using lectures (18), questions (24), group discussions (30), explanations (23), responding to student needs (33), receptivity (16), ability to communicate with students (13), expectations (1), and challenge in assignments (9).

Classroom Management: The instructor's skill in allocating sufficient time for preparation of projects or performances (35), and allowing students time to re-work weak solutions to projects or performances (34).

These five working definitions are not meant to be either exhaustive or comprehensive. Instead, they should be considered as take-off points for the discussion of both individual teaching performance and the broader issues of teaching and learning.

These ten skills categories and five working definitions were helpful to me in becoming familiar with the items and descriptors in the formulation of specific questions for the instrument Teaching Analysis by Students (TABS) for Student Arts Courses (SAC's).

Phase II, part 2: design of TABS/SAC questionnaire. For each statement for the TABS/SAC questionnaire I have listed the associated items and descriptors which are subsummed respectively. See Table 6. Again, I have included the Likert-scale numbers for each item and descriptor for reference. For the TABS/SAC's questionnaire, see Appendix E.

Phase III, pilot study: summarized results of the interviews.

Interview I: Graphic Design III - studio. This course meets for three hours once a week at the Massachusetts College of Art, Boston. There were twenty-two students in this SAC. Those students are assigned grades on the basis of a portfolio critique at the end of the term. The objectives of this course are to help students refine their design skills through projects dealing with diverse and professionally related graphics design subject matter.

This artist-teacher of graphic design thought that all the TABS/SAC's questions were equally relevant to studio instruction. Furthermore, the teacher "believed the questions to be sensitive to the issues and far more helpful than the evaluation ratings of teaching presently used at the college." He thought the length of the questionnaire was appropriate as the administration of it took only 15 minutes. Some students took as few as twelve minutes to complete the questionnaire.

This artist-teacher thought that his having participated in the study had helped him discover the meaning of teaching behaviors and skills. He explained further that his background was that of a professional graphic artist and not a teacher. This artist-teacher also

Table 6

Statements for the Teaching Analysis by Students
For Studio Arts Courses and Associated Items and Descriptors

QUESTIONS	1. The instructor's skill in course planning
	2. The instructor's skill in planning each class
ITEMS	<p style="text-align: center;">COURSE AND CLASS PLANNING (17) Course planning, organized course and planned classes.</p>
	3. The instructor's skill in explaining project or performance expectations
	<p style="text-align: center;">PERFORMANCE EXPECTATIONS (1) Quantity and quality of performance expectations of instructor.</p>
	4. The instructor's skill in explaining the purpose of a specific project or performance
	<p style="text-align: center;">EXPLANATION OF PURPOSE OF SPECIFIC EXERCISES (23) Know purpose of exercises.</p>
	5. The instructor's skill in asking easily under- stood questions.
	6. The instructor's skill in asking thought pro- voking questions
	7. The instructor's skill in answering questions clearly and concisely
	<p style="text-align: center;">QUESTIONING SKILLS (24) Answering questions.</p>
	8. The instructor's skill in lecturing
	<p style="text-align: center;">LECTURE (18) Lecture.</p>
	9. The instructor's skill in discussion with students in groups
	<p style="text-align: center;">INSTRUCTIONAL CLIMATE (37) Creative atmosphere, friendly atmosphere.</p>
	10. The instructor's skill in teaching students on a one-to-one basis
	<p style="text-align: center;">ABILITY TO COMMUNICATE WITH STUDENTS (13) Communication, ability to communicate with students and interpersonal commu- nication.</p>
	<p style="text-align: center;">GROUP DISCUSSION (30) Group discussion.</p>
	<p style="text-align: center;">INDIVIDUALIZED INSTRUCTION (32) Individual instruction and attention.</p>

Items and descriptors are indented beneath the appropriate statement(s).
If two or more related skills are apparent in items subsummed, two state-
ments evolved.

Table 6 (Continued)

11. The instructor's skill in teaching students how to analyze projects, performances or subject matter
 INSTRUCTION IN ANALYSIS (21)
 Verbal analysis, ability to analyze.
12. The instructor's skill in being receptive to individual student needs
 TEACHER RECEPTIVITY (16)
 Teacher receptivity.
 RESPONSE TO STUDENT NEEDS (33)
 Response to student needs, help to students, and cooperative venture between student and teacher.
13. The instructor's skill in eliciting critical thinking in students
 PERFORMANCE CRITIQUE BY STUDENTS (4)
 Performance critique by students, open discussion and student self-evaluation.
14. The instructor's performance in demonstration of a process or technique
 DEMONSTRATION BY INSTRUCTOR (29)
 Demonstration by teacher, teacher's ability to demonstrate.
15. The instructor's performance in training students for specific skills
 SPECIFIC SKILLS (TECHNIQUE) TRAINING (6)
 Ear training, skills drills, technical training.
16. The instructor's skill in critiquing projects or performances
 PERFORMANCE CRITIQUE BY INSTRUCTOR (3)
 Critique, critique of progress, student improvement and performance critique by instructor.
17. The instructor's skill in relating theory to practice
 THEORY INTO PRACTICE (8)
 Theory into practice, theory application, understanding theory, application of skills, learning carry-over.
18. The instructor's skill in transmitting subject matter
 INSTRUCTOR KNOWLEDGE (19)
 Knowledge of material, knowledge.
19. The instructor's skill in adjusting the pacing at which new projects or performances are undertaken so that material can be followed or understood
 TIME ALLOTTED FOR PROJECTS (35)
 Appropriate time to evaluate work out of class, rehearsal time.
20. The instructor's skill in providing opportunity for students to rework weak solutions to projects or performances
 OPPORTUNITY TO REWORK PROJECTS (PERFORMANCES) (34)
 Rework weak solutions, repeated performances.

Table 6 (Continued)

21. The instructor's skill in establishing a creative atmosphere
 CREATIVE PROJECTS AND PERFORMANCES (9)
 Creative projects, written projects and public performance.
22. The instructor's skill in creating a climate of mutual trust and respect
 MUTUAL TRUST AND RESPECT (14)
 Mutual trust and respect.
23. The instructor's skill in being receptive to a diversity of solutions to problem solving
 DIVERSITY OF SOLUTIONS (10)
 Problem solving.
24. The instructor's skill in being patient
 INSTRUCTOR PERSONAL QUALITIES (38)
 Appearance, stability, sense of humor, patience, open-mindedness, manners, learning teacher.
25. The instructor's skill in projecting a sense of professionalism
 PROFESSIONALISM (27)
 Total training, projection of musical sense.
26. The instructor's skill in evoking intuitive responses from students
 EMPHASIZING INTUITIVE (EMOTIONAL) RESPONSES (11)
 Emphasizing intuitive emotional responses.
27. The instructor's skill in motivating students
 MOTIVATION (25)
 Motivation.
28. The instructor's skill in positive reinforcement
 REINFORCEMENT BY INSTRUCTOR (2)
 Reinforcement, positive reinforcement and stimulation of student awareness of potential, encouraging and supportive.
29. The instructor's skill in providing challenging assignments
 CHALLENGING ASSIGNMENTS (12)
 Challenging assignments.
30. The instructor's skill in encouraging student self-motivation
 DISCIPLINE (STUDENT SELF-MOTIVATION) (26)
 Discipline (student self-motivation).
31. The instructor's skill in creating student interest and enthusiasm
 INSTRUCTOR ENTHUSIASM (20)
 Instructor enthusiasm, enthusiasm, energy level, instructor's interest and involvement in subject matter.

mentioned that most of the faculty in his department were professional artists and for many arts faculty at the college, teaching was an avocation.

Although the pilot study interview had concluded, I summarized the results of the TABS/SAC's with the teacher. He thought that the teaching analysis instrument would be especially helpful if it were administered to the entire department. His notion was that the results would be helpful in identifying not only teaching problems but also problems pertinent to policies regarding the over-subscription of students to SAC's, and curricular matters. This latter comment was reassuring to me as I listened to this graphic design teacher address issues that had bearing on teaching behaviors and skills as well as the above mentioned aspects of instructional development. In closing this interview, the artist-teacher made clear to me that his participation in the study made him "more sensitive to students' needs at greater levels - especially in working with students on a one-to-one basis."

Interview II: Jazz Dance II - studio. This course meets three times a week for an hour and fifteen minutes each session, at the University of Massachusetts at Amherst. There are fourteen students in this SAC. Those students are assigned grades A through F only because grading is mandated by the institution. The objectives of this course are to give the dance students as much skill in movement training as possible.

The artist-teacher of dance prefaced his remarks regarding the relevance of the TABS/SAC items by explaining that all of the items are important to dance; only the importance of items varies depending upon

the type of class taught. In the case of Jazz Dance II, item 6, asking thought provoking questions; item 8, lecturing; and item 9, discussion with students in groups, were not particularly important because the course objectives are oriented toward skills training in techniques in movement. Because of these objectives there is neither time nor necessity for talk. The students are responsible for performing on-the-spot. This artist-teacher of dance, however, explained that such items would become important in a choreography class. The TABS/SAC items that he "liked" were those that dealt with performance. Regarding those questions he felt were least relevant to Jazz Dance he commented "don't remove them from the questionnaire: I can better make that decision by circling response item 5 (not a necessary behavior or skill for this course)."

The length of the TABS/SAC seemed to this artist-teacher to be "short enough and they cover the ground well."

I spent two hours with this dance teacher discussing the summary of the data. During that discussion, he explained that one frustration in teaching dance in a liberal arts setting was that students come to dance believing that they are going to be creative. This argument was that such students do not realize that "being creative demands much student self-discipline and self-motivation." In closing this meeting, this artist-teacher expressed his appreciation for the summary of the results primarily because he was a dancer by trade and taught on the basis of how his teachers taught him.

Interview III: Jazz Workshop - music. This music course meets for two hours twice each week at the University of Massachusetts, Amherst.

Students are assigned grades on the basis of performance but most students receive A's. The objectives of this workshop in Jazz are to learn compositions for public performance.

This artist-teacher of music thought that the TABS/SAC item 6 (asking thought provoking questions); item 8 (lecturing) and item 15 (training students for specific skills), were not important to the workshop course. His explanation for those items as being not important to this SAC were that he did no lecturing and that the students had already acquired the necessary skills to play their instruments. This music teacher then said "only I can tell them how they sound, because I am able to distinguish as the conductor, what is working or not" to interpret the music as it is written.

This teacher explained that music courses are not generally understood in music departments as studio arts courses. They are either theory or applied music courses. The questionnaire was, in his opinion, especially "good" for teaching on a one-to-one basis. This artist-teacher explained that no matter what the length of the questionnaire, "I don't like to have to spend time which is so valuable on such things. Although I do recognize the importance of teaching improvement."

This was a difficult interview in that the subject, although he originally agreed to participate in the pilot study, was very reluctant to discuss the results. Contrary to his stated interest earlier in the study, he now believed the study as such could provide for him little insight into his teaching.

Interview IV: Sophomore Scene Study - theatre. This theatre

course meets for two hours twice each week at Ithica College, New York. There were 12 students in this SAC. Those students are assigned grades by a "standardized procedure" which is a report written by the teacher(s) on the relative progress a student makes toward the mastery of acting techniques.

This artist-teacher of acting for the theatre explicitly stated that all TABS/SAC items were relevant to his teaching. He explained further "that this series of questions not only provides an opportunity to address specific aspects of my teaching in this course, but my teaching in general." Those questions this artist-teacher believed to be most relevant included items 3 (skill in explaining performance expectations); 4 (skill in explaining the purpose of a specific performance project like our scene studies); 13 (skill in eliciting critical thinking in students); 14 (my skill in demonstration); 15 (skill in training students for specific skills); 17 (skill in relating theory to practice); 20 (skill in providing students to work with me aside from class to re-work scenes); 21 (my skill in creating the necessary creative atmosphere or mood for working); 22 (skill in creating mutual trust and respect); 23 (my skill in being receptive to the diverse ways a role can be interpreted); 25 (my skill in projecting a sense of professionalism); and 26 (my skill in evoking intuitive responses from students). These items particularly relate to the study of acting. He considered these to be good specific questions.

The remaining questions for this teacher were relevant and applicable to teaching in a general sense. He indicated the length of the

TABS/SAC's was appropriate, taking only 15 minutes.

From his participation in the study, this artist-teacher explained that he was very concerned about how well he teaches and how well his colleagues teach. "We, as a faculty, do not exchange ideas on what you call teaching behaviors and skills, but we do talk or at least I do, about evaluations. Evaluations seem to be only for personnel committees and have little other purpose. I think you are working on a much needed approach to modify the relatively low opinion faculty have on evaluation."

In the fifty minutes we discussed the summary of the results of the TABS/SAC, this artist-teacher of theatre made a point to reassure me that the items were appropriate to studio instruction in theatre.

Summary. The pilot study was designed to involve a more humanistic approach in determining the strengths and weaknesses of the newly designed teaching analysis instrument. The conclusions that I drew from each phase of the study are reported in Chapter V. From those conclusions, I have made recommendations regarding future research in the development of teaching analysis instruments and the diagnostic/prescriptive approach toward teaching improvement for studio arts.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The objectives of my study were to contribute to the improvement of studio arts course (SAC) teaching by: 1) identifying teaching behaviors and skills used in such courses, 2) designing a diagnostic instrument to analyze those skills and behaviors, and 3) pilot testing the instrument to determine if its form and content were comprised of items to which SAC instructors subscribe.

The majority of research on teaching improvement has contributed significantly to characterizing traditional course instruction. My working hypothesis, was that instructional development approaches for traditional courses may have applications in the design of instructional development instruments for SAC's. When I looked at SAC instruction in light of the research on teaching improvement, I found these studies, models, and programs helpful in defining and making explicit descriptively, SAC teaching.

I surveyed a sample population of artist-teachers and students and administered survey questionnaires asking for identification of SAC teaching behaviors and skills. The sample population included: 1) twenty-four artist-teachers and forty students who described what they perceived to be SAC instructional activities; 2) as a reliability check, four artist-teachers who viewed the items selected from the descriptions as behaviors and skills appropriate to SAC instruction; 3) eight artist-teachers who rated each selected item's importance to SAC teaching;

and 4) four artist-teachers who were interviewed as part of a pilot study to determine if the teaching analysis instrument's form and content were appropriate to SAC instruction.

My initial survey questionnaire resulted in 589 key words and phrases unevenly distributed among the four disciplines surveyed. Responses from dance teachers and students were significantly fewer in number than responses from the other disciplines, but the types of responses were similar. I did discover in the later phases of my study (the importance rating and pilot study of my diagnostic instrument) that dance instructors rated most items including those not originally identified by dance instructors as being of high importance to their teaching. My pilot test in dance revealed that although some items were not directly relevant to the pilot studied course, those items would be highly relevant to other kinds of dance instruction such as choreography courses. Nonetheless, I am aware that my sampling for all phases of this study was limited and should be significantly expanded before the TABS/SAC instrument as presently designed is considered widely applicable to studio arts instructional improvement.

My study has identified at least some of the behaviors and skills used in studio arts instruction, and my diagnostic instrument does seem to be of a form and content to which the studio arts instructors participating in the study can subscribe.

Conclusions and Recommendations

The conclusions I have drawn from this study are related to the design of the initial questionnaire, sample populations used, report of

results, pedagogy and definition of SAC instruction and the pilot study. I have incorporated the recommendations where appropriate.

In the design of the initial questionnaire, I think that having used the three open-ended questions was helpful in eliciting a wide perspective of responses. The use of one question or a series of closed questions would have limited the range and number of responses. The total number of faculty responses only slightly outnumbered the number of student responses. But, the divergence in the number of responses between each discipline warrants some concluding remarks. There is, to my knowledge, no evidence that would support the notion that artist-teachers and students are more articulate in art, dance, music or theatre. In this study, however, the number of items (key words and phrases) identified by the sample from art and music, are double those items identified by the sample in dance. In retrospect, had I used a greater diversity in SAC's within dance, perhaps there would have been a greater number of responses. Then, the differences in total number of responses for dance might not have been as great as it was in comparison to art, music or theatre. I had not realized that my dance population was primarily from classes in skills and technique training. During the pilot study in dance, I learned that I would have had a different number of responses had I used a class in choreography. I recommend, therefore, that Phase 1 of my study should be repeated.

Another conclusion regarding my sample population concerns the programs and institutions from which I drew respondents. I attempted to get a cross-section of artist-teachers from public, private and professional schools. Had I solicited key words and phrases (items) for each

of the disciplines by kind or type of institution, perhaps there again might be characteristics or patterns in responses I had not considered before. I suggest this as an area to be considered in future research. It is possible that professional schools respondents might generate data quite different from public or private institutions, and such data could be useful for making decisions regarding curriculum and program or school policies concerning the form and content of SAC.

Nevertheless, from the reliability check by faculty in the four arts areas, I was able to reaffirm that the items grouped in Phase I, part 5 of the study were those to which at least four artist-teachers in SAC instruction could subscribe. These categorized items were viewed as teaching behaviors and skills used in SAC instruction.

The reliability check was the forerunner of the importance rating questionnaire, Phase I, part 6 of the study. I feel there was a need for a larger sample population for the importance rating survey. Had there been a larger sample to rate, the importance of these items the measures of central tendency could be more meaningful in determining the appropriateness of items to be retained or those to be used later in the study. To have a larger sample population, I suggest for future research that respondents be sought at conferences related to instruction in art, dance, music and theatre. Perhaps the data collection at arts conferences could contribute to an interesting item on a conference agenda.

Regarding the survey methodology in general, I found that using questionnaires either by mail or in person, to collect data from artist-teachers a difficult task. In trying to elicit discrete responses from artist-teachers, I realized why the arts are referred to in the literature

as being "quick silver in nature" or "elusive." SAC instruction is more complex than that of the traditional course. SAC instruction is qualitative problem solving and includes aspects of the dialectic, didactic, paradigmatic, and projective model types. Therefore, it is difficult for artist-teachers to succinctly relate exactly what they do in teaching. I suspect, in part, that since the arts are so complex it is difficult for arts administrators to fully clarify to policy making administrator's justification for instructional and curricular development. My study begins explication of what SAC teaching involves toward development of an instructional paradigm for arts instruction.

As complex as SAC instruction is, the subjects in this study were, however, cooperative and supportive, indicating a sincere interest in instructional improvement, per se. I did discover a reluctance of artist-teachers to participate in the early phases of this study, and conclude this may be because such teaching is much more complicated than lecture/discussion instruction. As the subjects participated especially in the importance rating and pilot study phases, I became aware of a prevailing concern of these artist-teachers. For artists who work in the process of creating and refining their artistry and who have little training in teaching, the study provided a vehicle whereby they could take a closer look at their teaching behaviors and skills. These artist-teachers confirmed a need for and potential interest in a teaching improvement process designed especially for studio arts instruction.

From the pilot study interviews of the four subjects (from art, dance, music and theatre) there was a general consensus that the TABS/SACS was of a form and content appropriate to analyze SAC instruction (see

Appendix E). Those artist-teachers who indicated in the pilot study that a behavior and skill items was not necessary clearly stated to me that such an item would be appropriate to a different SAC. Therefore, the TABS/SACS does address teaching behaviors and skills to which the SAC artist-teachers tested subscribe.

The TABS/SACS questionnaire is a teaching analysis instrument. It is primarily designed for arts courses which have a performance orientation. As I have designed the instrument for SAC instruction, it could be appropriate to other courses, but that remains to be studied. Wider application of my instrument for such courses as speech communication, values clarification, counseling and other highly individualized forms of instruction should be explored in future studies.

I have concluded that the behaviors and skills so far identified for SAC's are related to the definition of SAC instruction as qualitative problem solving. Such behaviors as stimulating student sensitivity, being receptive to divergent solutions, allowing opportunities to rework weak solutions, providing positive reinforcement, stimulating student self-motivation and valuing critique methods of evaluation over grading projects or performances, characterize that focus.

What I have found interesting about the thirty-one TABS/SAC behaviors and skills items used in my instrument is their apparent relationship to the TABS definitions of the Clinic to Improve University Teaching (CIUT). See Appendix B.

Viewing the TABS/SACS in the context of the CIUT definitions reveals an interesting paradox. My perceptions of the SAC items were actually altered and distorted so that the SAC items were no longer expressive of

the artist teachers and students who had originally stated them (Appendix C). Apparently, one cannot view the SAC items as isolates rather than sets because when viewed out of the arts context, they no longer describe SAC instruction. Viewing the SAC items, however, in the context of the CIUT definitions leads me to believe that the SAC items with further clarification may be potentially relevant to instruction (teaching) in general. The problem is a matter of semantics: The high level of abstraction of the SAC items are open to all kinds of interpretations. Consequently, the behaviors and skills identified by artist-teachers need to be further defined or explicated as more concrete behaviors and skills. That is, many items need to be more fully explained in terms of their subsumed behaviors and skills. For example: The item critiquing projects or performances includes, I expect, a complex of behaviors and skills yet to be identified in concrete terms. Likewise, performance expectations for artist-teachers and students involve both qualitative and quantitative criteria of a different type than assignment expectations criteria of non-arts disciplines. This difference needs to be clarified. Projecting a sense of professionalism, evoking intuitive responses from students, positive reinforcement, encouraging student self-motivation, teaching how to analyze projects and performances or subject matter are similarly abstract items needing further explication in concrete terms.

Further study would perhaps clarify the meaning of the SAC items. Once these meanings are clarified, it should be possible to test the application of SAC behaviors and skills to creative teaching in traditional course instruction. Until the intended meaning of SAC items is clarified, one cannot truly test for their broader applications. My

study does show, however, that studio arts teachers and students subscribe to some of the same behaviors and skills used in traditional settings. These included such items as questioning skills, discussion with students in groups, providing challenging assignments, course and class planning, and even lecturing.

It was my intention through this study to design a diagnostic instrument for SAC instruction and suggest how this instrument is adaptable to a teaching improvement process called the Clinic to Improve University Teaching. In the course of the study, however, it became clear that the Clinic process itself had to be adapted to the SAC instructional situation.

Artist-teachers appear to me to view themselves as artists first. In viewing themselves as artists, I believe they also think that teaching is actually part of their artistic process. In a sense, they include their teaching of art with their making of art and consequently, have little regard for any sort of outside intervention that would influence their understanding of the artistic process. I believe that if a teaching analysis instrument such as the one that I have designed for SAC instruction were to be useful to artist-teachers, the much recognized CIUT process needs to be adapted to SAC instructors in a manner to which they can subscribe.

This would mean altering particularly the method of intervention by a teaching improvement or faculty development specialist. The teaching improvement specialist as intended by the CIUT serves as a consultant to a teacher seeking improvement. The expertise of such a specialist is primarily that of working with faculty to interpret and discuss the

various data gathered regarding the faculty member's teaching. For an artist-teacher who is constantly in touch with methods of qualitative problem solving, a teaching improvement specialist may well be extraneous to the artist-teacher's needs. In fact, I have realized that in some instances, a teaching improvement specialist, particularly when not from the arts, would be resented and looked upon as an outsider. Therefore, the most important alteration of the Clinic process would be to suggest that those SAC instructors seeking help to improve teaching behaviors and skills be provided a series of options for exploring their instructional skills. One such option that might better serve as a teaching improvement procedure would be the development of self-instructional teaching improvement packages specifically designed for SAC instruction. A teaching improvement instructional package for SAC instruction would allow artist-teachers to explore their teaching privately with their students. Such a package could include definitions of teaching behaviors and skills identified on the TABS/SACS. The self-instructional improvement package could also include resources such as books and written materials that would have optional strategies to address SAC instructional problems as the artist-teacher has identified them. In the final analysis, a SAC instructor who then desires outside help of an improvement specialist could voluntarily seek such help.

In conclusion, I have achieved the basic objectives of the study which forms a strong base for the further refinement and verification of the TABS/SAC's instrument. As designed, I think this diagnostic teaching analysis instrument may be useful to instructors of courses in disciplines other than those of the arts.

The Clinic to Improve University Teaching process could be used as a model for SAC improvement providing that it be modified with the option for self-instructional improvement package. As such, the improvement of teaching in SAC instruction can be conducted solely between the teacher and his/her students.

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Appendix A, Questionnaires



The Commonwealth of Massachusetts
University of Massachusetts
Amherst 01002

SCHOOL OF EDUCATION

Dear

You have indicated an interest in participating in a two part research study related to post-secondary arts education. As I explained to you on the telephone, I am asking you to please respond to the enclosed questionnaire, Phase I, Part A, which is postage paid, and to return it within five days.

Please know that the success of my study is highly dependent upon your very important response to the questionnaire. I appreciate your cooperation.

Thank you.

Sincerely,

Michael Bambach

MB/kmb

Enclosure

Appendix A (Continued)

Page 1.

(for office use)

STUDIO ARTS COURSE
QUESTIONNAIRE

Respondent's Name _____

Studio Arts Courses you teach (take) _____

(Teachers only) Do you grade: ____ A through F; ____ pass/fail;
____ satisfactory/unsatisfactory; other _____

What is your level of interest in responding to this questionnaire:

Highly Interested , , , , Low Interest
 1 2 3 4 5

There are two parts to this questionnaire. Would you be interested in
the results of both questionnaires _____?

After you respond to the questionnaire and you wish to make any comments
you are welcome to use the space below.

Thank you.

Appendix A (Continued)

QUESTIONNAIRE

Page 2.

Phase I, part B

Please respond to the following questions using key words, phrases, and/or short sentences.

<p>1. What activities does your studio teacher carry out in studio instruction that are important to your learning?</p>		<p>3. What are the ideal activities in a studio arts course that foster student learning?</p>
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Appendix A (Continued)

QUESTIONNAIRE

Phase I, part A

Please respond to the following questions using key words, phrases, and/or short sentences.

- | | | |
|--|--|---|
| 3. What are the ideal activities in a studio arts course that foster student learning? | 2. If your teaching were to be analyzed on studio instruction, according to what criteria/activities would you want it to be analyzed? | 1. What activities do you carry out in studio instruction that are important to student learning? |
|--|--|---|

Appendix B, Definitions and TABS Items
Teaching Skills and Behaviors

CLINIC TO IMPROVE UNIVERSITY TEACHING

Teaching Skills and Behaviors: Definitions and TABS Items

The first thirty-eight items on the TABS questionnaire were generated by members of the Clinic staff to provide information on twenty teaching skills extracted from a review of 1) published literature in the field of teaching; 2) inductive studies of effective teaching; and 3) research in the area of higher education. These twenty skills are not meant to be either exhaustive or comprehensive. Instead, they should be considered as take off points for the discussion of both individual teaching performance and the broader issues of teaching and learning.

- 1) Learning Set: the instructor's ability to clarify, communicate and arouse interest in instructional goals. (TABS items 1, 2, and 3)
- 2) Logical Organization: the instructor's skill in arranging and presenting course content and learning activities so that students understand the relationships between the various objectives, topics, issues, activities, etc. included in the course. (TABS items 5, 6, and 7)
- 3) Pacing: the instructor's skill in adjusting the rate at which material is covered in order to maximize student comprehension. (TABS item 8)
- 4) Elaboration: the instructor's skill in clarifying or developing an idea or topic. (TABS item 9)
- 5) Expression: the instructor's skills in using verbal (voice tone, inflection, pitch, emphasis) and nonverbal (facial expressions, gestures, body movements) behaviors to increase the power and meaning of his/her communication. (TABS item 10)
- 6) Asking Questions: the instructor's ability to use different types of questions for a variety of instructional purposes, for example, to check for comprehension, to increase student participation, to assist students in developing critical thinking skills, etc. (TABS items 11 and 12)
- 7) Responding to Questions: the instructor's ability to answer questions concisely and clearly. (TABS item 13)
- 8) Student Participation: the instructor's skill in facilitating student involvement in class discussions both with the instructor and among students. (TABS items 14, 15, and 16)
- 9) Closure: the instructor's ability to provide for the clarification of major points at the conclusion of class sessions or units or work in order to assist students in the memory and synthesis of new material. (TABS items 17 and 18)
- 10) Evaluation: the instructor's skill in specifying criteria for the assessment of learning, in designing testing and grading procedures which are consistent with course objectives, and in providing adequate feedback to students about their progress in achieving course objectives. (TABS items 4, 19, 20, and 21)
- 11) Level of Challenge: the instructor's skills in selecting and using course objectives, content and activities which challenge students' abilities without being too difficult. (TABS items 22, 23, and 29)

Appendix B (Continued)

- 12) Variety: the instructor's skill at selecting and using an appropriate variety of teaching methods and materials. (TABS items 24 and 25)
- 13) Creativity: the instructor's ability to combine methods and materials in new and unusual ways. (TABS item 26)
- 14) Classroom Management: the instructor's skill in performing those organizational and administrative tasks that allow instruction to proceed smoothly, (e.g., distributing hand-outs, correcting and returning exams, etc.). (TABS item 27)
- 15) Flexibility: the instructor's ability to recognize and deal with the differing interests and abilities among students both in and out of class. (TABS items 28 and 30)
- 16) Interpersonal Relations: the instructor's ability to relate to students in ways which promote mutual respect. (TABS item 31)
- 17) Learning Environment: the instructor's ability to create and maintain an atmosphere conducive to student involvement and achievement. (TABS item 32)
- 18) Enthusiasm: the instructor's abilities to conduct and direct learning activities in such a way as to stimulate interest in course content and activities. (TABS item 33)
- 19) Perspective: the instructor's ability to establish a frame of reference for course content and to encourage students in developing processes of intellectual inquiry. (TABS items 34, 35, and 36)
- 20) Value Context: the instructor's ability to explore value issues inherent in his/her selection, application, and/or interpretation of subject matter and to assist students in the exploration of their own values and the implications of those values for their personal and professional conduct. (TABS items 37 and 38)

Appendix C, Selected Items by Disciplines

ART

<u>KEY WORDS AND PHRASES</u>	<u>NUMBER OF RESPONSES</u>	
	<u>FACULTY</u>	<u>STUDENT</u>
Challenging assignments	9	6
Regular attendance	2	-
Student participation in critiques	4	4
Student self evaluation	3	1
Grade on final project	7	1
Opportunity to re-do weak solutions	2	3
Appropriate time to evaluate work	1	1
Specific quality expectations	3	3
Specific quantity expectations	1	2
Cooperative venture for student and teacher	3	5
Mutual trust	1	6
Supportive facilities	3	3
Open discussion	6	13
Course planning	7	1
Demonstrations	7	8
Instructor knowledge	2	5
Instructor enthusiasm	3	4
Learning carry-over	5	4
Divergency of solutions (creativity)	1	8
Class involvement (reach majority of class)	2	1
Emphasizing intuitive (emotional) responses	2	3
Two to three year long-term evaluation	1	-
Lecture	5	13
Workshop on tools use	1	-
Explanation of purpose of special problems	1	3
Remain after class for a final review	1	
Critique	8	21
Reading	1	-
Ability to communicate	-	4
Means of attaining project goals	-	1
Sensitivity and response to student needs	-	5
Individual instruction	-	8
Patience	-	2
Open-minded and diversified	-	2
Intimidation	-	2
Seminars	-	1
Instruction in basic principles	-	2
Sense of friendly competition	-	1
Encouraging supportive	-	1
Sense of humor	-	1

Appendix C (Continued)

DANCE

NUMBER OF RESPONSES

<u>KEY WORDS AND PHRASES</u>	<u>FACULTY</u>	<u>STUDENT</u>
Motivation and discipline	3	1
Individual attention	2	6
Teacher enthusiasm/energy	6	2
Exercises/drills	3	3
Teacher ability (demonstration)	4	4
Friendly atmosphere	4	1
Creative projects	3	1
Learning of other arts	2	1
Stimulate student awareness potential	5	3
Planned classes	1	-
Teacher appearance	1	-
Student improvement	4	2
Positive reinforcement	1	5
Asking questions	1	-
Verbal analysis	2	5
Manners and respect	-	5
Know purpose of exercise	-	2
Theory into practice	-	1

MUSIC

Communication	3	4
Discipline	7	-
Trust (respect)	3	5
Reinforcement	6	3
Help to students	15	-
Sensitivity		7
Critique progress	2	
Challenge students	7	1
Creative atmosphere	11	3
Learning teacher	6	2
Performance (demonstration)	8	16
Ensemble	1	3
Supplemental classwork	1	-
Theory application	3	-
Technique	-	5
Media support	1	-
Student self evaluation	1	-
Patience	1	2
Knowledge of material	1	9
Lecture	1	-
Total training	2	-
Projection of musical sense	1	1
Ear training	5	-

Appendix C (Continued)

Music (Continued)

<u>KEY WORDS AND PHRASES</u>	<u>NUMBER OF RESPONSES</u>	
	<u>FACULTY</u>	<u>STUDENT</u>
Answering questions	2	7
Energy level	1	1
Exaggeration	1	-
Voice training	1	3
Technical training	-	1
Warm-up exercises	1	-
Individual instruction	5	-
Interest in student progress	-	8
Public performance	-	1
Motivation by intimidation	-	1
Ability to analyze	-	1
Group discussion	-	3
Stability	-	1
Performance expectations	-	1

THEATRE

Improvisation	2	6
Student/faculty trust-respect	8	3
Interpersonal communications skills	4	-
Performance critique by teacher	10	2
Performance critique by students	4	-
Openness to emotion	3	1
Attendance	2	-
Discipline	8	-
Skill drills	10	4
Application of skills	2	-
Ensemble work	6	-
Receptivity	3	1
Group discussion	5	1
Creative projects	5	-
Repeated performance	4	-
Out-of-class rehearsal	3	1
Organized course	1	-
Student motivation	2	1
Understanding theory	4	1
Analysis ability	1	1
Written projects	1	-
Expanded sensory awareness	3	-
Physical contact	1	1
Warm-ups	1	-
Demonstration	1	3
Teacher interest and involvement	-	1
Problem solving	-	1
Pace	-	1
Professionalism	-	1

Appendix D, 38 Categories Questionnaire

QUESTIONNAIRE

Phase II, Part A

The following 38 categories have been identified by faculty and students in the studio arts courses of art, dance, music, and theatre. The key words and phrases beneath each item help define the category.

For example, in the category of REINFORCEMENT BY INSTRUCTOR (Item 2), students and faculty have used the key words and phrases following to define this instructional activity.

- | | | | | | | | |
|---|-----------|---|---|---|---|---|------------|
| 2. PERFORMANCE EXPECTATIONS | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Quantity and quality of performance expectations of instructor. | Not | | | | | | Very |
| | Important | | | | | | Important. |

Please circle on the scale the number that represents in your opinion the relative importance of each category for studio arts instruction. It is especially important that you circle a number. Using an "x" or a "check" will only complicate processing the data. So, please use a circle around a number. NOTE: You are not being asked to rate your instruction in these categories, but to indicate your perception of the appropriateness of each of these categories as activities related to studio arts instruction.

Thank you for your help in responding to this questionnaire.

Respondents Name _____

ADDRESS _____

PHONE _____

ART FORM _____

COMMENTS ARE MOST WELCOME.

Appendix D (Continued)

- | | |
|--|--|
| 1. PERFORMANCE EXPECTATIONS
Quantity and quality of performance expectations of instructor. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 2. REINFORCEMENT BY INSTRUCTOR
Reinforcement, positive reinforcement and stimulation of student awareness of potential, encouraging and supportive. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 3. PERFORMANCE CRITIQUE BY INSTRUCTOR
Critique, critique of progress, student improvement and performance critique by instructor. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 4. PERFORMANCE CRITIQUE BY STUDENTS
Performance critique by students, open discussion and student self-evaluation. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 5. GRADING PERFORMANCES
Grade on final project and long-term evaluation. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 6. SPECIFIC SKILLS (TECHNIQUE) TRAINING
Ear training, skills drills, technical training. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 7. IN-CLASS EXERCISES AND DRILLS
Improvisations, warm-up exercises, exercises and drills. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 8. THEORY INTO PRACTICE
Theory into practice, theory application, understanding theory, application of skills, learning carry-over. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 9. CREATIVE PROJECTS AND PERFORMANCES
Creative projects, written projects and public performance. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 10. DIVERSITY OF SOLUTIONS
Problem solving. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 11. EMPHASIZING INTUITIVE (EMOTIONAL) RESPONSES
Emphasizing intuitive emotional responses. | 1 2 3 4 5 6 7
Not Very
Important Important |
| 12. CHALLENGING ASSIGNMENTS
Challenging assignments. | 1 2 3 4 5 6 7
Not Very
Important Important |

Appendix D (Continued)

13. ABILITY TO COMMUNICATE WITH STUDENTS
Communication, ability to communicate with students and interpersonal communication.
14. MUTUAL TRUST AND RESPECT
Mutual trust and respect.
15. STUDENT SENSITIVITY
Student sensitivity, open to emotion, expanded sensory awareness.
16. TEACHER RECEPTIVITY
Teacher receptivity.
17. COURSE AND CLASS PLANNING
Course planning, organized course and planned classes.
18. LECTURE
Lecture.
19. INSTRUCTOR KNOWLEDGE
Knowledge of material, knowledge.
20. INSTRUCTOR ENTHUSIASM
Instructor enthusiasm, enthusiasm, energy level, instructor's interest and involvement in subject matter.
21. INSTRUCTION IN ANALYSIS
Verbal analysis, ability to analyze.
22. MEDIA SUPPORT
Media support and supportive facilities.
23. EXPLANATION OF PURPOSE OF SPECIFIC EXERCISES
Know purpose of exercises.
24. QUESTIONING SKILLS
Answering questions.
25. MOTIVATION
Motivation.
26. DISCIPLINE (STUDENT SELF-MOTIVATION)
Discipline (student self-motivation).

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

1 2 3 4 5 6 7
Not _____ Very
Important _____ Important

Appendix D (Continued)

27. PROFESSIONALISM
Total training, projection of musical sense.
- 1 2 3 4 5 6 7
Not Very
Important Important
28. CHALLENGE TO STUDENTS
Challenge to students.
- 1 2 3 4 5 6 7
Not Very
Important Important
29. DEMONSTRATION BY INSTRUCTOR
Demonstration by teacher, teacher's ability to demonstrate.
- 1 2 3 4 5 6 7
Not Very
Important Important
30. GROUP DISCUSSION
Group discussion.
- 1 2 3 4 5 6 7
Not Very
Important Important
31. GROUP PROJECTS (ENSEMBLE)
Group projects or ensemble.
- 1 2 3 4 5 6 7
Not Very
Important Important
32. INDIVIDUALIZED INSTRUCTION
Individual instruction and attention.
- 1 2 3 4 5 6 7
Not Very
Important Important
33. RESPONSE TO STUDENT NEEDS
Response to student needs, help to students, and cooperative venture between student and teacher.
- 1 2 3 4 5 6 7
Not Very
Important Important
34. OPPORTUNITY TO REWORK PROJECTS (PERFORMANCES)
Rework weak solutions, repeated performances.
- 1 2 3 4 5 6 7
Not Very
Important Important
35. TIME ALLOTTED FOR PROJECTS
Appropriate time to evaluate work out of class, rehearsal time.
- 1 2 3 4 5 6 7
Not Very
Important Important
36. ATTENDANCE
Regular attendance and attendance.
- 1 2 3 4 5 6 7
Not Very
Important Important
37. INSTRUCTIONAL CLIMATE
Creative atmosphere, friendly atmosphere.
- 1 2 3 4 5 6 7
Not Very
Important Important
38. INSTRUCTOR PERSONAL QUALITIES
Appearance, stability, sense of humor, patience, open mindedness, manners, learning teacher.
- 1 2 3 4 5 6 7
Not Very
Important Important

Appendix E

TEACHING ANALYSIS BY STUDENTS* (TABS)

FOR

STUDIO ARTS COURSES

This teaching analysis questionnaire is designed to help instructors of Studio Arts Courses identify their particular teaching strengths and to isolate their specific teaching problems.

In order to identify these strengths and problems, information is being collected about teaching in this course. You as students are asked to give your opinions about performance on some specific teaching skills and behaviors. The information will be used to obtain a clearer understanding of specific teaching strengths and weaknesses so that your instructor can work toward improvement. Your responses will be of most value to your instructor if they are thoughtful and honest. Your cooperation will be very much appreciated.

Appendix E (Continued)

Part I - Teaching Skills and Behaviors

In this questionnaire there are some statements concerning a variety of specific teaching skills and behaviors. Please read each statement and then indicate the extent to which you feel your instructor needs improvement. Respond to each statement by selecting one of the following:

1. No improvement is needed
(very good or excellent performance)
2. Little improvement is needed
(generally good performance)
3. Improvement is needed
(generally mediocre performance)
4. Considerable improvement is needed
(generally poor performance)
5. Not a necessary skill or behavior for this course

Please make your decisions about the degree of improvement needed on the basis of what you think would be best for this particular course and your learning style. Try to consider each statement separately, rather than let your overall feeling about the instructor determine all the responses.
(CIRCLE ONE)

- | | | | | | | |
|---|-----|---|---|---|---|---|
| 1. The instructor's skill in course planning | 1. | 1 | 2 | 3 | 4 | 5 |
| 2. The instructor's skill in planning each class | 2. | 1 | 2 | 3 | 4 | 5 |
| 3. The instructor's skill in explaining project or performance expectations | 3. | 1 | 2 | 3 | 4 | 5 |
| 4. The instructor's skill in explaining the purpose of a specific project or performance | 4. | 1 | 2 | 3 | 4 | 5 |
| 5. The instructor's skill in asking easily understood questions | 5. | 1 | 2 | 3 | 4 | 5 |
| 6. The instructor's skill in asking thought provoking questions | 6. | 1 | 2 | 3 | 4 | 5 |
| 7. The instructor's skill in answering questions clearly and concisely | 7. | 1 | 2 | 3 | 4 | 5 |
| 8. The instructor's skill in lecturing | 8. | 1 | 2 | 3 | 4 | 5 |
| 9. The instructor's skill in discussion with students in groups | 9. | 1 | 2 | 3 | 4 | 5 |
| 10. The instructor's skill in teaching students on a one-to-one basis | 10. | 1 | 2 | 3 | 4 | 5 |
| 11. The instructor's skill in teaching students how to analyze projects, performances or subject matter | 11. | 1 | 2 | 3 | 4 | 5 |

Appendix E (Continued)

2.

- (CIRCLE ONE)
- | | | | | | | |
|--|-----|---|---|---|---|---|
| 12. The instructor's skill in being receptive to individual student needs | 12. | 1 | 2 | 3 | 4 | 5 |
| 13. The instructor's skill in eliciting critical thinking in students | 13. | 1 | 2 | 3 | 4 | 5 |
| 14. The instructor's performance in demonstration of a process or technique | 14. | 1 | 2 | 3 | 4 | 5 |
| 15. The instructor's performance in training students for specific skills | 15. | 1 | 2 | 3 | 4 | 5 |
| 16. The instructor's skill in critiquing projects or performances | 16. | 1 | 2 | 3 | 4 | 5 |
| 17. The instructor's skill in relating theory to practice | 17. | 1 | 2 | 3 | 4 | 5 |
| 18. The instructor's skill in transmitting subject matter | 18. | 1 | 2 | 3 | 4 | 5 |
| 19. The instructor's skill in adjusting the pace at which new projects or performances are undertaken so that material can be followed or understood | 19. | 1 | 2 | 3 | 4 | 5 |
| 20. The instructor's skill in providing opportunity for students to rework weak solutions to projects or performances | 20. | 1 | 2 | 3 | 4 | 5 |
| 21. The instructor's skill in establishing a creative atmosphere | 21. | 1 | 2 | 3 | 4 | 5 |
| 22. The instructor's skill in creating a climate of mutual trust and respect | 22. | 1 | 2 | 3 | 4 | 5 |
| 23. The instructor's skill in being receptive to a diversity of solutions to problem solving | 23. | 1 | 2 | 3 | 4 | 5 |
| 24. The instructor's skill in being patient | 24. | 1 | 2 | 3 | 4 | 5 |
| 25. The instructor's skill in projecting a sense of professionalism | 25. | 1 | 2 | 3 | 4 | 5 |
| 26. The instructor's skill in evoking intuitive responses from students | 26. | 1 | 2 | 3 | 4 | 5 |
| 27. The instructor's skill in motivating students | 27. | 1 | 2 | 3 | 4 | 5 |
| 28. The instructor's skill in positive reinforcement | 28. | 1 | 2 | 3 | 4 | 5 |
| 29. The instructor's skill in providing challenging assignments | 29. | 1 | 2 | 3 | 4 | 5 |

Appendix E (Continued)

3.

(CIRCLE ONE)

30. The instructor's skill in encouraging student self motivation 30. 1 2 3 4 5
31. The instructor's skill in creating student interest and enthusiasm 31. 1 2 3 4 5

Part II - Other Information

Please mark the appropriate response for each of the following items

32. Class: 32. 1 2 3 4 5
 (1) freshman
 (2) sophomore
 (3) junior
 (4) senior
 (5) other
33. In terms of the directions my life is taking, this course is: 33. 1 2 3 4 5
 (1) relevant
 (2) somewhat relevant
 (3) irrelevant
 (4) I am unsure
34. In this course I am learning: 34. 1 2 3 4 5
 (1) a great deal
 (2) a fair amount
 (3) very little
 (4) I am unsure
35. As a result of this course, my attitude toward the instructor is: 35. 1 2 3 4 5
 (1) becoming more positive
 (2) becoming more negative
 (3) unchanged
36. I would prefer that this course: 36. 1 2 3 4 5
 (1) become more structured or organized
 (2) become less structured or organized
 (3) maintain about the present level of structure
37. About how much time and effort have you put into this course compared to other courses of equal credit? 37. 1 2 3 4 5
 (1) much more
 (2) somewhat more
 (3) about the same
 (4) somewhat less
 (5) much less
38. Overall, I would rate this course as: 38. 1 2 3 4 5
 (1) excellent (2) good (3) mediocre (4) poor

