

A PROFILE: IN FIVE PARTS

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## Abstract

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### A Profile: In Five Parts

This is a teaching-aide in the form of a video-tape to be used in introductory art education courses. It consists of a visual documentation and audio discussions of student-teachers in a practice teaching situation.

From the original video-tapes of the Saturday morning Art classes for children at Sir George Williams University, an edited video-tape of fifty minute seminar length was made. This final video-tape consists of five student-teachers of art in a particular practice teaching situation. Audio tapes of these five participating student-teachers' reactions and reflections were subsequently dubbed over portions of the video-tape.

The resulting video-tape is intended to give the viewing audience a momentary look at the process of growth and assimilation that art student-teachers are involved with at this particular stage of their professional development.

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## INTRODUCTION

This "researcher" has made a teaching-aid in the form of a video-tape to be used in introductory art education courses. It consists of a visual documentation and audio discussion of student-teachers in a teaching situation.

### Review of the Literature

The introduction to John Rogers's book Student Teaching begins:

"A student's analysis of himself as a teacher is a highly personal act, like seeing his own reflection on a mirror.... like a carnival mirror; it may at times distort the image. However, it is not intended to provide an image with which the student, like Narcissus, can fall in love, and consequently be paralyzed from effective action. Nor is it similar to the queen's mirror in Snow White, which answered all questions and stated the ideal. It is more like the three-way mirror of a clothing store, in which the multiple reflections are a tool for analysis of style and fit." 1

This book was written to give the student teacher a system of analysis and self-evaluation while practice-teaching. The book

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1. John R. Rogers, Student Teaching (Buffalo N.Y.: Buffalo State University College Press, 1967), p.v.

contains a series of programs and charts as instruments to be used by the student to enable him or her to diagnose his or her performance in the classroom. The author concludes that through effective self-evaluation the student-teacher is "enabled to view teaching as a constant challenge in which he is able to use (these) methods for seeking improvement."<sup>2</sup>

John Rogers is adamant about the beneficial effects this type of critical self-assessment has on the student-teacher. But Jeanne Nelson Webb questions in her final report on

"The Effects of Training in Analysis in Classroom Behaviour in the Self-evaluation of Teaching Performance" whether "training in the analysis of teaching behaviour affects the self-evaluation of teachers who are given the opportunity to view and judge their own teaching performance by means of video tape recordings."<sup>3</sup>

Later she concludes that this type of self-evaluation training has little consequence on subsequent performance though she does state that

"video-tape recordings can provide objective data of an individual's teaching behaviour, yet cannot assure how or if this information will be used in the evaluation of that behaviour."<sup>4</sup>

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<sup>2</sup> Ibid., 86

<sup>3</sup> Webb, "The Effects of Training in Analysis in Classroom Behaviour in the Self-evaluation of Teaching Performance" 58 (ERIC June 1972).

<sup>4</sup> Ibid., 7.

What qualities does an art student-teacher aspire to acquire for his or her professional role? Edwin Ziegfeld contends in his article "Artist and Educator" that the major qualifications of a successful art teacher can be grouped under three headings: those which he must have as a person, as an educator, and as an artist."<sup>5</sup> Taking this generalized statement, the prospective art teacher has many examples and models of which to acquire the basis to build his own appropriate image.

His or her experience as a student in their particular school system is likely to have a large influence. Their later training at an art preparatory school would also be a very formative experience for them. Edwin Ziegfeld says,

"All training should contribute to the development of the prospective teacher as a person, for it should enlarge his own visions and powers and promote appreciation and understanding of man and the world."<sup>6</sup>

But what exactly are the student-teacher of art's impressions of their training process and how do they regard themselves when entering this specialized career? How does the student-teacher view

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<sup>5</sup>Ziegfeld, "Artist and Educator". 81 Art Education UNESCO, Paris 1950.

<sup>6</sup>Ibid., 82

the clarity or ambiguity of teacher's expectations, demands and basis for evaluation."<sup>7</sup>

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<sup>7</sup>Baird, "Teaching Styles: an Exploratory Study of Dimensions and Effects" 25 (Education Testing Services, July 1971).



## QUESTIONS AND HYPOTHESIS

How does an art student start the development process of their career image as an art-teacher? From what experimental impressions does he or she begin to formulate his or her internal image of this professional role?

The concerns of this video-tape were mainly to capture a momentary image of the art student-teacher at the point at which he or she was taking his or her acquired knowledge and experience as a student of art and trying to transfer these ideals into a pragmatic teaching situation. By means of an audial and visual documentation process a specific series of images evolved of some of the underlying motivations and feelings of the different personalities that chose art-teaching for their career. The completed product is a portrait in time and of the environment that these students have been momentarily recorded in their development and growth as an art-teacher.

DESIGN, INSTRUMENTATION AND  
DATA COLLECTION

Sir George Williams University offered a Saturday morning Art course to school children ranging in age from four to sixteen years old. As part of the requirements for the Art 450 "Seminar in Art Education" each student in this course was assigned four to five children of similar age to work with over a fifteen week period. It is from this course that five student-teachers were arbitrarily selected to take part in this project.

The selection included the widest range of teaching techniques and personalities among the fifteen student-teachers. A video-tape recording machine with a mobile camera unit was operated by two technicians who taped various sessions of all the student-teachers from which the final tape was edited. A preliminary introduction to the video-taping procedures was made at the beginning of the course and each student-teacher has taken part in a taping and review sessions. The video-tape machine thus took on a somewhat more natural position in the classroom environment.

Through the facilities of the Centre for Instructional Technology, these tapes were processed and edited down to a single tape of about an hours duration because the time limits of a seminar or lecture class are usually of this duration.

This tape was then shown to the particular student-teachers at which time a series of prepared questions was asked and the individual answers recorded simultaneously as the video-tape was being played back. The questions were as follows and were given in the same sequence to each student-teacher, though in a more informal manner.

1. What is your first reaction to seeing your own image on the screen?
2. What kind of interaction do you try and establish with your students. What kind of reaction do they have to you?
3. What are the qualities that you responded to in previous art teachers you have studied with. Do these past student experiences have or hold implications for your own teaching style?
4. What type of teaching style have you developed or do you hope to develop?
5. What do you actually teach when teaching art - an aesthetic awareness, therapy, art as a socially significant act ...?
6. Should an art teacher directly or indirectly influence or affect a student's "morals" or outlook on life?
7. Does an art teacher contribute to society? What do you think the relative status of an art teacher is in society?

The answers to these questions were then edited to correspond in length and dubbed on to the original video-tape. Thus the finished tape is five episodes of classroom activity and a verbal monologue of the five student-teachers involved.

## SIGNIFICANCE

This tape was designed specifically to be used in Art Education seminars for prospective student-teachers who have not as yet been involved in a classroom teaching situation. It was not made as a comment on teaching styles or effectiveness but as an insight into the present perspective of these student-teachers involved in this process of assimilation and growth.

It was not meant to be an analytic device or model for classroom behaviour. It is to be a momentary look into the personalities of student-teachers at this specific stage of their development and thus allowing for an awareness and empathy on the audiences part to the problems, thoughts, pressures and goals of these students in the embryo stage of their careers.

### Budget

The video-tape equipment and one of the technicians was supplied by the Centre for Instructional Technology as a service provided to the Fine Arts Department of Sir George Williams University. The master tapes belong to the Centre's library and may be used by the University at large. The other technician was supplied by the course itself and "doubled" as the teaching assistant. The final copy belongs to the Fine Arts Department of Sir George Williams University.

## SUMMARY AND CONCLUSION

This video-tape consists of five edited sections with coinciding audio interviews of five student-teachers participating in a classroom teaching situation. The practice teaching was a requirement for the completion of an Art Education seminar and the following audio discussions were concerned with capturing some their verbal reactions and reflections on their immediate situation as student-teachers of Art. The video-tape is not meant to be a comment on styles or techniques but an objective visual record of these student-teachers' performances. The resulting video-tape is intended to give the audience (future art education students) insight and understanding to the ambitions and thoughts of art student teachers at this stage of their development.

The video-tape gives an interesting and particular view of the five personalities involved in this practice teaching exercise. Each one expresses views and ideas peculiar to his or her own expectations and ambitions and from this two ideas evolve. The first is a realization of the complicacy of the needs and sensitivities of these art student-teachers as to their individual personalities and different backgrounds. The second is an acknowledgement of the values of practice teaching opportunities and analysis by video-tape observation. The video-tape allowed the student teacher to have a partisan observation to refer to and make later self-analysis more complete and comprehensive.

The possibilities for the use of video-tape documentation are now just beginning to be explored and it is hoped that future projects will develop around the advantages offered by video-tape recording in the field of Art Education.

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