EFFECTIVE DIMENSIONS OF TEACHING

EMPLOYED WITHIN THE AMERICAN DANCE

CLASSROOM: A STUDY OF AN EXPLORATORY

DANCE STUDENT RATINGS TOOL


By

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CHAPTER I

INTRODUCTION

Chapter 1 will introduce the reader to the research study and the context within which it is conducted. This portion of the study will offer the reader a brief background of the study, provide a formal statement of the research problem, and reflect upon the significance of the study to the field of American dance and higher education. This chapter will be organized in the following manner:

Section I: Background of Study

Section II: Research Problem

Section III: Professional Significance

Section IV: Methodology

Section V: Terms and Delimitations

Section VI: Summary

Section I. Background of the Study

Secretary of Education Margaret Spellings released a commissioned report in 2006 entitled *A Test of Leadership: Charting the Future of U.S. Higher Education*. This publication reignited a dialogue among administrative leaders within the walls of academia regarding higher education's foundational mission and responsibility to

American society. Implications of minimal accountability to its consumers intrinsic to this publication have now inspired scholars to assess the effectiveness and quality of universities' pedagogies, structures and procedures (Spellings, 2006). With this surge of investigative focus an enterprise of for-profit and non-profit organizations was found to have emerged, offering services to universities in an attempt to adjudicate efficiently the practices of campus leaders, professors, and staff. Among the many assessment areas addressed, student ratings systems and their utility became topics of interest.

The use of student ratings tools was not a new phenomenon, but rather an assessment system that had been traced back to medieval Europe during which time a committee of students was chosen to monitor a teacher's adherence to the strict timelines in which material was to be taught. All deviations from the teaching schedule were immediately reported to the rector and teachers were fined accordingly (Centra, 1993). Since then, the development of a more refined approach to student ratings tools steeped in scientific study of pedagogies, learning objectives and course design has replaced this originally one sided assessment. Consequently, the examination of student ratings tools has become the life's work for many researchers as the philosophies, purposes, and validity of these assessment devices have continued to evolve, accommodating the fluid and eclectic nature of teaching and learning.

The literature available on student ratings tools was vast, with thirty years of research and over 1,500 references available (Cashin, 1995; Centra, 1993). The primary discussions revolved around the validity, reliability, and utility of student ratings tools as well as the attempts to capture the proper dimensions of teaching that should be evaluated with said tools (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993;

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Costin, Greenough, & Menges, 1971; Felton, Koper, Mitchell, & Stinson, 2008; Freeman, 1994; Hoyt & Lee, 2002a; Marsh & Roche, 1997; Morrone, 2005). The bulk of the literature agreed that the reliability and validity of student ratings tools was strong enough to warrant their use as one component within a multi-dimensional assessment plan examining teaching effectiveness (Braskamp & Ory, 1994; Centra, 1993; Cashin, 1989; Cashin, 1995; Costin, Greenough, & Menges, 1971; Hoyt & Lee, 2002a; Marsh & Roche, 1997). Acclaimed researchers in the field had noted only a few peripheral outlier studies that have argued that these tools are not useful or reliable mechanisms (Costin, Greenough, & Menges, 1971; Felton, Koper, Mitchell, & Stinson, 2008; Marsh & Roche, 1997). It is with this justification that university leaders have challenged departments to implement formalized student ratings tools among their courses. Because the missions, scholastic goals, and learning structures vary from campus to campus, teaching assessment plans are unique to each university. The semantics, the procedure, and the utility of each teacher/course adjudication process are as different as the next and, consequently, pragmatic concerns of time and fairness have become a point of interest as the interpretation of student ratings data was found to influence critical personnel decisions. As a result, a perceived need to have one standardized student ratings tool within a university has become prevalent.

Although the references regarding student ratings tools were abundant, the research did not reveal specific and significant data expressing the validity of assessment systems in conjunction with performing arts disciplines, especially dance. Data reports provided inconsistent category titles such as Fine Arts, Applied Arts, Art, Music, Theater and Other (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin,

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Greenough, & Menges, 1971; Felton, Koper, Mitchell, & Stinson, 2008; Hoyt & Lee,

2002a; Marsh & Roche, 1997), but it was unclear as to where one study may place the

discipline of dance as opposed to another. In *Technical Report 13- Disciplinary*

*Differences in Student Ratings* released by the IDEA Center in 2002 (Hoyt & Lee), the

universal short form and the customizable long diagnostic form were studied and

evaluated. The study of dance was not listed, but the Fine Arts and Applied Arts short

form data revealed that only two objectives of the twelve were stressed by professors and

received above average focus in comparison to other disciplines. Due to the lack of

courses being assessed in the area of Fine Arts and Applied Arts, the long diagnostic

form was not able to be analyzed and reported.

The ambiguity of category titles, the incomplete data reports, and the general lack

of acknowledgement (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993;

Costin, Greenough, & Menges, 1971; Felton, Koper, Mitchell, & Stinson, 2008; Hoyt &

Lee, 2002a ; Marsh & Roche, 1997) suggested that this unexplored field of study and its

unique pedagogies, class structures, and training processes (Joyce, 1984; Kassing & Jay,

2003; Minton & McGill; Sanders, 2008; Walton, 1999; Warburton, 2002; see also: Alter,

2002; Knowles, 1998; Kaplan, 2002; Fletcher, 1997) may not have been considered when

creating universal learning objectives for an assessment tool. A comparison of assumed

learning objectives in an academic classroom to the learning objectives found in a dance

technique class shared minor similarities such as factual knowledge, use of theory, and

critical thinking (Alter, 2002; Braskamp & Ory, 1994; Centra, 1993; Costin, Greenough,

& Menges, 1971; Critien & Ollis, 2006; Hoyt & Lee, 2002a; Joyce, 1984; Kassing & Jay,

2003: Walton, 1999; Warburton, 2002) but soon diverged to demonstrate that questions

inquiring about written and oral communication skills, ability to work in groups, and appropriate reading assignments (Braskamp & Ory, 1994; Cashin, 1995; Centra; Hoyt & Lee, 2002a; Marsh & Roche, 1997) did not easily translate to emotional projection during movement execution, ability to adapt to new choreographers, and level appropriate choreography and kinetic exercises when read by a typical student (Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2003; Lord, 2001; Warburton, 2002).

A review of the literature provided research references that demonstrated moderate to extensive divergence between the two classroom settings and the resulting implications these lapses might have on the validity of a universal student ratings tool. As a result, this qualitative study examined an exploratory dance student ratings tool crafted to assess American dance technique courses. Hopefully, a much needed dialogue regarding the unique learning environment exhibited within a dance classroom will be inspired.

<div align="center">Section II. Research Problem</div>

Research literature revealed that the divergence between the perceived universal learning objectives and dimensions of effective teaching existing within a conventional classroom setting and the pedagogy used in the training of a dancer was significant and warranted discussion. In response to the research problem, this qualitative study sought to take a preliminary step in the construction and examination of a student ratings tool that better represented the learning objectives and pedagogies unique to American dance. The implications of this study and its potential findings will be discussed in Section III as the specific context of the study and its professional significance are presented.

Section III. Professional Significance

Oklahoma City University (OCU) served as the research site for the study, specifically addressing the proposed implementation of a universal student ratings tool. OCU is a private, Methodist institution comprised of approximately 3,500 students, eight academic units, and 150 professors. OCU is primarily a teaching institution with a moderate to minimal thrust toward research endeavors. The university has an atmosphere that is built upon its expressed mission provided below (Oklahoma City University Faculty Handbook, 2008, p. 2):

> Oklahoma City University embraces the United Methodist tradition of scholarship and service and welcomes all faiths in a culturally rich community that is dedicated to student welfare and success. Men and women pursue academic excellence through a rigorous curriculum that focuses on students' intellectual, moral, and spiritual development to prepare them to become effective leaders in service to their communities.

Prior to the study, the university was in the second year of a pilot program testing the use of the Student's Perception of Teaching (SPOT) system created by the Individual Development and Educational Assessment (IDEA) Center of Kansas State University. The Ann Lacy School of Dance & Arts Management at OCU had adopted the utility of the SPOT tool within its dance academic courses, but had elected to find an alternative tool that would more accurately assess American dance technique classes. The study was challenged with the construction of a tool that would be built upon the learning objectives and pedagogies found in American dance technique classes.

The implications of this study were found to be relevant to the higher education community and to the field of dance itself. The most profound issue addressed the consequences of adopting standardized assessment tools that diminished a field of study due to its lack of validity. Because time and financial resources would always remain at the center of many deliberations when creating new structures and policies within universities, the issue of universal systems of organization would be a constant consideration. Thus, as in the spirit of the study, the voice of the minority needed to be explored and documented to be considered in a greater dialogue.

The research literature revealed another curious implication as researchers within the scholarly dance community conceded the severe lack of assessment data available for dance technique courses (Lord, 2001; Sanders, 2008). The bulk of references that did begin to approach the multi-layered pedagogy of sculpting an artist as well as a physical technician typically provided a myopic focus on grading practices and evaluative procedures for students and/or their capstone endeavors. Minimal literature existed that contained any formalized system of student ratings, tested procedures that evaluated teaching effectiveness, or articulated decisive learning objectives for dance. This area of interest was viewed as under-explored within the scholarly dance community and the study could serve as a foundational step for future studies as the piloted tool could be adjusted and tested against its original form.

One final aspect of significance addressed within the literature depicted the unique nature of American dance itself. The discipline of American dance was not shown to be a field of study that was fueled by scientific analysis or even emphasized within most university dance programs. Historically, the technique of American dance had been

handed down orally from one generation to the next in dance studios and rehearsal halls (Fletcher, 1997; Giordano, 1975; Long, 2001; Kraines & Pryor, 2005; Stearns & Stearns, 1968; see also Knowles, 1998). Its induction into higher education was resisted and its acceptance as a respected art can still serve as a form of passionate, artistic debate within the dance community. Scholarly articles and texts that addressed the art of American dance were not in abundance, therefore it was determined that opening a dialogue in which American dance was illuminated and acknowledged would lend momentum and respectability to this young and eclectic art form.  The next section provides an outline of the methodology used within this exploratory study scrutinizing the assessment of American dance technique courses.

## Section IV. Methodology

The study created and tested an original dance student ratings tool. The qualitative validity of this original tool was assessed by participating American dance professors through a professor survey questionnaire and a standardized open-ended interview process.

Informal distribution of an initial draft of the original dance student ratings tool occurred at the end of the Fall 09 semester. A formal pilot study was then conducted at midterm of spring 2010 in which the original dance student ratings tool, the professor survey questionnaire (PSQ), and the interview protocol were employed. The dance student ratings tool was distributed to a sample of approximately 40 jazz dance and tap dance students within the department and two professors were selected to participate in the PSQ and standardized open-end interviews. The feedback from these professors was

evaluated by the Dance Chair and the researcher at which times adjustments were made for the formal study at the end of the spring 2010 semester.

At the end of the spring semester of 2010, the formal distribution of the original dance student ratings tool occurred with the participation of approximately 200 jazz dance students and 200 tap dance students. Four tap professors and four jazz professors were selected to participate in the examination of the tool. These professors were asked to review the feedback collected from the dance student ratings tool and apply their perceptions of this data to the PSQ. The PSQ addressed each individual line item appearing on the dance student ratings tool allowing the respondents the opportunity to reflect upon its degree of appropriateness. Standardized open-ended interviews were conducted with each participating professor to further clarify and develop perceptions of the tool's qualitative validity.  It should be noted that the student feedback collected from the dance student ratings tool was not computed and analyzed for this study.

The summative data from the professor survey questionnaire was entered into a database that provided the mean response of the participants for each dance student ratings tool line item. Formative data provided from follow up interviews was organized through grounded theory coding (Auerbach & Silverstein, 2003, p. 35). Both the summative and formative data was analyzed to make recommendations and suggestions for future researchers. This study should be viewed as a preliminary study used to springboard a variety of research endeavors that could investigate matters of tool reliability and validity as well as degrees of appropriateness for dance styles outside of American dance technique courses.

Because the content of this study investigated a contrast of disciplines in which vocabulary used may prove foreign to some audiences while at the same time assumed to be common knowledge by others, an attempt to create a working body of communal language, a list of terms, concepts, and historical references was included to ease the reader through the narrative.

SECTION V- Terms & Delimitations

Part A of Section V serves to define and clarify terminology used frequently throughout the following pages of the narrative. Part B provides a brief summary of the evolution of American dance and the heritage that defined its unique culture. The reader may choose to reference these first two sections as often as needed to contextualize discussions and references.  Finally, Part C discusses the delimitations of this study and the intrinsic perimeters of its context.

*A. Terminology*

Student Ratings Tools

A student ratings tool is an assessment device disseminated among students of a particular course to ascertain the effectiveness of the corresponding teacher and course design. The construction of this tool varies significantly among courses, departments, fields of study, and universities. The data collected from this tool can be used to provide helpful feedback to a teacher in an attempt to improve the quality of the learning experience. It should be noted that the data is often reviewed and considered by administrative leaders when making personnel decisions. Common alternative reference phrases include: student evaluations, course evaluations, students' perceptions of

teaching, student instructional reports and student critiques (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993; Marsh & Roche, 1997).

## Qualitative Validity

Qualitative validity refers to the degree of which the qualitative data accurately measures what the researcher has intended to measure (Gays, Mills, Airasian, 2006).

## Technique

This term refers to the training and conditioning experienced by the dancer that results in properly aligned bones, complementary musculature, acutely employed muscle memory, and innate awareness and accommodation of one's respective personal strengths and deficiencies while performing skills, exercises, movement phrases, and choreography.

## Artistry

This term is commonly used within the dance community to describe the dancer's ability to enhance movement through personalized stylistic choices, musicality, personal expression, and ability to connect with an audience through emotional projection.

## Emotional Projection

This term is often used to describe a dancer's ability to intertwine a story line, plot, character, emotion or expression into choreography in a manner that connects with an audience successfully.

This delineation of vocabulary will hopefully assist the reader as he/she progresses through the narrative. In much the same vein, it was deemed necessary to not only define elements of dance but to also place American dance within a proper context to ensure that the integrity of the study was understood and considered throughout the

review of the literature, the methodology, data analysis, and the discussed implications of this study for the American dance community as well as for higher education.

*B. Historical Context*

Distinguishing American dance from the more generic term of "dance" delineates the styles of tap dance and jazz dance from European based dance forms such as ballet, folk, ethnic and modern dance. American dance evolved from the rich and soulful culture that was brought to America through the African slave trade. Infused with native syncopated rhythms, earthy grounded movement, and a celebratory spirit, these dances were traded informally among the slaves as a means of worship, celebration, and entertainment. As slaves were soon prohibited from playing their ceremonial drums, they began to use hand clapping, thigh slapping, and foot stomping to create new sounds and movements.

It was in the mid 1800's that the African rhythms began to meld with European music and social dance styles. Through an amalgamation of the two, American social dances were created. True to the nature of many American innovations, jazz dance and tap dance were crafted by the common man for the enjoyment of their fellow man. This provided an instant delineation from the more elite forms of dance that had been historically reserved for the kings' courts in Europe. Eventually, the white entertainment community in America discovered the appeal and marketability of the African rhythms and dances and used their material as the basis for minstrel shows and vaudeville shows. At the turn of the century, the minstrel and vaudeville shows were ingested into American musical comedy and the development of more formalized dance styles began to emerge. Historians revealed that the evolution of informal jazz dance into tap dance

changed only its introduction of a new instrument, the taps placed on the shoe of the dancer. Tap dance as it is recognized today began to take shape.

Jazz dance was considered an informal social event for many years after tappers began to formalize a vocabulary and system of teaching. During this time, dances like the Charleston, the Jitterbug, and the Lindy Hop were all considered American jazz dances. When social dance was at its greatest peak in the 1940's, World War II brought the country, its music, and its dancers to an abrupt halt (Kraines & Pryor, 2005; Stearns & Stearns, 1968). Men left for war leaving women without a mate on the dance floor and musicians lost their muse for creation. In response to the lack of dancers, bands began to develop complex jazz rhythms that challenged their artistic souls, but eventually alienated the amateur social jazz dancer. Due to the war, the country's mood took a serious tone and the Broadway community began to produce shows that contained more substantial subject matter. To accommodate the dance movement needed to parallel these complex stories and rhythms, choreographers such Jack Cole, Agnes de Mille and Jerome Robbins began to fuse the technique of ballet dancers, the free form of modern dance movement, the isolated gestures of Middle Eastern folk dancing and the engaging syncopation of new jazz music. By the 1950's jazz dance had become a specific professional technique that required training and mentoring.

As the evolution of American dance was observed, it was concluded that much like the country of its namesake this dance style was considered to be quite young by its contemporaries. The first books on ballet could be traced to the 15th century, thereby providing hundreds of years of history to validate its role within the fine arts. Modern dance, although comparatively younger than ballet, was the impetus for the acceptance of

dance as a field of study at the university level during the early 20$^{th}$ Century. Its induction changed the perception of dance from a fitness or social activity to a rigorous discipline. It was not until the 1980's that a dance department emerged, building a dance program specifically around the components of American Dance. With over 600 dance departments and programs in the United States today, providing a wide variety of degrees ranging from a Bachelor's degree to Ph.D. (Ambrosio, 2008), it was difficult to find a program that places its emphasis on American dance.

With an acceptable knowledge base in which to navigate the remaining narrative, discussions regarding the delimitations present within the context of the study follow. Because the nature of the scholarly dance community was inherently varied in its pedagogical practices in comparison to traditional teaching methods, a contrast in publication venues also existed within this kinetically and artistically driven field of study. Therefore, traditional means of scholarship were not abundant and directly affected the available body of literature.

### C. Delimitations

The noticeable lack of case studies conducted with regard to identifying dimensions of effective teaching in American dance technique courses necessitated a discussion regarding the nature of the dance scholarship processes. The field of dance demonstrated that it was not driven by scientific research case studies or conventional publication procedures that were typical to higher education. Rather, performing arts scholars tended to use the stage itself as a publication venue for their choreography and other kinetically driven scholarship. Research endeavors that did mirror traditional

publication venues tended to be reflective in nature, dissecting dance history and choreographic masterpieces.

Behavioral studies and dance assessment studies visited revealed recent popularity and publication. These young, exploratory studies were conducted to examine the assessment of artistic performance and the subjective nature of individual ability driven performances. Although these student-centered studies served as initial steps in a seriously undernourished facet of research, many of these endeavors demonstrated subjective methodology, inappropriate tools, or were unable to be replicated to prove any degree of reliability (Alter, 2002; Lord, 2001; Minton & McGill, 1998; Nieminen, Varstala, & Manninen, 2001; Warburton, 2002). In comparison to research studies provided to describe traditional classroom settings, the empirical dance references explored were limited. Research endeavors, universal assumptions, widely implemented vocabularies and thoroughly tested tools have been cultivated and accepted within the traditional classroom setting but remained unexamined in the dance class setting. Because of this minimally researched facet of dance scholarship, this qualitative study was the first of its kind. This unique situation demanded that references were pulled from cross disciplinary sources and compiled divergent perspectives to craft an original tool. The exploratory status of the dance student rating tool should be noted by the reader as a preliminary step toward creating a foundation to which future researchers can add discovery.

## Section VI. Summary

This study was sculpted to address the problems of validity that occur when universal student ratings tools assess American dance technique courses. The literature

revealed a severe lack of research conducted with regard to the assessment of teaching effectiveness in kinetically and artistically driven courses. This study developed an original dance student ratings tool in an attempt to accommodate the unique pedagogical needs of a dance classroom. This exploratory tool was assessed by selected American dance professors. The participating professors were asked to record their perceptions of qualitative validity through a survey questionnaire and standardized open-ended interviews in which both summative and formative data was collected. Data was organized and analyzed using grounded theory coding.

A pilot study was conducted to refine the tool and the data collection process. The formal distribution of the original dance student ratings tool was conducted at the end of the spring 2010 semester; approximately 400 American jazz dance and tap dance students and eight American jazz and tap dance professors participated in the study.

It was determined that the exploratory status of this qualitative study has the potential of serving as a springboard for future quantitative studies as the originally crafted tool could be adjusted in accordance to faculty feedback and tested against its original form for reliability and validity. It was believed that this initial case study would hopefully serve as the impetus for future studies in American dance assessment, student ratings tool systems, and universal learning assumptions.

The following chapter provides a comprehensive literature review that revealed an abundance of literature found regarding student ratings tools and their constructs. Data included discussed the multitude of perspectives provided in capturing the learning objectives and pedagogies targeted in a conventional course design and the tools that have been created to assess the effectiveness of teaching that occurs within traditional

perimeters. In contrast, research referenced also demonstrated the lapse of empirical references available within the dance scholarly community. Consequently, practical research references were visited and considered to understand the unique learning objectives and pedagogies found in an American dance technique course. The narrative attempted to connect laterally dimensions of effective teaching and learning objectives found in both the traditional classroom and the dance classroom. This comparative discussion demonstrated the degree of divergence between the two learning environments and thus demonstrated the need for an original dance student ratings tool.

CHAPTER II

REVIEW OF LITERATURE

This review of the literature attempted to identify the problems of validity that could occur when universal student ratings tools are used to assess American dance technique courses. Due to the varied practices employed by conventional researchers, versus the diversified modes of scholarship publication seen within the American dance community, an examination of the research literature germane to this study was discovered to be an ambitious endeavor. This literature review attempted to merge two areas of research that inherently contrasted each other in methodology, vocabulary, philosophy, scope, and popularity. The marriage of ideology within the traditional scholarly community with that of performing artists provided an interesting challenge to a researcher working to mediate and translate the validity of each party's perspective.

It was necessary to visit the massive body of references collected over the past thirty years analyzing the various characteristics of student ratings tools. Within this community the research had been thorough and deliberate in its attempt to dissect multiple defining elements and concerns presented by scholars. The validity and stability of student ratings tools had been proven, multiple ratings systems had been developed

and implemented, and concerns regarding potential bias factors had been thoroughly debated. Within this division of scholarly pursuit, the dimensions of effective teaching found in a traditional academic setting had been examined and studied at length. Coupled with complementary survey questions reflecting these assumed quality teaching practices, the construct of a universal student ratings tool appeared to be acceptable to the research community.

In contrast, it should be noted that the dance research community was not nearly as developed or refined. The references available not only demonstrated a striking lack of publications in the areas of dance assessment, student evaluative tools, and pedagogical studies, but those that were provided were often flawed in their practices, instrumentation, data collection, and analysis processes. Because the nature of scholarship within the dance community was quite diverse in its publication and performance, conventional quantitative and qualitative studies were not viewed with the same sense of priority that fueled the traditional research community. The pulse of the dance world appeared to beat to its own rhythm and thus it was relevant to acknowledge the pertinent differences and defining variances between a traditional classroom experience and a kinetic classroom experience. With this in mind, a reasonable knowledge base of the dance class setting and its unique construct was needed. Assumed learning objectives articulated by dance scholars were discussed and paired with common pedagogies used to facilitate these objectives. It was with this comprehensive introduction, that one was then able to process the effective dimensions of teaching dance and accurately compare these dimensions to that of a traditional classroom setting. The literature review demonstrated the variances between these two pedagogical settings and

discussed the implications of universal survey questions and assessment line items used to evaluate an American dance technique course. Chapter 2 will be organized as follows:

Section I: Student Ratings Tools

    A. Defining Student Ratings Tools

    B. Validity and Reliability of Student Ratings Tools

    C. Student Bias and Tool Bias

    D. Systems of Student Ratings Tools

    E. Dimensions of Effective Teaching in Traditional Academic Settings

    F. Section I Conclusion

Section II: American Dance Technique Courses: Objectives, Pedagogies, & Dimensions of Effective Teaching

    A. Dance Research Community

    B. Defining the Dance Class Setting

    C. Dance Technique Learning Objectives

    D. Methodologies and Pedagogies Used in Dance Technique Courses

    E. Dimensions of Effective Teaching in Dance Technique Courses

    F. Section II Conclusion

Section III: Discussion

A. Kindred Dimensions of Effective Teaching

B. Variant Dimensions of Effective Teaching

C. Validity Concerns

D. Section III Conclusion

SECTION I. Student Ratings Tools

In Section I.A and I.B, literature on student ratings tools will briefly address the validity, reliability, and utility of student ratings tools used in higher education settings. However, the thrust of Section I will be dedicated to the potential bias found in ratings tools due to the structural design dictated by the evaluation system's proposed philosophy; these discussions will be located in Section I.C and I.D. Section I.E will offer the reader a broad look at the prevailing learning objectives assumed to be found in a traditional academic course. It was this area of research that best illuminated areas of interest that were pertinent to this study of universal student ratings tools used to assess American dance technique courses.

*A. Defining Student Ratings*

A student ratings tool was shown to be an assessment device disseminated among students of a particular course to ascertain the effectiveness of the corresponding teacher and course design. The construction of this tool varied significantly among courses, departments, fields of study, and universities. The data collected from this tool was used to provide helpful feedback to teachers in an attempt to improve the quality of the

learning experience and was shown to be reviewed and considered by administrative

leaders when making personnel decisions regarding promotion and salary (Braskamp &

Ory, 1994; Cashin, 1995; Centra, 1993; Marsh & Roche, 1997).

Research endeavors that addressed the study, creation, components, validity and

systems of student ratings tools were vast with over thirty years of activity and over 1,500

references published (Cashin, 1995; Centra, 1993). Scholars used these findings to debate

the appropriateness of the utility of these tools in personnel decisions made by

administrative leaders; thus, the most distinct area of student ratings tools studies

centered itself around the validity, stability, and reliability of student ratings tools.

*B. Validity and Reliability of Student Ratings Tools*

The majority of scholars found that student ratings tools had acceptable levels of

validity, reliability, and stability that supported the utility of such assessment devices

(Centra, 1993). In 1990, Murray, Rushton, and Paunonen concluded that "although

findings are sometimes contradictory, the weight of evidence suggests that student ratings

of a given instructor are reasonably stable across items, raters, and time periods"

(Braskamp & Ory, 1994, p. 184). In 1995, Cashin published a comprehensive review of

student ratings tools research and stated that over time data had shown that tools

assessing teaching effectiveness had proven to have moderate to high stability. Costin,

Greenough, and Menges (1971) analyzed and compared the findings from multiple

studies by Gutherie in 1951, Lovell and Haner in 1955, and Costin in 1968, found

stability correlations ranging from .48 to .89. In addition, data to support positive

correlations between scores from achievement tests taken by students and their

corresponding teacher's effectiveness ratings demonstrated the validity of such assessment tools.

*C. Student Bias and Tool Bias*

The majority of student ratings tool studies conducted addressed the controversial issue of student bias (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993; Costin, Greenough, & Menges, 1971; Freeman, 1994; Felton, Koper, Mitchell, & Stinson, 2008; Hoyt & Lee, 2002a; Hoyt & Lee, 2002b; Marsh & Roche, 1997; Morrone, 2005). This topic, comprised of ardent layers of debate, left scholars somewhat on the defensive as each possible variable for bias was confronted and evaluated. Proposed sources of bias ranged from class size to instructor gender preference, to level/age of students to student motivation (Cashin, 1995; Centra, 1993; Freeman, 1994; Felton, Koper, Mitchell, & Stinson, 2008; Marsh & Roche, 1997).

One of the most popular sources of discontentment among professors who are evaluated initiated from concerns regarding grade leniency (Cashin, 1995; Centra, 1993; Costin, Greenough, & Menges, 1971; Felton, Koper, Mitchell, & Stinson, 2008; Marsh & Roche, 1997).  This point of contention stemmed from the idea that students who receive higher grades from a professor will in turn reward the professor with high teacher ratings. Costin, Greenough, and Menges (1971) reported on the findings of sixteen studies, each showing no correlation between student ratings and received grades.  Twelve studies revealed positive correlations between student ratings and received grades, however, the correlations did not exceed .3, demonstrating a minimal effect. Scholars provided a variety of rationales for these findings, stating that students who receive higher grades

have earned them through superior teaching practices and thus adequately reflected the purpose of the tool. While others concluded that students typically filled out teacher surveys before final marks were received, therefore the ratings most likely were not tainted by grading practices. Others argued that the majority of students were able to separate the effectiveness of a teacher from a grade received on a particular assignment with a reasonable amount of deference (Cashin, 1995; Centra, 1993; Costin, Greenough, & Menges, 1971; Marsh & Roche, 1997).

Studies such as Glick, Larsen, Johnson and Branstiter in 2005 and Felton, Koper, Mitchell, & Stinson in 2008, attempted to open a dialogue regarding the student's perception of a professor's physical "attractiveness" and the correlation of this perception to the quality ratings submitted by students. Each research endeavor found strong correlations, although one study contradicted the other in their conclusive findings as scholars discussed whether high student ratings or low student ratings were attached to "attractiveness". Along these same lines of discussion, Freeman examined gender preference and gender role preference among college students and the possible effects these forms of bias may have on student ratings scores (1994). This study revealed that students did not have a preference for one gender over another and did not necessarily prefer a professor that was perceived to have predominately masculine personality characteristics or predominately feminine personality characteristics. Rather, students appeared to choose an "androgynous" personality type that had an ideal blend of both masculine and feminine characteristics. Cashin (1995) and Centra (1993) also found issues of gender to have minimal effects on student ratings scores overall.

Personality and popularity of an instructor were two characteristics that often

found themselves discussed among professors who were assessed (Cashin, 1995; Centra,

1993; Costin, Greenough, & Menges, 1971; Marsh & Roche, 1997). It was argued that

teachers who had a natural proclivity for entertainment, drew upon personal charisma, or

were particularly talented in human engagement, received higher student ratings

regardless of their degree of knowledge or scholarly pursuits. This perception was tested

through an infamous study in 1973 denoted as the Dr. Fox study. Researchers Naftulin,

Ware, and Donnelly hired a professional actor to conduct a lecture that was enthusiastic

and engaging but empty of course content (Cashin, 1995; Centra, 1993; Marsh, & Roche,

1997). The methodology of this initial study was heavily flawed, however, it lead to a

series of similar investigations that challenged the accusation of entertainment versus

content within a course. Findings were debatable revealing that students did adjudicate

animated and vivacious lecturers with high ratings, but surveys indicated that superficial

material was retained implying that the ability to draw in students and inspire was a valid

dimension of teaching. However, achievement tests demonstrated that without solid

theory and foundational knowledge professed in the classroom student learning would

not occur.  Although scholars did not believe that an abundant amount of charismatic, yet

incompetent professors were prevalent within the fabric of universities, Centra concluded

from his comprehensive study of the data at hand that teachers who teach with

enthusiasm and vigor encourage student learning and thereby rightfully  receive higher

student ratings (1993).

Variance among academic disciplines and their individual systems of

organization, pedagogies, and student background had recently been an area of interest to

student ratings scholars (Cashin, 1995; Centra, 1993; Hoyt & Lee, 2002b). Studies showed that various fields of study tended to receive higher ratings than others. Both Cashin and Centra concluded that the "hard" sciences tended to be adjudicated at a lower score than courses in the "soft sciences" (1995; 1993). In 2002, Hoyt and Lee released *Technical Report 13- Disciplinary Differences in Student Ratings* through the Individual Development and Educational Assessment Center (IDEA) of Kansas State University. This in-depth report provided findings for 28 disciplines, each requiring 500 classes to have participated in the IDEA Center evaluation system, Student Perceptions of Teaching (SPOT). Although this large database provided a solid foundation of tool validity for many disciplines, the authors acknowledged that the data best represented common fields of study found in liberal arts and science courses that were typically taught at most universities, but was problematic for specialized fields of interests. Due to the small amount of class response in some areas, the database was unable to examine departmental differences and specialty areas in many disciplines. Hoyt and Lee concluded that further studies needed to be conducted to reduce the "ambiguities" introduced through the limitations that were inherent to the data collected. It was determined that the IDEA database may not adequately reflect teaching effectiveness with a consistent sense of equity among all disciplines (2002b, p. 5-6).

Rising out of the debate that addressed variations among disciplines, the literature on teacher bias voiced professors' concerns of discrepancies among universal tools and their correlation to an individual field of study. With promotion and salary decisions arguably at the core of utility concerns for student ratings scores, teachers felt the

temptation to teach to the assessment tool in which they were assigned (Braskamp & Ory, 1994; Centra, 1993).

Braskamp & Ory provided the following argument:

"The method of collecting evidence about performance, including student ratings, can be judged by the impact it has on teaching and learning. One must ask how teachers shift their own pedagogies and organize their learning environment to accommodate the structure of the ratings tool. Many tools champion a more conservative tool that is built off of conventional classroom approaches through lecture/ discussion formats. Tools often tend to encourage the perception that the teacher is responsible for the entirety of the learning process subtracting the student's role in the process. With the increased use of collaborative learning, group and teamwork, traditional ratings may no longer be appropriate to use in the assessment of the quality of teaching. In fact, assessments based on student ratings may deter faculty from exploring and using a variety of teaching methods" (1994, p. 183).

In 1993, Centra provided an example at University of California, Berkeley in which a group of retired professors who had earned high student ratings marks mentored younger professors. Packets were composed with helpful ideas on how to best use the student ratings tool to not only receive helpful feedback, but demonstrate higher scores in general. Similarly, the IDEA Center, provided suggestions on how to construct one's syllabus to better service the SPOT tool and its results ("Examples: Integrating IDEA," 2008). The intent to increase faculty development in the case at University of California,

Berkeley, or contextualize universal learning goals as in the case of the IDEA Center, was admirable, but one could begin to imagine how learning to manipulate the system may influence pedagogy in the classroom both positively and negatively.

Regardless of the multitude of studies concluding that student, teacher, and tool bias were not a substantial influential factor to the outcome of student ratings scores, professors were leery of student ratings just the same. Instinctually, instructors and research scholars alike believed that a single assessment tool, regardless of its reputation, was still subject to flaw and error. Marsh and Roche argued that the data used to dispute the various areas of student and tool bias, or report causation thereof, were largely comprised of faulty research practices, inaccurate unit measurements, inappropriate tools, mediocre knowledge of the tool itself, and inappropriate data collection (1997). With this passionate argument on the academic table, one began to see a pattern emerge from the body of literature written on student ratings tools. With startling consistency, research scholars implored the use of multiple tools to assess effective teaching as well as multiple sources of evaluative feedback for each individual professor (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993; Marsh & Roche, 1997). Each article introduced this multi-dimensional approach through various forms of discussions, but the crux of the matter was identical. Cashin mentioned the utility of personal, peer, professional and dean evaluations in conjunction with teacher portfolios (1989). Cashin's argument was derived from Arreola's work in 1986 and 1989 in which three dimensions of teaching were articulated. From these three Cashin (1989, ¶5) created a list of seven:

    1. Subject matter mastery: mastery, objectivity, and delivery of content

2. Curriculum development: compatibility with department's mission, logical revisions, construction of new courses

3. Course design: appropriateness of teaching and grading methods, learning objectives, content

4. Delivery of instruction: methodology, class design, interpersonal skills, supplementary aids

5. Assessment of instruction: assignments, exams, practicums, etc.

6. Availability to students: office hours, responsive to inquiries outside of class

7. Administrative requirements: submits book orders, administrative paperwork, and grade reports in a timely fashion

Of these seven dimensions of teaching, Cashin stated that students only have the ability and accessibility to assess three, thereby necessitating the need for multiple sources of adjudication. Marsh and Roche challenged the student ratings tool itself, championing the belief that the more specific the assessment tool the more accurate and useable data collected (1997). Centra provided twelve critical concerns when using and interpreting ratings data, one of which stated that course characteristics should be understood, subject matter considered, delivery of content analyzed, and the course construction taken into account before scores were disseminated to any source (1993). The suppositions of Centra, Marsh, and Roche inherently questioned the content validity and item validity of universal tools (1993; 1997).

As previously mentioned, analysis and study of student ratings tools was dense and layered with various matters of contention. Questions of possible bias and/or internal validity of a prescribed tool affecting inevitable utility appeared to be at the heart of each argument. Although this study did not directly dispute the validity of student ratings data at a comprehensive level, the analysis of concerns voiced in the past thirty years was essential to understand the more specific lens in which this study viewed the validity of universal student ratings tools used to assess American dance technique courses. With this general understanding of the current perception of student ratings tools, a more specialized focus on the structures, systems, learning objectives and effective pedagogies that had been studied through this large body of literature was the next area of focus.

*D. Systems of Student Ratings Tools*

Several types of ratings systems were available for perusal. Each was comprised of a list of learning objectives and prefabricated questions that sought to determine if the learning objectives were being met. Often these tools not only assessed the effectiveness of the teacher, but sought to discover the design of the course as one area tended to influence the other. Braskamp and Ory provided a grouping of the three most common forms used to assess professors that mirrored the following structures: the omnibus form, the goal-based form, and the cafeteria system (1994).

The omnibus form consisted of a fixed set of factors that had been statistically shown to embrace broad components of teaching and thereby could be used to compare not only all disciplines, but departments and universities as well. Objectives that were found on this form included: "communication skills, rapport with students, course

organization, students self-rated accomplishments, course difficulty, and grading/examination practices" (Braskamp & Ory, 1994, p. 174). Systems such as the Student Instructional Report (SIR) and the Augustana College Evaluation (ACE) used this type of structure.

The second type of tool was referred to as the goal-based form. This type of assessment device adjudicated students' progress toward the goals and learning objectives of the course as stated by the professor. In contrast to the omnibus form, students rated themselves as opposed to the professor. The IDEA Center at Kansas State University had the most widely used goal-based system referred to as Students' Perception of Teaching (SPOT). This system provided two forms, a short universal form for summative data, and a long customizable form for formative feedback.

The final type of student ratings tool structures was described as the cafeteria system. These types of systems provide a large bank of factors that professors may have found relevant to their particular course. Often departments and/or institutions selected two to three global items that were used to compare data unilaterally and allowed professors to cater the remainder of the tool to their individual course and pedagogical and personal needs. Systems such as Instructor and Course Evaluation System (ICES) used this type of process.

Intrinsic to the omnibus system was a sense of universal utility and ability to create easy and accessible data for users; however, its equity in accuracy among the various players could be suspect. The goal-based form proved intriguing to many with its focus on a student's perception of their own learning, however, one questioned the sole

utility of the summative data without consideration of the formative. Finally, the cafeteria systems appeared to be ideal as they allowed for the ebb and flow of pedagogy and its various needs, however, one acknowledged the two global items and their isolated utility. How did institutions interpret the remaining factors chosen by each individual professor? As with most systems and procedures, each provided helpful assets and frustrating liabilities making the search for an accurate and helpful student ratings assessment tool precarious. Thus, it became prudent to analyze the philosophies behind instruments, supposed learning objectives, proposed dimensions of effective teaching and even acknowledge the students' idea of quality instruction to ascertain the ramifications of using any one specific tool. Understanding the tool and its construct should be an imperative consideration when contemplating issues of internal validity.

*E. Dimensions of Effective Teaching: Academic Settings*

The various constructed learning objectives and/or dimensions of effective teaching paired with a system of prefabricated questions to assess the progress toward these items did not appear to be a common topic of discussion or debate. Controversial dialogues regarding bias did not tend to discuss the multiple banks of references one should consider when constructing valid learning objectives or creating questions that inquire with articulated purpose and without leading notions. Hoyt and Lee alluded to the lack of accuracy among various disciplines and specialized areas stating that fields of study that embraced non-traditional learning objectives may not be assessed properly by students (2002b). This area that lacked cultivated discussion offered a challenge to the research community to delineate an assessment line item as a learning objective versus a dimension of teaching effectiveness. This colorful play of semantics could easily confuse

a researcher trying to investigate the interval validity of a tool and its declared intent. If one viewed the construction of these ambiguous components and their corresponding questions as an independent variable that dictated the feedback received, one could begin to understand the impact of a contrary or incomplete structure on the dependent variable. Within the multiple bodies of literature it appeared that the research community remained comparatively indiscriminate in this regard, allowing the subject of bias to revolve around a multitude of alternative factors disregarding the deconstruction of the generalized tool itself (Marsh & Roche, 1997). However, for the purpose of this study, this particular area of interest required deliberation. The next section of research described the variations of dimensions and characteristics used to capture the essence of effective and quality teaching in a traditional academic course.

An attempt to capture the layered dimensions of pedagogy could be seen as a fluid endeavor (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993; Marsh & Roche, 1997). Braskamp & Ory stated that statistically sound assessment items such as communication skills, rapport with students, course organization, student self-rated accomplishments, course difficulty, and grading/examinations comprised common perceived dimensions of teaching (1994, p. 174: see also Cashin, 1995; Centra, 1993). In contrast, and as mentioned previously in this narrative, Cashin postulated seven dimensions of teaching (based on Arreola's previous studies on dimensions of teaching) creating the following categories: subject matter mastery, curriculum development, course design, delivery of instruction, assessment of instruction, availability to students, and administrative requirements (1989, ¶5-2). Cashin continued with his endeavors as he revisited the massive body of literature on student ratings tools in 1995. In this comprehensive review

Cashin provided laundry lists of studies and their perceived factors/items/ dimensions of effective/quality teaching/learning/ achievement. Examples of this amalgamation of perspectives can be seen in Table 2.A.

Researchers in this field explored the viewpoints of the student as well. Because scholars, professors, teachers, and instructors could not come to a consensus as to the elements that define effective teaching or the dimensions thereof, an inquiry was made from an alternative player, the student. The following findings displayed in Table 2.B and Table 2.C were included in comprehensive literature reviews written by Centra (1993) and Costin, Greenough, and Menges (1971). Data demonstrated that students tended to have rather specific responses, typically focusing the manner in which the professor delivers the material, in many instances finding certain attributes too important to generalize. For example, the following quotes are provided, "makes good use of examples and illustrations," "interprets abstract ideas and theories clearly," "fairness of evaluation," "encouragement of discussion and diversity of opinion" and "intellectual challenge and encouragement of independent thoughts." The vocabulary and construct of Table 2.A

| Students' Evaluation of Educational Quality Tool | Studies from Cohen, 1981 and Feldman, 1989: |
|---|---|
| <ul><li>Learning/ Value</li><li>Enthusiasm</li><li>Organization</li><li>Group Interaction</li><li>Individual Rapport</li><li>Breadth of coverage</li><li>Exams/ grades/ assignments</li><li>Workload</li></ul><br>(Cashin, 1995, ¶7 "Multidimensionality") | <ul><li>Achievement or learning</li><li>Overall course</li><li>Overall  instructor</li><li>Teacher communication skill- course preparation and clarity of objectives</li><li>Teacher structure dimension</li><li>Teacher rapport dimension</li><li>Teacher interaction dimension</li></ul><br>(Cashin, 1995, ¶15 "Approach One- Student Learning") |

Table 2. B

| Students' Perception of Quality Teaching<br><br>Feldman, 1976 & Feldman, 1984 | Students' Top Ten Items of Teacher Effectiveness<br><br>French, 1957 |
|---|---|
| • Stimulation of interest<br>• Enthusiasm<br>• Knowledge of the subject<br>• Preparation and organization of the course<br>• Clarity and understandableness<br>• Elocutionary skills<br>• Class level and progress<br>• Clarity of course objectives<br>• Relevance and value of course materials<br>• Relevance and value of supplementary materials<br>• Workload<br>• Perceived outcome<br>• Fairness of evaluation<br>• Classroom management<br>• Personal characteristics<br>• Feedback<br>• Encouragement of discussion and diversity of opinion<br>• Intellectual challenge and encouragement of independent thoughts<br>• Concern and respect for students<br>• Availability and helpfulness<br>• Overall course<br>• Overall instructor<br><div align="right">(Centra, 1993, p. 54-56.)</div> | • Interprets abstract ideas and theories clearly<br>• Gets students interested in the subject<br>• Has increased my skills in thinking<br>• Has helped broaden my interests<br>• Stresses important material<br>• Makes good use of examples and illustrations<br>• Motivated to do my best work<br>• Inspires class confidence in his knowledge of the subject<br>• Has given me new viewpoints or appreciation<br>• Is clear and understandable in his explanation<br><br>(Costin, Greenough, & Menges, 1971, p. 514-515.) |

Table 2.C

| Students' description of the most effective teacher they have ever had.<br><br>Crawford & Bradshaw, 1968 | Studies from Musella and Rusch, 1968; Downie, 1952; Gadzella, 1968; & Costin, 1968 |
|---|---|
| • Thorough knowledge of the subject matter<br>• Well planned and organized lectures<br>• Enthusiastic, energetic, lively interest in teaching<br>• Student oriented, friendly, willing to help students<br><br>(Costin, Greenough, & Menges, 1971, p. 515) | • Promoted thinking<br>• Expert knowledge in the subject matter<br>• Systematic organization of course content<br>• Ability to encourage thought<br>• Interest in the subject<br>• Ability to stimulate intellectual imagination<br>• Flexibility and preparation<br>• Progressive attitude<br><br>(Costin, Greenough, & Menges, 1971, p. 515.) |

these candid responses demonstrated notable differences in comparison to the absolute

categories provided by scholars. Although scholars may have had the intellect and

background in pedagogy to place subdivisions of teaching dimensions into broach

sections, it was apparent that students did not instinctively adjudicate quality instruction

in this manner. Therefore, it was considered that a tool should not only appease the need

of the scholar and the collection of data, but also the level of critical thinking and

educational background of a student paired with their ability to apply a generic question

to a specific instance.

As one began to compare the perceptions of quality teaching from scholars,

professors, and students, it was not difficult to detect patterns and traits that emerged

consistently. Traditional objectives or assessment items listed within the various student

ratings tool systems tended to overlap elements among each other. It appeared that the

included objectives ran parallel to the structure and philosophy of the tool itself. For

example, the SIR tool patterned after the omnibus model listed course organization,

faculty/student interaction, communication, course difficulty/work load,

textbooks/reading, and tests/exams as primary objectives to be assessed (Braskamp and

Ory, 1994, p.174-175). This rather broad approach was similar to the objectives listed for

another omnibus form, ACE, listing only five objectives that included: general

evaluation, written work, readings, critical thinking, and pace/ difficulty of class

(Braskamp & Ory, 1994, p. 174-175). One began to analyze the various items listed and

dissected the potential scope and depth of each.

The SPOT forms used by the IDEA Center provided an example of a goal based

form that listed twelve objectives from which a professor selected and assigned weight

for each course (Braskamp & Ory, 1994). The line items consisted of the following:

factual knowledge, principles and theories application, professional skills, team skills,

creative capacities, broad liberal education, communication skills, find and use resources,

development of values, critical analysis, interest in learning, increased positive attitude,

overall measure, excellent teacher, and excellent course. The latter three elements served

as examples of global items that could appear on the short form providing summative

data, whereas the remaining twelve objectives could be sorted and selected to develop a

long form that provided formative data. With analysis of this particular system one

acknowledged a more thorough attempt at identifying learning objectives with specific

assessment items chosen at the hand of the professor.

The ICES system provided an example of the cafeteria system form that typically

provided similar global items to the SPOT form: overall teacher and overall course.

However, the ICES system provided a bank of over 600 items from which a professor

could choose. Some areas addressed personal strengths and weaknesses of a professor,

while others assessed the design of the course. Others adjudicated methodology and

pedagogical practices (Braskamp & Ory, 1994). The professor had the luxury of choosing

the manner in which they would like to receive feedback be it through progress toward

stated learning objectives, personal assessment items, or dimensions of teaching.

A synthesis of the above data revealed that the most popularly ascribed

dimensions of effective teaching in a traditional classroom said to be necessary for

adjudication encompassed the following broad categories. Researchers stated that

professors should have a high level of subject matter mastery (Braskamp & Ory, 1994;

Cashin, 1989; Centra, 1993; Costin, Greenough & Menges, 1971). Paired with this

foundational knowledge, instructors needed complementary elocutionary skills and articulation abilities to deliver effectively the course material in a cohesive lecture (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971). The research community had come to a consensus that instructors should create carefully crafted course curriculum that was organized and thoughtfully assembled to enhance the course material (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971). Additionally, the workload, pace of the course, and level of difficulty had been identified as important elements of consideration (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993) as well as the appropriateness of the readings, assignments, and classroom activities (Braskamp & Ory, 1994; Centra, 1993) and their respective learning value (Cashin, 1995; Centra, 1993). Grading practices that included oral and written examinations also proved to be frequent sources of adjudication (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993). Each of these prescribed dimensions attempted to isolate the implied elements that influenced the cohesiveness of a course.

Entering a more subjective field of professor assessment, data showed that professors should stimulate critical thinking skills and creative capacities within their courses (Braskamp & Ory, 1994; Centra, 1993; Costin, Greenough & Menges, 1971) with a sense of enthusiasm, inspiration and corresponding personality and approach that stimulates interest within the student (Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971). The research also stated that professors should have a strong rapport with students, implying approachability and accessibility (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Costin, Greenough & Menges, 1971). Culminating these various

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dimensions, many systems of assessment included generalized global assessment items that ranked an overall opinion of a professor and an overall opinion of the course (Braskamp & Ory, 1994; Cashin, 1995).

As mentioned previously, the verbiage used to refine each of the discussed categories was often determined by the philosophy of the ratings system selected. Many assessment items were not included in this narrative's broad analysis, but were still considered critical to scholars endeavoring to capture the dimensions of effective teaching in a traditional classroom setting. Thus, it should be noted that the previous synthesis was a generalization of characteristics that had already been summarized from a community that was attempting to generalize the dimensions of effective teaching, and thus one could argue that in an attempt to abbreviate a subjective area of assessment that had already been abbreviated, the eventual dilution may have diminished the applicability of the dialogue.

*F. Section I Conclusion*

The research surrounding student ratings tools was abundant and had a fairly sound base of accepted assumptions, as well as a working vocabulary in which to reference its various facets. With a significant history of implementation and analysis to consider and reflect, one made reasonable conclusions that have scientific support from the community. Student ratings tools were assumed to be a stable, reliable, and valid form of feedback used to assess effective teaching as the majority of concerns regarding student bias have been studied and found to be inconsequential. Directly inferred by this conclusion was an understanding that the utility of these scores toward personnel

decisions was reasonable and appropriate. The strongest arguments that remained at the heart of student evaluative tool dissent centered around discipline bias, teacher bias, and the unilateral use of student ratings scores without additional sources of adjudication. Some scholars acknowledged that specialized disciplines or non-traditional fields of study may not have been accurately assessed by students through some ratings tools (Cashin, 1995; Centra, 1993; Felton, Koper, Mitchell, & Stinson, 2008; Hoyt & Lee, 2002a). Other scholars expressed their concern regarding the inevitable temptation professors felt as course objectives, course designs, and course syllabi were sculpted to accommodate an evaluative tool, consequently stifling innovative pedagogy, tainting learning objectives, and negatively impacting alternative teaching practices within the classroom (Braskamp & Ory, 1994; Centra, 1993). Gazing through a more comprehensive lens, the majority of scholars believed that although student ratings tools were valid forms of teacher assessment, they were innately limited in their scope (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993; Marsh & Roche, 1997). As students did not have pedagogical backgrounds, extensive knowledge in the particular field of question or have access to the various facets of a professor's role within the educational context, students were unable to provide a well-rounded perception of a professor's strengths and weaknesses. Scholars were consistent and adamant in their declarations that teaching effectiveness was comprised of many layered elements and thus should be evaluated on several levels from contrasting sources.

The provided data examined multiple systems in which evaluative tools may be selected. A precarious summarization of proposed dimensions of effective teaching included professors with subject mastery, elocutionary skills, organized and logical

course design, appropriated readings/assignments, material with a high learning value, equitable grading practices on exams, enthusiasm/charisma/ interpersonal skills, and abilities to stimulate critical thinking skills and creative capacities. Various formats for student ratings tools had been researched and developed to accommodate these proposed characteristics and as a result tools to evaluate traditional academic settings were found to be available in adequate supply.

The amount of choices made available to administrative leaders, deans, and professors indicated that all parties involved within the assessment process should be able to reach a compromise in which a chosen evaluative tool could ascribe to a wide range of needs. However, this superficial glance at a deceptive assumption could prove dangerous to scholars. One should not dismiss a central defining element attached to the majority of these course ratings tools; these assessment devices were constructed and sculpted to accommodate fields of study that were primarily conducted in an academic classroom. In this traditional setting, courses were comprised of reading material, written assignments, practicum, written and oral examinations, and lecture delivered in classrooms filled with desks, tables, and chairs. As the lens in which assessment data was to be viewed shifted, the literature review inherently segueed into the kinetic classroom. Immediately a critical question became evident. How did such a tool adequately adjudicate a course that was not comprised of any of these assumed factors?

SECTION II.

American Dance Technique Courses:

Objectives, Pedagogies, & Dimensions of Effective Teaching

The study of American dance technique encompassed a set of learning objectives that did not find accessible parallels to that of a typical academic course. Notable contrasts included the kinetic execution of course material, the development of artistic projection paired with physically performed skills, the use of meta-cognition and perception skills to apply visual and aural assimilation of movement to one's personal facility, and the application of aural skills to both pedagogical and artistic movement phrases paired with music (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Fletcher, 2002; Joyce, 1984; Kaplan, 2002; Kassing & Jay, 2003; Knowles, 1998; Lord, 2001; Minton & McGill, 1998; Sanders, 2008; Warburton, 2002). Because of the notable and contrasting differences of dance technique learning objectives to those found in a traditional academic setting, it was important to understand the unique course design, venue and teaching atmosphere as well as learning objectives and methodologies used to facilitate knowledge to a student of the performing arts.

Section II was organized to introduce the reader to the dance community and its educational setting in an attempt to provide a background that had enough depth so that a respectable comparison of traditional and non-traditional teaching practices could take place. Section II.A will describe the types of scholarship conducted by dance researchers and the consequential lapse of literature available to this study. In Section II.B a description of the dance technique classroom and its procedures will be outlined. Section

II.C will guide the reader through learning objectives addressed in dance technique courses as proposed by the dance community. Pedagogies, methodologies, teaching practices, and content delivery will be examined in Section II.D, concluding with a discussion in Section II.E of the dimensions of an effective dance teacher as described by dance instructors, dance scholars, and dance students.

## A. The Dance Research Community

Section II will be comprised of both practical research references and empirical research references that explored the dimensions of effective teaching found in American dance technique courses. Because of the noticeable lack of case studies conducted with regard to identifying dimensions of effective teaching in American dance technique courses, it was pertinent to discuss the nature of dance scholarship processes. The field of dance was not driven by scientific research case studies or conventional publication procedures that were typical to higher education. Rather, performing arts scholars tended to use the stage itself as a publication venue for their choreography and other kinetically driven scholarship.

Research endeavors that mirrored traditional publication venues tended to be reflective in nature, dissecting dance history and choreographic masterpieces. However, behavioral studies and dance assessment studies had begun to become more popular and had recently found publication. These young, exploratory studies were conducted to examine the assessment of performing arts students and the subjective nature of evaluating individual ability driven performances. Although these student-centered studies served as initial steps in a seriously undernourished facet of research, many of

these endeavors were shown to have flawed methodology, inappropriate tools, and were unable to be replicated to prove any degree of reliability (Alter, 2002; Lord, 2001; Minton & McGill, 1998; Nieminen, Varstala, & Manninen, 2001; Warburton, 2002).

Additionally, it was pertinent to acknowledge that the majority of literature for scholarly articles in dance journals was derived through the lens of modern dance and ballet scholars. Although, there were some attempts to include jazz dance and/or tap dance in a peripheral acknowledgement, American dance was not the focus of most studies and their construction. Consequently, the American dance community relied heavily on trade magazines, organizations, festivals, and conferences to share knowledge and pursue scholarship in this area.

This lapse in research demanded that practical research references were visited and considered throughout the following discussion of American dance technique courses and their dimensions of effective teaching. Additionally, it was relevant to include references that did not address American dance specifically or reference only one facet thereof due to the overall lack of scientific resources available. It should be noted that the following case studies were not conducted with American dance as their core construct, if at all. However, many characteristics of effective teaching outlined in these studies paralleled references found in practical texts, and together these points of reference form a relatively sound base of knowledge.

*B. Defining the Dance Class Setting*

It was necessary to describe the setting of a general dance class in order to acclimate the reader to the contrasting pedagogies used in a dance studio atmosphere.

Dance technique courses were typically described as being conducted in a facility with a large open space to facilitate the movement demands of the course. Mirrors were said to hang at the front of the space to be used as a tool for continuous assessment of technical execution by the student, their peers, and the instructor. Typically, material provided by the professor was choreographed and designed to complement the needs of the course syllabus, the individual needs of each student and/or logical progression of the particular style of dance. This material was described as a fluid element that was catered to the students' physical needs day by day and semester by semester, tediously constructed through the learning objectives dictated by a syllabus. The clever use of music to generate pedagogical movement phrases and/or artistic communication served as an integral and intrinsic element of the dance technique learning process. Serious students were found to be rigorously trained over a period of years in accordance with consistent attendance, strategic repetition, physical discipline, artistic development, developed mental capacities, and body awareness. McCutcheon described the following synthesis of three ideas:

> Kinetic is moving. Kinesthetic is the way one perceives or feels movement in one's body. Aesthetic is the philosophy of beauty and rarity. Together they create dance creating "kin-aesthetics" (2006, p. 130).

Dancers were typically considered to be artists whose minds, bodies, and spirits had been nurtured through the educational process (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2003; Lord, 2001; McCutcheon, 2006; Nieminen, Varstala, & Manninen, 2001; Sanders, 2008; Warburton, 2002). This layered three pronged approach within a classroom setting could appear atypical to professors

unfamiliar with the nature of performing arts education, and thereby warranted discussion. The components that comprised this multi-dimensional pedagogy used to cultivate an artist were comprised of both objective and subjective elements. With learning goals ranging from tangible to intangible, defining artistic objectives was a cumbersome task. Ability driven skills, perception skills, spatial awareness, musicality, and artistic projection joined together in a web of intertwining learning objectives unique to dance technique courses.

*C. Dance Technique Learning Objectives*

To begin this exploration of the ambiguous, it was appropriate to begin with a case study written by Sanders exploring the precarious nature of performing arts assessment. The narrative not only argued the implied powers that lie within the collection of assessment data, but also proposed limitations derived from assessment demands.  To support this claim, Sanders provided perceived learning objectives sculpted by the Assessment and Qualifications Alliance (AQA) in the United Kingdom and its General Certificate of Education-A Level in Dance as an example of sterile requirements that diminished the nurturing of an artist. Nonetheless, these objectives served as a base in which one could begin to identify kinetic learning objectives used in a dance technique course. The AQA created seven areas of knowledge essential to the acquisition of certification: bodily skill-extension, contraction, and rotation; bodily skill-whole body participation and/or isolation; bodily skill-locomotion, elevation and landings; static and ephemeral supports; spatial control-individual and stage space; dynamics; rhythmic control and phrasing; focus and projection; and interpretation/embodiment of the dance idea (Sanders, 2008).

In much the same vein, Warburton also disputed the assessment practices used when collecting data for what he deemed "ability-driven work and talent that is nurtured in training a dancer" (2002, p.103). Within Warburton's narrative he examined traits he deemed to be expected by employers in the profession: physical attributes, physical control and recall, coordination and agility, spatial awareness, rhythm and musical phrasing. Warburton continued with added emphasis on the high levels of kinesthetic and musical abilities a dancer must need in an audition situation. In Warburton's study, assessment of a dance student's performance was explored through a variety of arguments, but most unique to this particular study was his mention of the Talent Identification Instrument (TII). This tool was used as an observational instrument that was constructed to identify talent in elementary aged students in areas of music and dance. The variables measured were as follows: physical control, coordination skills and agility, spatial awareness, memory and recall, rhythm, ability to focus, perseverance, and expressiveness.

McCutcheon's text written for dance pedagogy majors studying to teach dance in public school systems paralleled Sander's case study with its attempt to appease arts standards set forth by national accrediting bodies (2006, p. 128). *Teaching Dance as Art in Education* described goals for educational dance as "Understanding Dance and its Elements" and "Dance Vocabulary" in Table 2.D.

In a study of ballet and modern dancers conducted by Critien and Ollis in 2006, methods of preparation and engagement of professional performers were examined in an attempt to understand how one may mold a dancer adequately prepared for the professional setting. As cited in the study, Hays in 2002, and Hays & Brown in 2004,

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Table 2.D

| Goal 1<br><br>Understanding Dance and its Elements | Goal 2<br><br>Dance Vocabulary |
|---|---|
| Objectives<br><br><ul><li>Body as an instrument of expression- use of placement; relationship of parts; locomotion, mobility, and stability; muscle control and coordination; agility</li><li>Space- awareness of personal space; positive and negative space; line of direction; travel patterns; focus; range; use of level and dimension</li><li>Time- accurate response to tempo and rhythm patterns; ability to hold time; awareness of musical phrasing</li><li>Energy and dynamics- ability to discern and demonstrate a range of dynamic qualities of movement; understanding of movement shading and stylistic nuance</li></ul> | Objectives<br><br><ul><li>Dance terminology</li><li>Anatomical references</li><li>Aesthetic vocabulary</li><li>Laban-based vocabulary</li></ul> |

described peak performers as those with high level technical execution, clear focus, spontaneity, and initial fascination with the required task (Critien & Ollis, 2006). For Critien & Ollis' study data were collected and coded into three categories: preparation, performance, and reflection. The category of preparation discussed topics that were the most relevant to dance technique learning objectives. Dancers concluded that the following components were essential to high level execution during performance: warm ups, both physical and mental; curious inquiry with the choreography and the material experienced; nutrition, lifestyle, and sleep; reflectivity; interaction with the choreographer; dynamics with peers; communal belief in the project at hand; and the organizational efficiency of the project itself (2006, p. 192). This professional perspective introduced external areas that were not elements easily controlled by the performer themselves, but rather addressed the dancer's ability to adapt and perform successfully regardless of situational factors.

Joyce's *Dance Technique for Children* chose to divide the training practices of a dancer into three pragmatic dimensions: mind, body, and spirit (1984). Joyce discussed the physical goals for the body incorporating ideas of body awareness, flexibility, coordination, and strength. Addressing the mind, Joyce offered elements that incorporated the use of time, tempo, space, direction, dimension, physical laws of motion, use of gravity, ideas of physical action and reaction, assimilation, retention, and problem solving skills. The third leg of Joyce's pedagogical triad addressed the dancer's spirit using concepts of involvement, self-inspiration, expression, self-discipline, self-reflection, and socialization.

M. Lord addressed improvisational skills of high school dance students (2001). The learning objectives discovered included: ability to generate movement spontaneously, concentration, physical alertness, ability to take responsibility for one's decisions, spatial awareness, and ability to observe movement. It should be noted that the study of dance improvisation was a very specialized form of movement design that was most closely aligned with the style of modern dance, however, there are pockets of American tap and jazz dancers that also employ this type of movement exploration. Because of this minimal to moderate overlap of practices among styles, Lord's discussions on the acquisition of theory-based knowledge, abstract concepts, and vivid imagery that support the marriage of mind-body amalgamation to create exquisite artistic projection and musicality remained germane to the learning objectives found in American dance technique courses (2001).

In a study conducted on Finnish professional level ballet/modern dancers, perceived purposes of dance were evaluated. The study was conducted with a tool

typically disseminated to athletes to ascertain the perceived purpose of athletics

(Nieminen, Varstala, & Manninen, 2001). The goals of a dancer, as compared to those of

an athlete, were listed as follows: skills, strength, flexibility, achievement, self-

confidence, competition, and friendship (p.176). Although the authors noted that

aesthetics and self-expression were not typical traits of athletes but inherent to dancers,

and tendencies toward aggressive and competitive behaviors were commonly found in

athletes but were not found prevalent in dancers, one questioned the degree of

applicability of an instrument in which 45 questions were used and only one question

employed the descriptor of "artist." In addition, this two part tool was adapted from a

scale designed for children but shaped to accommodate professionals. It might be fair to

suggest that with the degree of adaption used to accommodate the tool's construct,

measuring scale and participant demographics, the instrument may not have sustained an

accepted degree of internal validity.

As a moderately cohesive grouping, the previous references introduced the reader

to the various proposed learning objectives surrounding the training and conditioning of a

dancer. However, an analysis of the specific empirical references illustrated the

questionable instruments, incomplete nature of their construction, or the degree of

relevance to American dance technique courses. In contrast, the practical references

discussed appear to better articulate a cohesive ideology. Pairing these types of references

together, one found that the empirical studies provided peripheral support through

isolated elements of each individual article. These small conclusions paralleled

perspectives published in practical references ranging in degree of applicability to

American dance technique courses. Elements centering around high proficiency levels of

kinesthetic execution of course material (Critien & Ollis, 2006; Joyce, 1984; McCutcheon, 2006; Sanders, 2008; Warburton, 2002: see also Nieminen, Varstala, & Manninen, 2001), the demonstration of artistic projection paired with said physically performed skills (Joyce, 1984; McCutcheon, 2006; Sanders, 2008; Warburton, 2002), the ability to access meta-cognition and perception skills to apply visual and aural assimilation of movement to one's personal facility (Critien & Ollis, 2006; Joyce, 1984; McCutcheon, 2006; Sanders, 2008; Warburton, 2002: see also Lord, 2001), and the application of aural skills to both pedagogical and artistic movement phrases paired with music (Joyce, 1984; McCutcheon, 2006; Sanders, 2008; Warburton, 2002) overlapped between the practical research references and the empirical research references.

Exploring the various layers of dance education through proposed learning objectives lends a rich understanding of the facilitation of this unique field of study to its students. To build upon this knowledge base one should also understand the range of methodologies used to translate the learning objectives of dance technique courses to the student. An exploration of methodologies and pedagogies generated by dance scholars provided a working vocabulary that was needed to evaluate the most effective practices used by a quality dance instructor.

*D. Methodologies and Pedagogies Used in Dance Technique*

The pedagogical practices of dance instructors varied significantly from one teacher to the next, much in the same manner of educators inside any specific academic community. Although the nuances and philosophies that comprised various dance styles and the individual techniques thereof could always become interesting topics of debate,

examples of commonly implemented teaching methodologies used within a kinetic classroom demonstrated a pattern within the literature. Because dancers were acknowledged to be crafted through practices that inspired stimulation of mind, body, and spirit, one found approaches to effective teaching that may not be expected in a traditional academic classroom.

Kassing and Jay's text *Dance Teaching Methods and Curriculum Design* professed a selection of teaching styles used by dance instructors to facilitate the mastery of dance technique (2003, p. 59-64). These approaches were listed as follows:

- Command style: teacher designed curriculum, daily class content, crafted choreography, determined classroom etiquette, provided feedback, and determined pace of class

- Practice style: teacher allowed time during class for individuals to practice movement phrases and skills at their own pace

- Self check style: teacher offered a specific checklist of corrections that guided students to engage muscle memory, cognitive awareness, and use of the mirror for self analysis

- Cueing: the use of action words, direction words, counts, beats, and voice augmentation to inspire movement execution

- Imagery: teacher used visual images, kinesthetic images, anatomical images, and pictorial images to stimulate a dancer's physical application of corrections

- Inclusive style: teacher offered a variety of difficulty levels within a skill set to the students in which the student may choose to perform/practice to further personal goals

- Reciprocal style: grouping or pairing of students with a specific movement sequence, skill, or exercise as one student served as the performer and the opposing student acted as the observer; constructive feedback was shared

- Guided Discovery style: teacher posed questions to students to generate class discussion

- Divergent style: teacher posed a problem to students assigning a framework in which students must work together to solve

In conjunction with these various methodologies, Kassing and Jay provided three types of feedback used to communicate in-class advisement. Verbal feedback employed as the most common, included kinesthetic corrections, verbal cues, and explanations. Nonverbal feedback such as facial expressions, nods, and gestures were often employed to direct dancers while music was playing or when dancers were positioned far from the teacher. Guided manipulation was the third type of feedback and was the most unique to dance technique classes. This approach used tactile corrections in which a teacher physically manipulated the dancer's physique with hands or a prop to encourage comprehension of position or movement (2003, p. 75-76).

The text *Dance Technique for Children* offered methodologies, many of which reflected those of Kassing and Jay (Joyce, 1984). The author discussed the use of guided manipulation and imagery as well as the utility of the floor, the mirror, and props to generate muscle awareness, natural resistance, or alignment references. Joyce introduced

a concept parallel to strategic repetition referring to the pedagogy by stating that a skill, exercise, or movement sequence should be worked until the dancer internalizes the idea both physically and intellectually. This could occur through previously discussed means of repetition or muscularly altered exercises.

Knowles'1998 text *The Tap Dance Dictionary* provided historical reference to tap dance master teacher Louis DaPron's chosen methodologies. The author described the judicious use of vocabulary, utterances, and historical references to designate the reference of any particular tap step.

Supplementing facets of these practical references, Alter's study of student self appraisal and pedagogical practices conducted for college ballet, modern, and tap dancers, offered counting and singing of rhythm patterns as well as self appraisal through mirror utility as two effective methods of teaching dance technique (2002). A study conducted by M. Lord examined teaching practices used to guide improvisation skills in high school dancers (2001). This study provided the following teaching strategies used in a kinetic classroom: logically setting up the structure of the improvisational setting, presenting the task execution, providing transition to the execution, guiding the task execution, and revisiting the situation (2001, p. 19). The use of improvisation could be viewed as a unique facet of movement design and not used equitably among various styles of American dance.  In comparison to previously discussed references, this study did not appear to have a strong connection to pedagogies typically employed with a dance technique class. The remaining empirical case studies explored did not offer a great deal of data regarding the pedagogies used to facilitate dance technique.

With the above references addressing specific practices occurring within a dance classroom, McCutcheon's (2006) text *Teaching Dance as Art in Education* summarized these approaches by switching the vocabulary from the pragmatic to the philosophical. This text dissected the various learning modalities used in teaching dance supplementing a popular belief that training a performing artist incorporates an intellectually layered methodology (see also: Ambrosio, 2008; Kassing & Jay, 2003; Warburton, 2002; Walton, 1999). The author professed the use of kinesthetic, tactile, visual, and auditory pedagogies to appease dance technique learning objectives. The scholarly dance community appeared to champion this perspective as the bulk of the literature supported some type of multi-layered pedagogy to craft both technicians and artists.

The most commonly used reference within the literature was Howard Gardner's Theory of Multiple Intelligences (Alter, 2002; Ambrosio, 2008; Kassing & Jay, 2003; Warburton, 2002; Walton, 1999). The consistent and fervent insertion of Gardner's theory into a multitude of texts, articles, and case studies demonstrated the popularity of his discoveries and their application to the art of teaching dance. Gardener's theory was developed during the mid to late 20th century, born from an inclination to challenge the current prescribed learning modalities. Until this point, intelligence had been measured from dimensions of linguistic and logical/mathematical knowledge only. Gardner, together with like-minded scholars, pursued the idea that knowledge could be gained through a variety of mind processes. With great diligence and prudence the Multiple Intelligence Theory revealed nine categories of intelligence (Walton, 1999 ¶1-12 "Definitions of the 7 Intelligences"; see also: Ambrosio, 2008; Kassing & Jay, 2003).

1. Linguistic: acknowledgement and comprehension of words, syntax, and the curious use of semantics

2. Logical/mathematical: the ability to relate ideas and concepts to both the concrete and abstract

3. Spatial: ability to manipulate the surrounding space and connect its possibilities with the mind's eye

4. Musical: ability to understand phrasing, nuance, and time

5. Bodily/kinesthetic: ability to control one's body with skill and mastery

6. Interpersonal: the ability to understand human needs, recognize social cues, interact with individuals, and understand temperaments/moods

7. Intrapersonal: the ability to identify one's own personal feelings and navigate said feelings to access one's inner life and behavior patterns

8. Naturalist: ability to distinguish one thing from another and use that information to classify objects

9. Existential: ability to question spiritual life and reflect upon the unanswerable questions of life

Other learning modalities such as Bloom's Taxonomy of Thinking, the Gregorc Model of Learning Styles, J.P. Guilford's Structure of Intellect Theory, or Sternberg's Triarchic Theory were also used by scholars to capture the essence of human cognition through various lens of thinking processes (McCutcheon, 2006; Warburton, 2002), but it was

Gardner's theory that pervaded the philosophies validating dance technique learning objectives and the various pedagogies needed to translate these goals.

The use of multiple intelligences paralleled the dance teacher's philosophy that a performing artist was nurtured through mind, body, and spirit. Gardner's research provided the first assessment of knowledge that recognized the depths of the human condition and its ability to exercise intellect on an abstract level as well as a concrete level. One did not have to venture far to connect elements of artistry, emotional projection, musicality, dynamics, and performance quality with Gardner's categories of Intrapersonal, Interpersonal, Spatial, Musical, and Existential. More objective categories such as Bodily/Kinetic, Linguistic, and Logical addressed the technical training used to condition and craft skill proficiency and movement execution of a dancer.

A comprehensive glance at the above references revealed that the most commonly employed pedagogies and teaching methodologies used by dance instructors encompassed the use of insightful feedback and visual observations (Kassing & Jay, 2003; McCutcheon, 2006), guided kinesthetic self discovery and self-check technique through prompts and use of mirror (Alter, 2002; Joyce, 1984; Kassing & Jay, 2003), inclusive practices/strategic muscular repetition/practice (Joyce, 1984; Kassing & Jay, 2003), tactile corrections (Joyce, 1984; Kassing & Jay, 2003; McCutcheon, 2006), appropriate cueing (Alter, 2002; Kassing & Jay, 2003; McCutcheon, 2006; see also Knowles, 1998), imagery (Joyce, 1984; Kassing & Jay, 2003; McCutcheon, 2006) and stimulation of aural skills including verbal prompt and the clever use of music to stimulate movement and artistry (Kassing & Jay, 2003; McCutcheon, 2006; Warburton, 2002). Together these teaching approaches began to illustrate how dance technique was

crafted in conjunction with artistry, however, it should be acknowledged that the use of Gardner's Theory of Multiple Intelligences also encompassed the learning modalities dance pedagogies attempt to appease.

It was through life experience and practicum that these methodologies could be honed and judiciously applied by a dance professor. With a solid understanding of the various pedagogies employed for dance technique classes, it was now appropriate to examine the dance community's perception of teaching practices deemed to be the most effective for an individual instructor.

*E. Dimensions of Effective Teaching: Dance Technique*

An exploration of common dance technique teaching practices was necessary to be able to discuss the dimensions of the individual dance teacher. Not every method or approach would be conducive to each instructor or classroom setting and thus prudent application thereof, paired with characteristics explored below, should provide the comprehensive overview needed to determine how one may conclude whether effective teaching is occurring.

In Kassing and Jay's textbook, *Dance Teaching Methods and Curriculum Design*, the authors provided the dance community with Seven Cross Disciplinary Categories of Dance Knowledge deemed necessary for a teacher to facilitate the learning of dance (2003). The categories were divided as follows: supportive knowledge, physiological training and conditioning, technique and choreography, teaching methods and classroom management, educational theories, psychosocial development, and artistic development (p. 18-30). Particularly noteworthy, this text was written for students studying to enter the

public school system and it therefore focused on a very linear and generalizable approach to teaching multiple dance styles.

The text *Teaching Dance as Art in Education*, authored by B. McCutcheon in 2006, also dissected dance education through the lens of students aspiring to teach in the public school systems. Although the book itself was constructed to accommodate national standards for arts education in accordance with various accrediting bodies, the provided theories and methodologies demonstrated a significant likeness to dance instructors not serving the public school system. McCutcheon listed the need for specialization in the following three areas: content and skills in the art of dance, theories and practices specific to dance education, and theories and practices of education (p. 54). This idea was more eloquently described when the author explained that an effective teacher should inspire the student, nurture the student through dance, teach individuals within the group, value the student, keep a group on task, empower learners to grow, and engage the whole child (p. 50). Specific competencies were divided into two categories in Table 2.E., which were comprised of acquired knowledge and practical experience derived from both performance and educational venues (p. 54).

N. Ambrosio provided a textbook, *The Excellent Instructor and the Teaching of Dance Technique* in which specific categories defining dimensions of teaching were not collectively listed but indirectly referenced throughout the text (2008). Intellectual discussion was dedicated to exploring cohesive course policy development, observation skills and articulation of feedback, confidence, motivation, preparedness, classroom management, application of appropriate methodology to keep students injury- free, keen understanding of music and its ability to propel a movement phrase logically, and the

creative and appropriate use of imagery in all its various forms to inspire kinesthetic application.

Table 2.E

| Acquired Knowledge | Performance and Educational Experience |
|---|---|
| <ul><li>Anatomy, kinesiology, and somatic techniques</li><li>Prevention and treatment of common dance injuries</li><li>Dance aesthetics</li><li>Dance history and style analysis</li><li>Non- Western forms of dance</li><li>Major choreographic works from different dance styles</li><li>Movement analysis and notation</li></ul> | <ul><li>Proper alignment</li><li>Technical proficiency</li><li>Technical experience in at least four styles of dance</li><li>Proficiency in ballet or modern dance</li><li>Keen understanding of dance as an aesthetic discipline in the arts</li><li>Ability to model best practices in both teaching and performing</li><li>Extensive dance vocabulary</li></ul> |

The remainder of the practical literature explored and included a myriad of texts that respectively addressed a very specific area of American dance. *The Tap Dance Dictionary* by Mark Knowles (1998), *Tapworks* by Beverly Fletcher (1997), *Rhythm for Training Dancers* by R. Kaplan (2002) and *Al Gilbert's Tap Dance Dictionary (*1998), all served as respected tools that offered supportive knowledge for the tap dance educator. These texts, however, primarily served as a dictionary of sorts that translated vocabulary and skill construction, musical theory, and in some cases provided historical anecdotes. They did not, however, espouse prescribed learning objectives for the dance style as a whole or offer perceived dimensions of effective teaching. Texts that were viewed similarly by jazz dance scholars included *The Matt Mattox Book of Jazz Dance* by Elisabeth Frich (1983), *Jazz Dance Class: Beginning Thru Advanced* by Gus Giordano (1992), *Frank Hatchett's Jazz Dance* by Frank Hatchett (2000), and *Luigi's Jazz Warm Up: Introduction to the Technique of Jazz Dance Innovator Luigi* by Kriegel, Kriegel and

Roach (1997). Each text was based on a jazz dance legend and took on very specialized

approaches to individual codified techniques using contrasting movement philosophies as

opposed to the dimensions of effective teaching used to translate their respective

techniques. One began to conclude that comprehensive pedagogical texts illuminating the

methodologies and teaching dimensions of American dance were minimal and often

difficult to apply to broader settings.

As mentioned previously, empirical studies conducted within the scholarly dance

community do not typically target American dance courses. The following studies

discussed various components of effective teaching through direct and indirect references

made within the context of the articles.

Dance educator J. Walton reflected upon the effective dance teacher in her 1999

thesis. In this intellectual analysis of teaching modalities, Walton guided the reader

through Howard Gardner's Theory of Multiple Intelligences and Bloom's Taxonomy of

Thinking to validate the multiple dimensions of intellect that should be stimulated and

nurtured within a dance technique course. These elements included: kinesthetic, tactile,

visual, and auditory skills. From these modalities Walton concluded that effective dance

teachers were those that used "intuitive teaching" skills (Walton, 1999, ¶1-4, "Intuitive

Teaching"). Walton explained, "there are pedagogical decisions made on a moment-by-

moment basis that are based on information, on sights, sounds, and impressions, some of

which don't even register on a conscious level. Many good teachers are not even aware

that they are in a state of constant decision-making" (Walton, 1999, "Intuitive Teaching,"

¶2). Examples of this unique practice of continuous adaption and pedagogical

maneuvering included strategically repeating movement phrases to further develop

muscle memory, adjusting the pedagogy of the movement phrase in question, judiciously layering on artistic and stylistic elements to proficiency skills, adjusting verbal cues to inspire various qualities of movement, and varying the kinetic pace of the class to suit the physical state of the dancers (Walton, 1999, ¶1-4, "Intuitive Teaching").

Written from a similar perspective, E. Warburton examined assumptions behind traditional models of evaluation in academic and performing arts contexts, asking if data was meaningful when universally collected according to a "single dimension of competence" (2002, p. 104). Warburton provided conventional traits of expert teachers through discussions that listed the following components: ability to design lessons linked to course objectives, ability to foster productive relationships with colleagues and students, and ability to think reflectively regarding one's methods thereby improving upon one's personal weakness (p. 113). However, discussions including Gardner's Theory of Multiple Intelligences, as well as references to J. P. Guilford Structure of Intellect Theory with its 150 components and the use of Sternberg's Triarchic Theory of three cognitive processes, served as a defense for the alternative pedagogies needed to deliver material and nurture a kinesthetic artist. The author concluded that the assessment of a multi-layered concept such as effective teaching was challenging in and of itself without negating the field of study from which it was being derived.

A self appraisal and pedagogical-practice study conducted by J. Alter in 2002 examined ballet, modern, and tap dancers. This study described traits of effective teaching as determined by dance students. Participants wrote candidly in journals recording their thoughts regarding questions assigned by the professor. The journals were collected periodically by the professor and through the student responses categories were

created to organize the topics. Two sets of teachers were used to evaluate the responses, one set comprised of dance professors and the other with professors of an educational background outside of the dance community. Although this study was self-described as a formal study, the methodology could be described as subjective. The data provided the teachers with student comments that expressed desire for the following: positive feedback that encouraged learning, talks regarding self-esteem, allowing time for "play" or informal movement practice, sensitivity, anatomical explanations, group discussions centering around personal fears and safety in class, and approachability (2002, p. 86). Students also communicated their need for tactile physical corrections, synthesis of historical knowledge and anatomical references with movements, and learning movement design theories such as space, time, and force.

Joyce (1984) attempted a similar perspective in her text *Dance Technique for Children* as she offered good teaching practices as articulated by her own students. The young dancers listed the following desirable traits in a dance instructor: enthusiasm, friendliness, caring and interest, keen observation skills/ability to detect a variety of kinesthetic corrections, ability to break down movements, humor, appropriate and engaging movement, complementary music, and praise.

Critien and Ollis examined ballet and modern dancers in a study of self engagement for the development of talent in a professional performance setting (2006). The study divided into three categories of data collected: preparation, performance, and reflection. Although the crux of this study did not explore effective teaching practices, in its periphery one could analyze the findings from the preparation section. The authors offered a theory of "deliberate practice" (p. 194), explaining the precarious need to

nurture a dancer through pedagogical choreography and exercises that are constructed with appropriate levels of difficulty, repetition, and informative feedback.

In a study conducted by Minton and McGill in 1998 the relationship between teacher behaviors and student performance on a personal spatial kinesthetic awareness test was examined through university students enrolled in beginner/intermediate modern and jazz dance classes. The Spatial Kinesthetic Awareness Test (SKAT) contained sixteen list items, eight of which focus on basic elements of body placement and eight of which focus on shape creation. Examples included verbal prompts such as "place both arms directly above your shoulders" or "curve body to the right side." Teaching behaviors were described through the Physical Education Teacher Assessment Instrument (PETAI) using the following categories: planned presentation, response presentation, monitoring, performance feedback, motivation feedback, beginning and ending class, equipment management, organization, and behavioral management. Results concluded that student improvement was effected by the content of delivery and the manner of delivery. Scores demonstrated that teachers with high levels of insightful and positive feedback saw positive correlations between SKAT scores and improvements. The tools used for this study were proven to have sufficient levels of validity and reliability, however, the inference of results collected through pedestrian movement might not necessarily translate to the high level of kinetic execution used within a dance technique course. One could also argue the degree of similarity between training practices used by physical education teachers and dance technique instructors, claiming that physical activity is not equitable within all its forms and its processes of conditioning.

Nevertheless, the study provided a generalized perspective as to the teaching behaviors that encourage learning in a kinetic setting.

*F. Section II Conclusion*

The literature, both practical and empirical, was varied in its articulation and perspective as to the effective instruction of dance technique. It was obvious that the community of dance scholars has not yet created a bank of common references, case studies, or research instruments that could be easily inserted into the prevailing dialogue among researchers exploring traditional dimensions of teaching. However, some themes were prevalent and patterns were detectable.

It was presumed that instructors should have superior supportive knowledge both in dance history and in kinetic theory (Alter, 2002, Ambrosio, 2008; Joyce, 1984; Kassing & Jay, 2003; Knowles, 1998; McCutcheon, 2006; Walton, 1999). The dance community acknowledged the importance of level appropriate lesson plans that provided a physical progression within a single class period as well as within a designated learning semester or year. These lesson plans needed to be constructed with goals of improvement through safe and correct practices (Ambrosio, 2008; Critien & Ollis, 2006; Kassing & Jay, 2003; McCutcheon, 2006; Walton, 1999; Warburton, 2002). Consequently, the literature also showed the desire for physiological, kinetic knowledge and basic theories of conditioning and training to prevent overload, anatomical misalignment, chronic injury, and poor technique (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2003; McCutcheon, 2006; Walton, 1999; Warburton, 2002). Several references included the ability to appeal to the student on an intrapersonal,

spiritual or soulful level, indicating the employment of an inspiring element that cultivates artistry and emotional projection within students' performance (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2003; McCutcheon, 2006; Walton, 1999). A comprehensive understanding of musical theory and the clever use of complementary music to encourage self expression, movement quality, and technical execution served as a staple component of quality teaching practices needed to train performers (Alter, 2002; Ambrosio, 2008; Joyce, 1984; Kaplan, 2002; Fletcher, 1997; McCutcheon, 2006; Walton, 1999). Additionally, scholars in the field highlighted the necessity of keen observational skills that instinctly and immediately adjust to the physique, skeletal structure, and musculature of each individual dancer relevant to the movement phrase at hand. It was the articulate delivery of these observations through tactile, kinetic, auditory, or imagery based explanations, anatomical references, kinesthetic references, and verbal intonations appropriate to the cognitive ability of the individual student that was found essential to effective teaching (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2000; Knowles, 1998; Minton & McGill, 1998; Walton, 1999). One final popular dimension of effective teaching that prevailed within the literature included the use of guided self analysis through the use of dance mirrors. These necessary learning tools not only facilitated the physical assimilation of exercises, but also allowed the student to internalize and intellectualize the source of the movement through self guided instruction inspired by visual awareness and corresponding muscle memory (Alter, 2002; Joyce, 1984; Kassing & Jay, 2003; Walton, 1999).

With the conclusion of Section I. and Section II., a dichotomous discussion regarding the dimensions of effective teaching and learning objectives present in the dance classroom and the traditional classroom was appropriate. A comprehensive understanding of these two learning environments inspired a competent and thoughtful comparison of both.

SECTION III- Discussion

Section I and Section II provided an eclectic collection of references relevant to an examination of the variance between pedagogies of traditional courses and dance courses, the degree of their divergence, and the initial inferences questioning the validity of a universal instrument chosen to assess a dissimilar structure. The unlikely merger of a traditional scholar's endeavor with that of a performing artist's demanded a precarious discussion to connect lapses of vocabulary and converse teaching practices as well as the comparable similarities. Section III will provide this much needed dialogue. Section III.A will laterally connect kindred dimensions of teaching as reported by scholars analyzing traditional classrooms and dance classrooms. Section III.B will scrutinize the most variant differences between the two learning environments, and Section III.C will address validity concerns that emerged from the revealed divergence within Section III.A and Section III.B. The following will serve as an outline of the section:

A. Kindred Dimensions of Effective Teaching

B. Variant Dimensions of Effective Teaching

C. Validity Concerns

D.  Section III. Conclusion

*A. Kindred Dimensions of Effective Teaching:*

*Traditional Academic Courses & American Dance Courses*

With the abundance of data, theory, and espoused beliefs presented in Section I: Student Ratings Tools and Section II: American Dance Technique Courses: Objectives, Pedagogies, & Dimensions of Effective Teaching, it was pertinent to commingle these sources to identify commonalities and the degree thereof. The nature of each category and its surrounding context was notably variant; however, with careful and thoughtful deliberation one could pair components of some teaching dimensions with varying degrees of similarity.

Both sets of scholars from the respective learning environments proffered that a quality professor should have a mastery of the subject matter at hand (Alter, 2002, Ambrosio, 2008; Braskamp & Ory, 1994; Cashin, 1989; Centra, 1993; Costin, Greenough & Menges, 1971; Joyce, 1984; Kassing & Jay, 2003; Knowles, 1998; McCutcheon, 2006; Walton, 1999). The various opinions as to what qualifies as a high level of intellectual/physical prowess or the propriety of one over the other were debatable, however, both fields of study acknowledged this dimension of teaching as a baseline component. Notably, it was only within this one element that traditional academic references and dance references united somewhat seamlessly. The following qualities of effective teaching shared semantics, but began to diverge in their process of execution of the stated practice. In many instances, the variance of the "means" redefined the "end."

Scholars from both communities stated that the development of course design and its pace, appropriate lesson plans with complementary assignments, proportional workload and mindful curriculum development, were characteristics of quality professors (Ambrosio, 2008; Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971; Critien & Ollis, 2006; Kassing & Jay, 2003; McCutcheon, 2006; Walton, 1999; Warburton, 2002). Both areas of learning declared the need for instructors who were knowledgeable in respective intellectual theory, and it could be assumed that the comprehension of said theories should be facilitated through transparent cognitive learning objectives and a carefully planned course design. On a superficial level one could ascertain a parallel and dismiss further analysis. However, the disconnect appeared with the added layer of physiological and kinetic theory practiced within the dance classroom. This alternative pedagogy demanded the assimilation of cognitive and physical learning objectives that not only intertwined logically to meet course goals, but also called for class content that was intuitively and systematically adapted to accommodate exercise overload, minor injury, chronic injury, and prohibitive physical damage. In a dance class setting, the execution of class material was adjusted when needed to appease the health of a dancer. Although this could be compared to extending time allotted for challenging lectures that needed further explanation, the consequences of physical harm or irrevocable muscle and joint damage to the student were not common concerns in most academic classrooms and thus the repercussions of poor teaching would not be considered as immediate and/or irreversible.

The requirement of elocutionary skills and articulate verbal interaction was used by traditional professors and dance professors in quality teaching practices (Alter, 2002;

Ambrosio, 2008; Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2003; Knowles, 1998; Minton & McGill, 1998; Walton, 1999). This dimension of teaching also appeared to be a relatively identical match as one held up the grouping of references side by side. Again, the similar utility of word play to describe two varied processes appeared. It could be agreed that both types of professors should be able to express the nuance of the course material in an intellectual and an accessible manner. In each learning environment, this may have occurred through lecture, visual aids, anecdotes, group projects, or creative assignments. The dance professor faced a curious pedagogical dimension that identified the use of specialized observation skills to detect the most tedious misalignments of bone structure, the subtle inconsistencies of musical phrasing, the subjective misjudgments within emotional projection, and the contingent physical needs among the dancers evolving within the class period. The use of these observation skills and their translation to the cognitive level of the student was instantaneous as these listed elements occurred simultaneously within a classroom full of dancers in motion. The selection of articulate verbal cues, complementary voice augmentation to enhance movement, judiciously created physical and artistic corrections, prudent communication of kinetic theory, maintenance of aerobic pace and stimulation of both classroom and individual student growth, was complex at best. One may state that although effective professors of academic courses and effective professors of dance courses should be articulate in their delivery of course material, the stream of constant verbal feedback and its pedagogical practice varied in proportion between the two

settings. One could conclude that the employment of elocutionary skills varied in application, execution and circumstance.

Diverging with greater degree, the dimension of student rapport provided only a minimal overlap of perceived quality teaching practices within the academic classroom and the dance classroom. Scholars within the traditional classroom setting referenced student rapport, student engagement, and ability to stimulate student interest in subject matter quite often (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Costin, Greenough & Menges, 1971). The dance community varied the theme with its demand for engaging interpersonal skills paired with the ability to nurture emotional intelligence and intrapersonal skills (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2003; McCutcheon, 2006; Walton, 1999). The mutual connection between both types of professors derived from a logical conclusion inferring that an effective dance professor would need to have a strong rapport with one's dance students in order to cultivate such intimate areas of personal exploration and emotional projection. Again, it was noteworthy that the summative term may be similar but the journey to this conclusive assessment phrase was quite different in its practice.

The final dimension of effective teaching that demonstrated mutual connection between the traditional academic setting and the dance classroom encompassed the professor's ability to develop critical thinking skills and creative capacities (Braskamp & Ory, 1994; Centra, 1993; Costin, Greenough & Menges, 1971). The development of critical thinking skills could be seen as an ambiguous teaching practice that has limitless options in which it could be employed. Within a traditional classroom setting a teacher could choose to open group discussions, create clever assignments infused with critical

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analysis, or develop lectures ingeniously sculpted to tickle the brain and challenge the thinker.

The use of critical thinking skills within a dance classroom targeted guided self discovery, an intrinsic element within development of dance technique (Alter, 2002; Joyce, 1984; Kassing & Jay, 2003; Walton, 1999). Muscle memory, proper placement, and alignment concepts were nurtured through constant verbal corrections, but were also developed through consistent and constant self analysis. The use of mirrors within the classroom facilitated this continuous self assessment. The ability to take verbal theory offered within previous and current classes and apply said concepts to ever-changing movement phrases and skills involved high levels of critical thinking. The interweaving of artistry and emotional projection within these kinetic theories added yet another level of analysis and deconstruction of layered elements in an attempt to refine their use when executed simultaneously. The employment of a dancer's critical thinking process could be argued to be instantaneous, as opposed to contemplative, as the dancer assimilates a multitude of factors while they are in motion; the problem solving could be said to occur both physically and intellectually as the body and the artist work in tandem with each beat that passes. Effective professors in both the dance and traditional classroom settings nurtured the skill of critical analysis within their students; however, its application between mental and physical, and the unique pairing of both, was quite different.

It was at this point that the two bodies of literature truly separated; each learning environment collectively identified commonly acknowledged dimensions of teaching that reflected the inherent nature of their contrasting cultures. Section III.B will address the

characteristics of effective teaching that did not appear to correlate between the traditional classroom and the dance classroom.

*B. Variant Dimensions of Effective Teaching:*

*Traditional Academic Courses & American Dance Courses*

Previously, within Section III.A: Kindred Dimensions of Effective Teaching, course design was broadly discussed, however, universal evaluative tools often had a specific dimension that isolated the perception of reading assignments and written assignments (Braskamp & Ory, 1994; Centra, 1993). The necessity of this assessment item was clear as it has been determined that effective professors created cohesive course curriculum with each assignment. Because this particular characteristic of effective teaching did appear often with research references describing quality pedagogies used in a traditional classroom, one should note that dance technique courses are not built around the written word. Although some dance technique courses could choose to supplement the course with books, written assignments, and written exams, the references visited demonstrated minimal mention of these educational tools used effectively to train a dancer. The two instances in which written assignments were mentioned did not include pedagogies used for effective teaching but were described as reflective journals employed to collect research data.

The topic of equitable and appropriate grading practices often appeared in conventional assessment tools (Braskamp & Ory, 1994; Cashin, 1995; Centra, 1993) listing assignments, projects, and examinations as points of reference. As previously discussed, the course material and course design of a dance course were not shown to be

comprised of conventional assignments and written examinations. The assessment of ability driven performance, technical prowess, and artistic connection were quite subjective and consequently, grading processes were incredibly varied. Elements graded, the context in which said elements were graded, the frequency of grading, and the summative grade reached had no theme or consistency among dance teachers. As dance scholars began to analyze the appropriate assessment processes of student performance, the community itself struggled internally to codify an adjudication process for art. Thus, practices within this area tended to present a significant contrast to that of a traditional classroom setting.

Concluding the discussion of variant teaching methodologies, the final contrasting dimension of effective teaching stemmed from the dance world. With consistency and adamant declaration, dance scholars believed that the intimate knowledge of music and its power to drive specific movements both technically and artistically was essential to effective dance teachers (Alter, 2002; Ambrosio, 2008; Joyce, 1984; Kaplan, 2002; Fletcher, 1997; McCutcheon, 2006; Walton, 1999). This keen awareness of music's physical, mental, and spiritual motivating forces was instrumental in the progression of a dance student. The literature discussing teaching practices within a traditional classroom did not mention this type of educational tool or any parallel pedagogy. The use of music to generate physical and artistic learning did not appear to be considered within the conventional educational setting.

Together, Section III.A and Section III.B demonstrated peripheral overlap of effective pedagogies comparable to both traditional academic classrooms and dance classrooms. It was important to note that in many instances the chosen assessment item

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phrases were similar or identical, however, the practices employed to attain said assessment item were incredibly variant and often completely dissimilar in execution. This type of language refinement delineated the pedagogies employed when considering the following discussed dimensions of effective teaching: developing cohesive learning goals and course content, delivering course material and feedback articulately, nurturing student rapport, and developing critical thinking skills. Items such as grading practices, appropriateness of written and reading assignments, and utility of music did not appear to have any correlation between the two learning environments.

On a shallow level, it appeared that abbreviated assessment phrases declared a generalizible set of best practices. One could even argue that every area of education would have its specialized pedagogies similar to the dance community's intrinsic use of music within the classroom or the nuanced discussions reflecting the unusual physical component of the dance class. Yet, one should venture past these line item assessment categories and not only analyze the semantics of the proposed teaching dimensions but also study the construction of the survey questions used to gather feedback from the student. This particular discussion uncovered validity concerns that might occur when universal ratings tools are used to evaluate dance courses. It was apparent that the dimensions of effective teaching within the academic settings and the dance class setting were not easily comparable when individual teaching practices were considered, thus it was pertinent to understand the lens in which the questions themselves were created. The means just may not have justify the end.

## C. Validity Concerns

Concerns of validity began to emerge as the two learning environments were synthesized and found pedagogically uncooperative at distinct junctures. With discrepancies evident, universal tools struggled to capture an accurate assessment of the intended content area through inappropriate testing items. Previously mentioned assessment systems such as SIR, ACE, ICES, and SPOT identified dimensions of effective teaching practices and learning objectives within a traditional classroom, then carefully crafted a series of questions used to survey the students based on the prescribed dimensions. Within Section III.A and Section III.B, many indicators within the research references revealed that universal assumptions placed on traditional classroom settings were not applicable to a dance class while at the same time crucial teaching practices that existed with a dance course were not considerations within a conventional course. Consequently, the questions that shaped a universal instrument could be construed as either misleading or incomplete, thereby threatening both the content and item validity of the tool.

The ability for dance students to link kindred dimensions of teaching practices that were phrased with descriptors based on universal assumptions could be argued as questionable. It could be reasonably stated that college students do not yet have the knowledge base of traditional pedagogies, dance pedagogies and the insight to deconstruct each, in a sincere effort to submit appropriate responses to student ratings survey questions. For example, in a traditional setting questions created to assess the appropriateness of a professor's course design may be phrased to evaluate written and reading workloads. However, in a dance technique course this type of inquiry would not

offer logical applicability for the dance student attempting to parallel the question to a physical/artistic lesson plan that was adjusted to accommodate physical overload while still appeasing overall technical progression. In the same vein, questions inquiring as to the use of visual aids, supplemental learning tools, or creative practices may not cause a dance student to contemplate the professor's use of music to generate physical and artistic execution. The survey tool that adjudicated the elocutionary skills of a professor but did not offer questions that assessed the dance instructor's ability to observe and effectively communicate physical corrections could eliminate the backbone of dance teaching methodology. Dance students may not instinctly associate a question about a professor's rapport with students to the dance instructor's ability to encourage artistry, performance quality, and emotional projection within the execution of a movement phrase. One should consider the effects of misleading questions, confusing questions, awkward questions, and inappropriate questions on the validity of a tool. The construction of the universal tool may prove to be inadequate in its complete unilateral utility if content validity and item validity are compromised when adjudicating the effective dimensions of teaching employed within a dance technique course.

*D. Section III Conclusion*

It was apparent that a great deal of research had been conducted to hone universal dimensions of teaching, however, very little discussion had surfaced as to the corresponding survey questions that facilitated the feedback used to determine if instructor progress was being made in these prescribed areas. Although some could concede a degree of superficial universality of assigned teaching dimensions, a glimpse at various types of prefabricated questions placed a spotlight of concern on the confusing

nature of questions whose vocabulary and construct were not applicable to a particular course or field of study.

The context in which universal survey questions were written could be argued as intrinsically misleading to dance students; the concern for tool bias therefore became the justification for this study. It could be proposed that universal ratings tools did not consider the unique pedagogies used within a dance class setting and consequently did not accurately measure the dimensions of effective teaching among dance professors. Chapter 3 will provide a comprehensive look at the methodology used for this study as an exploratory dance student ratings tool was created and examined.

CHAPTER III

METHODOLOGY

The research references that described traits of effective professors discussed in Chapter 2 demonstrated a significant discrepancy between components of effective teaching within a traditional classroom and those found in a dance classroom. Additionally, a comparative dialogue of the two varied teaching environments revealed that an overlap between shared assessment phrases used to describe said teaching behaviors occurred, however, the pedagogies employed within the dance classroom did not hold a comparable degree of similarity with those of a traditional classroom. Consequently, evaluative tool survey questions constructed to facilitate valid feedback regarding conventional teaching practices were deemed to be problematic when assessing the alternative teaching pedagogies used in a dance class setting. A discussion emerged from this conclusion deliberating upon the implications of these pedagogical differences, which ranged from minimal to extensive. The validity of a universal student ratings tool could be threatened when used to assess effective teaching practices in a dance classroom. Therefore, this study created and tested an original dance student ratings tool. The qualitative validity of this exploratory tool was assessed by participating American dance professors through a survey questionnaire and standardized open-ended interviews.

Chapter 3 discusses the methodology used to conduct a descriptive qualitative study in which an original dance student ratings tool was created, tested, and assessed for qualitative validity. This chapter includes the study's perspective and type, as well as the context in which it was conducted and the demographics of its participants. The construction of the dance student ratings tool was considered and thoroughly discussed, however, it should be noted that the student feedback collected from the ratings tool itself was not computed and analyzed for this study. Rather, a survey questionnaire was disseminated among the corresponding American dance professors to assess the appropriateness of the feedback from this newly crafted tool and its construction. It was the data collected from this selected grouping of professors that was collected, analyzed and interpreted within this study. The responses submitted by the American dance professors were the primary consideration when determining the qualitative validity of this original tool. This chapter will observe the following structure:

SECTION I: Research Perspective and Type

SECTION II: Context

SECTION III: Participants

SECTION IV: Role of the Researcher

SECTION V: Methods and Instruments

SECTION VI: Data Analysis

SECTION VII: Summary

SECTION I. Research Perspective and Type

This study was a qualitative descriptive research endeavor (Glatthorn & Joyner 2005, p. 101-102; see also: Gay, Mills, & Airasian, 2006). The study was sculpted to create descriptive statistics of central tendency that identified the opinions of participating American dance professors regarding the appropriateness of the tool and its ability to articulate effective teaching practices in a dance classroom. The data was collected through self report survey research practices employing the use of a sample survey and standardized open-ended interviews (Gay, Mills, & Airasian, 2006).

This type of study was chosen to best suit the assessment of an originally crafted tool never before tested, as suggested by Glatthorn & Joyner (2005, p. 101-102). A descriptive research practice provided an appropriate sample of data in which a base line of knowledge for the tool could be established. This study was meant to inspire further studies that could enhance the tool's quantitative validity and reliability. With summative data displays of American dance professors' opinions from this exploratory study, future scholars could use the findings to adjust and test alternative drafts of the dance student ratings tool. Section II will provide the reader with a comprehensive understanding of the context in which the study was conducted thereby enhancing the reader's conception of the inner-workings of the study and offering a foundation for future studies to be based or replicated.

SECTION II. Context of the Study

Oklahoma City University (OCU) served as the research site for this proposed study. OCU is a private, Methodist institution comprised of approximately 3,500

students, eight academic units, and 150 professors. OCU is primarily a teaching institution with a moderate to minimal thrust toward research endeavors.

The study was created in response to a university wide mandate to select a single universal student ratings tool that all departments could implement within their units. The university was currently in the second year of a pilot program testing a specific student ratings tool system that was used for a lateral analysis among departments and professors as well as internal department assessment. The Ann Lacy School of Dance & Arts Management at OCU had adopted the utility of the universal tool within its dance academic courses, but had elected to find an alternative tool that would more accurately assess American dance technique classes.

Informal distribution of an initial draft of the original dance student ratings tool occurred at the end of the Fall 09 semester. A formal pilot study was conducted at spring mid-term 2010 semester for the exploratory dance student ratings tool. The dance student ratings tool was formally distributed and tested at the end of the spring semester of 2010 in the jazz dance and tap dance courses within the Ann Lacy School of Dance and Arts Management. In both the formal pilot study and the formal testing of the tool, the professor survey questionnaire was disseminated to the participating instructors immediately following their review of the dance student ratings tool feedback. Next, standardized open-ended interviews were conducted as a follow up effort to further triangulate the data.

The Chair, the Associate Dean, and the Dean lent their cooperation and support for the study, granting access to the tap and jazz dancers for the dissemination of the dance student ratings tool and encouraging faculty's participation. Section III will expand

upon the demographics of these dance students and corresponding professors. Pertinent details reflecting their chosen involvement and selection will be discussed.

SECTION III. Participants

The target population for this study was quite small due to its exploratory status. For the test of an original dance student ratings tool assessed through the feedback of corresponding professors, the target population included only the American dance technique professors at Oklahoma City University. At the university the style of ballet was also taught however, due to limited time resources and streamline focused intent, this study did not include the ballet faculty. As tap dance and jazz dance were recognized as American forms of dance, these two styles served as the most pertinent samples in which data should be collected.

Approximately 400 students from the tap department and the jazz department participated. This grouping included freshmen through seniors and approximately eight various majors as well as both undergraduate and graduate students. These students served as the participants for the dance student ratings tool. During the time of the study, six professors made up the tap faculty and six professors served on the jazz faculty. For this study, non-random purposive sampling was used as four professors were selected from each dance style. These selections were based on the professor's interest in creating an appropriate student evaluative tool and their agreement to participate. Approximately 200 students and four professors from each dance style participated in this study, totaling a sample of 400 American dance students and eight American dance professors. The following section will briefly discuss the role of the researcher within the study.

SECTION IV. Role of the Researcher

The role of this researcher was defined as a participant observer. During the study the researcher organized the distribution of the dance student ratings tools and the professor survey questionnaire to the participating professors, conducted the follow up interviews, and analyzed the data. It should be noted that as a fellow dance professor within the Ann Lacy School of Dance & Arts Management at Oklahoma City University, the researcher had established professional and personal relationships with the faculty, the Associate Dean, the Chair, and the Dean of the participating department. The next section will address specifically the instrumentation, data collection, and data analysis used for the proposed study.

SECTION V. Methods and Instruments

The primary tool constructed was the original dance student ratings tool. This tool was the subject of qualitative validity examination. A second instrument, the professor survey questionnaire, served as the instrument that collected professors' perceptions of the dance student rating tool, and thus reported upon the primary tool's qualitative validity. To clarify and expand upon submitted responses from the professors, standardized open-ended interviews were conducted.  The methodology for the dance student ratings tool, the professor survey questionnaire, and the standardized open-ended interviews will be provided in the following paragraphs.

*Dance Student Rating Tool*

The construction of the dance student rating tool began in fall of 2008 when the Dance Chair was challenged with accommodating a universal student ratings tool

implemented by the university. A draft tool was disseminated for all dance courses taught in fall 2008 and spring 2009. This form consisted of two open ended questions and allotted space for personal comments. The feedback received from this drafted tool was not favored by the chair and a request to create a more refined tool was made.

To begin this endeavor, the large body of literature presented to the scholarly community regarding student ratings tools and the various systems that were currently in use was explored. Serendipitously, the system being considered by OCU offered an opportunity to form a dialogue with representatives from the IDEA Center of Kansas State University. Through phone conversations with both the Vice President for Integrative Client Services and the Senior Research Officer, an initial tool based on practices similar to the IDEA Center's goal based approach to student ratings tools was created. This goal based approach placed learning objectives as the guiding source for the student ratings tool survey questions, as opposed to teaching traits. Additionally, the IDEA Center provided an innovative philosophy behind its student ratings tools referring to the adjudication instrument as the Student's Perception of Teaching (SPOT). This unusual perspective contrasted many alternative systems that appeared to present the students' feedback as a more finite assessment of the professor. In the SPOT system, students were asked to respond with their perception of their own personal progress made toward the prescribed learning objectives, as opposed to an assessment of the individual professor. It was this use of personal accountability paired with the course evaluative dimensions that made the SPOT system a helpful source when creating an original dance student ratings tool.

The next step in the tool construction process commenced with a submersion into the scholarly dance community in an attempt to capture the learning objectives and teaching practices deemed essential to superior dance training. As the Chapter 2 literature review revealed, sources were limited and responses were not always consistent. However, themes were detected and duly noted. With this foundational knowledge intact, a series of interview processes with the dance professors at the site of the study commenced. The jazz faculty, the tap faculty, and the ballet faculty were interviewed and polled for their perceptions of dance learning objectives and the types of effective dance teaching practices used to facilitate educational goals. These responses were compiled and a series of deliberations with the Dance Chair, Associate Dean, and faculty began. The responses of the faculty members from each of the respective departments were considered and discussed. The Dance Chair and the Associate Dean discussed their administrative needs for the tool and its structure. Finally, the perceptions of the dance professors and the dance department administrators as well as those of the published dance scholars were amalgamated to begin to craft a tool that accommodated the unique needs of dance technique courses while maintaining integrity and reasonable likeness to published student ratings systems proven valid and reliable.

Inspired by the SPOT system, a concise and articulate list of dance learning objectives and effective dimensions of dance instruction was created. Three categories emerged from the collected research references: technical proficiency, artistry, and professionalism. The survey questions were tediously crafted and honed according to these categories. To accommodate the collaborative teaching structure within the department, the tool was divided into two sections: perceptions of the overall technique

course and perceptions of individual rotations with each instructor. A Likert scale system was selected to record student responses. Drafts of the newly proposed tool were used and reviewed by both the tap and jazz faculty in the Fall of 09 (see Appendix A).

The distribution of the dance student ratings tool was designed to be initiated by the researcher. The professors read aloud instructions for the tool and excused themselves from the dance classroom. An elected student collected the tool forms and placed them in a sealed envelope to be delivered to the department's Student Success Coordinator. The collected data was passed on to the Associate Dean who in turn appropriately disseminated the student feedback to the corresponding professor to peruse.

This dance student ratings tool was pilot tested at midterm of spring 2010. The tool was distributed to a sample of approximately 40 jazz dance and tap dance students within the department and two professors were selected to participate in the professor survey questionnaire and standardized open-end interviews. The feedback from these professors was evaluated by the Dance Chair, the Associate Dean, and the researcher at which times adjustments were made for the formal distribution at the end of the spring 2010 semester.

*Professor Survey Questionnaire*

The professor survey questionnaire (PSQ) was crafted to collect feedback from American dance professors assessing the qualitative validity of the exploratory dance student ratings tool. The questionnaire was constructed to scrutinize each survey question used on the dance student ratings tool (see Appendix B). Professors were asked to present

their perception of the degree of helpful feedback each question solicited and the appropriateness of the question for a dance course.

The questionnaire was delivered to each participating professor's office mailbox. Follow up standardized open-ended interviews ensued at which time professors were asked individually to comment on the structure of the dance student evaluative tool, the structure of the questions, the semantics of the questions, and the overall qualitative validity of the tool (see Appendix C). The interview focused on a structure of a carefully worded arranged set of questions. The questions were "singular questions" addressing one assessment line item at a time. The interview sought to uncover opinion and value perceptions of the original tool (Patten, 1990). Additionally, interviews allowed a portion of time to accept suggestions for improvement or concerns for poor instrumentation. With permission of the interviewee, field notes were taken during the interview.

The professor survey questionnaire was used in the pilot study scheduled for mid-term spring 2010. Two participating professors were chosen, one from each dance style. These selected professors reviewed the student feedback collected from the pilot study of the dance student ratings tool and responded to the PSQ providing their perceptions of the student evaluative tool. From their responses, adjustments to the data collection process of the dance student ratings tool, the professor survey questionnaire, and the standardized open-ended interview process were made. These changes are listed and discussed with detail in Chapter 4. With the thoroughly evaluated instrumentation ready for implementation, the formal testing of the tool followed. Analysis of the data is discussed in the next section.

SECTION VI. Data Analysis

The data generated from the study was retrieved from three different sources: the dance student ratings tool, the professor survey questionnaire, and follow up interviews with participating professors. The data collected from the approximately 400 jazz dance and tap dance students was reviewed by the corresponding professors, however, the individual scores assigned to each professor by the student were not analyzed for this study. Rather, participating American dance professors reviewed the feedback received from the distributed tool and shared their perceptions of the data addressing its qualitative validity through a survey questionnaire. To clarify and further develop a comprehensive understanding of the professors' viewpoints follow up interviews were conducted.

The summative data collected from the professor survey questionnaire was entered into an Excel program designed to calculate the mean professor response for each question answered. Calculations of standard deviation were also provided. This questionnaire individually addressed each line item on the dance student ratings tool and therefore the analysis provided the average approval/disapproval response of the participating professors for each individual assessment line item from the new tool. The rationale for this practice championed the notion that each survey question appearing on the original dance student ratings tool would be circumspect until thoroughly investigated and proven valid. Each line item from the PSQ was assigned a coded reference number, which would be laterally connected to interview questions.

Formative feedback received from the follow up interviews was transcribed and evaluated as raw data. Interview protocol (see Appendix C) inherently organized

responses on a foundational level and was  coded with a reference number that laterally linked responses collected on the PSQ. This use of two contrasting data collection methods triangulated the data and strengthened the study. Once the raw data had been collected and broadly organized with assigned reference codes, a systematic analysis began using grounded theory coding (Auerbach & Silverstein, 2003 & Patton, 2002).

Data that was not directly related to the concerns of the study was eliminated and the remaining raw data was scrutinized in an attempt to identify "repeating ideas" (Auerbach & Silverstein, 2003, p. 38). This was executed through the identification of identical phrases, words, and concepts among the laterally linked raw data. Once this task had been accomplished, themes were then distinguished by grouping repeating ideas together; this process was also referenced as "open coding" (Hoepfl, 1997). It was at this point that "theoretical constructs" began to develop (Auerbach & Silverstein, 2003, p. 39) for the open-coded data. To facilitate this, the literature was revisited providing for dance learning objectives and student ratings tools. From this bank of perspectives constructs that began to bind together the discovered themes were developed. This complex process is sometimes referenced as "axial coding" (Hoepfl, 1997) and was a precarious comparison of the more discrete categories into a larger abstract organization. Finally, these theoretical constructs were molded into a "theoretical narrative" (Auerbach & Silverstein, 2003. p. 40) that summarized the concerns of the research and its findings. It was the use of two banks of raw data- the professor survey questionnaire and the follow up interview- that triangulated the findings and provided a multi-layered perspective regarding participants' perceptions of the qualitative validity of the newly crafted tool.

SECTION VII. Summary

This study created and tested an original dance student ratings tool. The qualitative validity of this original tool was assessed by participating American dance professors through a professor survey questionnaire and a standardized open-ended interview process.   Each facet was crafted with great deliberation and pilot studies were conducted to refine the collection process prior to the formal study. The dance student ratings tool was formally disseminated at the end of the spring semester of 2010 to approximately 200 jazz dance students and 200 tap dance students. Four tap professors and four jazz professors were selected to participate in the proposed study. These professors were asked to review the feedback submitted from the dance student ratings tool and apply their perceptions of this data and the tool construct to the PSQ. The PSQ addressed each individual line item appearing on the dance student ratings tool allowing the professor the opportunity to reflect upon its degree of appropriateness. Follow up standardized open-ended interviews were conducted with each participant to further clarify and develop perceptions of the tool's qualitative validity. Data from the PSQ was entered into a database that provided the mean response of the participants for each dance student ratings tool line item. Formative data provided from follow up interviews was coded and categorized according to topic; this examination of qualitative validity did not undergo statistical analysis, rather the data was analyzed through grounded theory coding practices.

With sound methodology created, it was prudent to begin the study. In the next chapter, the results of this study will be presented in detail. Chapter 4 will first discuss findings from the pilot study and their impact on the formal study then progress into an

in-depth analysis of the responses from participants. A summary of those findings will

be provided at the conclusion of the chapter as an aid to the reader.

CHAPTER IV


PRESENTATION OF RESULTS


Chapter 2 revealed that the divergence between the perceived universal learning objectives and dimensions of effective teaching existing within a conventional classroom setting and the pedagogy used in the training of a dancer was significant and warranted discussion. In response to the research problem, this qualitative study sought to take a preliminary step in the construction and examination of a student ratings tool that better represented the learning objectives and pedagogies unique to American dance. Chapter 4 will present the results of the data collected to assess the appropriateness of this exploratory dance student ratings tool. It will include the perceptions collected from the Professor Survey Questionnaire and follow-up interviews through a brief overview of the pilot study and an in-depth depiction of the formal study. This chapter will be outlined as follows:

Section I: Pilot Study

Section II: Formal Study-Construction/Formatting

Section III: Formal Study-Line Items

Section IV: Summary

Section I: Pilot Study

The pilot study for this research endeavor occurred mid-semester of Spring 2010 at Oklahoma City University. The Ann Lacy School of Dance and Arts Management's faculty and students comprised the pilot study's participants. Twenty tap dance students and twenty jazz dance students were asked to fill out the dance student ratings tool for one respective course professor selected for the pilot study; the students' feedback was then read by the corresponding professor. Next, the two professors recorded their perceptions of the tool on the Professor Survey Questionnaire (PSQ). Following this survey, standardized follow up interviews were conducted to clarify PSQ responses.

The pilot study revealed the following changes to the formal study:

- The line item "The course provided material pertinent to a successful career in show business, arts management, or dance pedagogy" appearing on the course evaluation was deemed to be an area of assessment beyond the knowledge of a typical college student. Accordingly, this topic area was subtracted from the exploratory tool.

- The line item "Professors within this course consistently upheld department policy regarding professional behavior (tardies, absences, dress codes, classroom etiquette)" was adjusted to "professional *student* behavior."

- The line item "Motivating music was used to facilitate the learning objectives of the exercises and choreography" was changed to "*Music choices* were used to facilitate the learning objectives…".

- The 5 point Likert scale was adjusted to a 4 point Likert scale on the dance student ratings tool and the PSQ in an attempt to provide more distinct responses from both students and professors.

- The PSQ and interview protocol included questions investigating "the pertinence of effective teaching practices in a dance class." The phrase was adjusted to "effective teaching practices *and/or classroom management* in a dance class."

- The PSQ and interview protocol both used the word "question" to reference the exploratory tool's assessment components. The use of this word proved confusing as the tool ranked the degree of a *statement's* agreeability to the respondent. Therefore, the use of the phrase "*line item*" replaced "question" within the PSQ and interview protocol.

Additionally, it should be noted that during the pilot study an unpolished draft of the exploratory dance student ratings tool was distributed to the students by mistake (see Appendix A). This draft was identical in formatting, organization, and procedure to its finalized version. However, four out of the thirteen line items did not appear correctly on the draft used during the pilot study. The components within these four line items that were affected involved the consolidation of descriptors within each line item into parenthesis to better facilitate the context of the line item. The topic area assessed by each line item was unchanged and only subtle semantic deviations within the line item were present between the two drafts (see Appendix A). Changes made to the formal study based on findings from the pilot study were unrelated to these line items. This mistake was noted and duly resolved for the formal study.

Section II: Formal Study- Dance Student Ratings Tool- Construction/Formatting

The formal study was conducted during the final week of classes of the Spring 2010 semester at Oklahoma City University. The Ann Lacy School of Dance and Arts Management's faculty and students comprised the study's participants. Two hundred tap dance students and two hundred jazz dance students were asked to fill out the dance student ratings tool for each course professor. Four professors from each dance style were selected to participate in the study and accordingly examined the perceptions of the students recorded on the ratings tool. These professors will be referred to as Professor C, D, E, F, G, H, I, and J.

Student- driven data from the exploratory dance student ratings tool was not analyzed for this study. Rather, professors were asked to read student feedback from the dance student ratings tool and contemplate the appropriateness of the tool. To collect the participating professors' perspectives, the Professor Survey Questionnaire (PSQ) was disseminated. This survey was comprised of two sections. The first section examined the construction and formatting of the tool itself while the second section analyzed each line item on the tool assessing its pertinence, construction and need for modification. The PSQ ranked professor's feedback on a 4 point Likert scale: 1. Strongly disagree, 2. Disagree, 3. Agree, and 4. Strongly agree. The questions used within the PSQ were singular in nature enabling the collection of summative data. Questions from the PSQ were then rephrased to prompt open-end answers within the follow up interview and thus, gave depth to most PSQ responses.

The PSQ was designed to examine the construction and formatting of the tool itself, first. This approach provided an overall assessment of the tool and its various structural components. The first seven questions of the PSQ and follow up interviews were dedicated to this task. The data collected revealed that participating professors regarded the exploratory dance student ratings tool as an appropriate tool in which effective teaching practices and/or classroom management for the dance technique classroom could be assessed. The professors' view of the overall structure of the tool itself and its overall ability to sculpt helpful feedback had an average response value of 3.57 with a standard deviation of 0.53 showing moderate to high favorability to the tool with minimal deviation of responses among professors. The following narrative will report the opinion of the respondents within the areas of: design, organization, helpfulness to professor, user-friendliness to student, and appropriateness to the course.

Participating professors were asked if the demographic information listed at the top of the course evaluation and the rotation evaluation was a helpful tool when evaluating the students' responses. The average PSQ response was 3.88 with a standard deviation of 0.35 revealing that professors not only favored the inclusion of demographic information on the tool but varied little in their responses from one another. Eight out of eight professors verbalized that the inclusion of demographic information lent an overall perspective of the students' Likert scale responses as well as accompanied written comments. Eight out of eight professors noted that responses from freshmen varied significantly from those of seniors and graduate students, thus it was stated that the provided rank of each student was particularly helpful in understanding the perspective of a particular student's response. Professors D, F, G, and I commented on the helpfulness

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of knowing each student's major but, Professor G did suggest an adjustment to this portion of the tool due to the fact that some students did not fill out this section. This professor offered the notion that instead of the student writing in their major's abbreviations, a list of majors should be offered and the student could then circle the appropriate choice. With regard to the helpfulness of knowing if the course was or was not required, only Professor C responded stating that this demographic information was useful while interpreting the student response. It should be noted that Professor H found that a handful of students neglected this portion of the tool.

The PSQ investigated the professors' perceptions of the organization and format of the demographic information and its degree of user-friendliness. The professors responded with an average value of 3.63 with a standard deviation of 0.52 demonstrating high favorability to this assessed area with little deviation from one another in response values. Professors E, F, H, and J used the descriptors "simple," "easy," or "easy to understand." Professors C, D, and F commented that the tool was "clear" while Professors D, H, and J used the phrase "straight forward." Professor F stated that the dance student ratings tool was "concise" and Professor I positively responded to the phrase "user-friendly" explaining that the tool was "self-explanatory for all ages of college students." The following suggestions were made: 1. Professor G commented again that students should circle their corresponding major from a provided list as opposed to writing in their majors, 2. Professor D believed that because the course serviced so many majors, several students were not aware if the course was required or not and thus, this professor believed that some type of clarification to the student was needed.

The third area of investigation inquired as to the directions supplied to the student and their degree of user-friendliness. The average response was 3.75 with a standard deviation of 0.46 showing a positive response to the construction of the directions with little variance among the professors and their Likert scale responses. Professors C, D, E, H, and J used the word "clear," "direct," "specific," and/or "concise." Professors E and I used the descriptor "simple" while Professor E stated that the tool "tells the student what they should do and what the student shouldn't do." Professor I believed that the directions "did not leave a lot of room for interpretation." Professors F and G found that the directions clearly delineated the place to evaluate the course versus the rotation favoring the phrase within the directions "Please provide feedback that does NOT isolate one rotation, but rather UNITES all rotations as they work together throughout the semester." No suggestions were made for this investigated area.

Inquiry as to the line items on the tool itself and their overall user-friendliness to the student was the next examined component. Professors responded with an average rating of 3.50 with a standard deviation 0.53 revealing moderate to high favorability to the line items with minimal variance among the professors and their scaled responses. Professors E, F, G, H, and I commented on the logical order of the questions and their appropriate build throughout the tool. Professors C and H stated that they believed the tool encouraged students to reflect upon the various components that make up an effective dance course. Professors D, F, and J used descriptors such as "concise," "specific," "simple," and "clearly worded" while Professors D, F, and G responded with comments such as "easy to comprehend" or "easy to read." Professors F and G commented on the appropriate placement of the Likert scale and its descriptors believing

that its intimate placement close to the perception questions encouraged accurate responses. One overall suggestion was made, however, as to the order of the questions. Professor E recommended that line item 11 and line item 12 should be shifted to the beginning of the rotation evaluation to better establish the role of the student within the learning process. This suggestion was further discussed within the individual examination of both line item #11 and line item #12.

Participants were also asked their perceptions regarding the appropriateness of the 4 point Likert scale used to gauge the responses from the dance student ratings tool. The average response was 3.75 with a standard deviation of 0.46 demonstrating a highly favorable response entailing minimal variance between the professors' valued responses. General comments regarding the Likert scale made by Professors C, D, and J were as follows: "easy to understand," "simple," "straight forward" and "helpful." Three out of eight professors preferred the four point scale to the previous semester's five point scale stating the following reasons: 1. Professor C believed that the scale required students to make a more distinct decision. 2. Professor D favored the absence of a middle ground and its inherent ability to encourage students to think about their responses; a definition was created between the 2 and 3 rating value and thus, feedback was more distinct. 3. Professors E and I commented that responses were more "distinctive" and "streamlined." Three professors spoke directly toward the prompting words present in the Likert scale key. Professor H commented that the words allowed for flexibility from the respondent while creating quick assessment by the reader. Professor I, however, did not favor the prompting words stating that "occasionally" and "sometimes" were difficult to compare

while Professor F believed that the three descriptors "hardly ever," "occasionally," and "sometimes" were too similar and did not provide sufficient delineation.

The following area of tool assessment examined the professors' view of the overall structure of the tool itself and its overall ability to sculpt helpful feedback. The average response value was 3.57 with a standard deviation of 0.53 showing moderate to high favorability to the tool with minimal deviation of responses among professors. Professors D, E, F, G, H, and I stated directly that the tool was helpful in providing appropriate feedback. Professor G responded that "the number of questions and the material covered allowed for written comments to be more thoughtful and constructive." Professors H and J favored the overall structure of the tool but believed that the tool should encourage students to write comments explaining extreme high or extreme low scores. Professor C stated "I liked the break apart of the course and the rotation," however, Professor C also commented that the tool was "on the right track" but believed some questions may have worked more sensibly on the rotation portion as opposed to the course portion of the evaluation. This professor cited line item #2 as a specific reference stating that if a class was not beginning or ending on time, it would be more helpful to know in which rotation this lapse was occurring.

The final component in which the general format and structure of the tool was assessed inquired as to the dance student ratings tool's ability to address the most pertinent teaching practices and/or classroom management methods used in a dance classroom. The average response was 3.38 with a standard deviation of 0.74 revealing a moderate level of favorability with a moderate degree of variance between the professors and their valued responses. Eight out of eight professors commented that they believed

the tool did assess the most pertinent teaching practices and classroom management methods used in a dance classroom. Professors C & I, however, verbalized a concern regarding the ability of all students to understand the nuance of every question. Professor I continued stating "however, the responses were more insightful than I thought they would be."

Section III: Formal Study- Dance Student Ratings Tool- Line Items

The following section of the PSQ collected feedback for each line item that appeared on the dance student rating tool. The comprehensive average of all topic areas included in the tool and their degree of pertinence to effective teaching practices and/or classroom management within the dance classroom as perceived by participating professors was 3.57 with a standard deviation of 0.18. This data demonstrated a moderate to highly favorable perspective of the assessment areas included within the tool with very little variance among the professors' perceptions of each individual line item. The PSQ examined each line item by three questions that were in turn used during the follow up interviews in an open-ended fashion to provide greater detail and clarity. The three areas examined were: 1. pertinence of topic area to effective teaching practices and/or classroom management within a dance class, 2. the construction of the line item itself and its ability to sculpt helpful feedback, and 3. requests for modifications or suggestions to the line item. It should be noted that the first three line items on the dance student ratings tool comprised the course evaluation, thereby assessing the course itself and the manner in which the professors collaborated throughout the semester.  While line items 4-12 appeared on the rotation evaluation, the section in which a professor received individual feedback targeted to their personal approach to the collaborative course.

Line Item #1- *The course offered a balance of styles, techniques and*

*performance.*

When asked the pertinence of this topic area to effective teaching practices and/or

classroom management the professors' average response was 3.75 with a standard

deviation of 0.46 demonstrating a high level of favorability to its pertinence with minimal

variance in responses among professors. Professors C, E, F, G, and H stated that this line

item addressed the course learning goals while Professors F and H added that this topic

addressed the department's unique mission toward preparing dancers for the profession.

From an alternative perspective, Professors D and I commented that they believed this

area was helpful in personal assessment encouraging a system of self-check among the

course professors themselves and their communal approach to the course. Professor J

offered an administrative standpoint stating that this type of overview of the course

allowed the style coordinator to better coordinate the course faculty toward cohesive

course learning goals. One respondent, Professor E, noted that this line item was

especially pertinent to the style of jazz dance as this dance genre is known for its

diversity and eclectic approach to learning.

Professors further evaluated the line item's construction with an average rating of

3.38 and a standard deviation of 0.52 indicating a moderate level of favorability with a

minimal deviation among the professors' valued responses. Professors C, E, G, and I

stated that they found the word "balanced" to be particularly effective. In contrast,

Professor H believed that the use of the word "balance" was ambiguous and could be

misinterpreted by students. Professors C and J noted that they favored the use of the word "course" acknowledging that the professors communally provided "style, technique, and performance" within a dance style as opposed to the notion that each individual professor should be held to the expectation of offering every component during each rotation. Professor I further developed this idea requesting that the word "course" appear in bold or italics to better "pop" off the page. With reflections traveling down a varied thought process, Professor G noted that the overall construction was worded in a way that did not stifle pedagogy among the faculty members and allowed for the inherent differences found within various dance genres. Professor C and H's interviews brought similar responses between the two of them regarding the essential qualities of "styles, techniques, and performance." Professor H favored the inclusion of all three components while Professor C found the use of the word "performance" to be particularly important as it was believed by Professor C that most students tend to favor this aspect of dance.

Within the third prong of line item investigation, professors were asked if the phrasing should be modified. Four professors replied "no," four professors replied "yes." Professors C, D, and J stated "no" without further comment, however, Professor F amended their "no" response in the follow up interview stating that there was a concern for the misinterpretation of the word "performance." This professor believed that students could interpret this word to mean either "performance quality" or "performance opportunity" and thus, offered the notion that the line item should be clarified. Professor E also questioned the use of the word "performance" and its placement within the three areas of assessment. It was noted that due to the placement of the items and the corresponding commas, it was unclear as to how the three areas were related to one

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another. Along this same line of discussion, Professor F offered a suggestion that included separating this line item into three separate questions.  One final suggestion came from Professor G describing a concern for the word "style." This professor believed the students to be somewhat limited in their experiences and questioned whether or not students could properly understand the implications of this word for contrasting genres of dance.

Line Item #2- *Either the timekeeper or the professor started and ended the class on time.*

Professors were asked if they believed this topic to be pertinent and their average response was 3.50 with a standard deviation of 0.76 showing a moderate to high level of favorability with a moderate degree of variance among the professors in regard to their responses. Specific positive remarks regarding the pertinence of this line item and its appropriateness were verbalized by Professors C, D, E, and G. Professors H, G, and I described the process of training a dancer through progressive exercises that build warm muscles and the use of conditioning exercises that are repetitious by nature and thus, maximizing each minute of the technique class was seen as essential. Professor H remarked that although a lecture within a conventional classroom may end early once material is covered, a dance class does not assume this same practice. The professor explained that a dance class is structured to build and maintain endurance and thus, its time frame should be used to its fullest potential. Two professors, D and G, believed that the prompt start and end of class was in accordance with the department's mission toward professionalism while Professor E believed that promptness showed respect for the students' learning opportunity and personal obligations outside the classroom. Not all

professors believed this topic to be essential to the assessment of effective teaching practices and/or classroom management as Professor F believed this area to be only "somewhat" pertinent. This professor stated that their personal preference for feedback would be better reflected in other areas of pedagogical assessment. Professor J stated that they held no specific opinion regarding this topic at all and could "take it or leave it."

The second area of exploration for line item #2 visited its construction. The average response from the professors was 3.25 with a standard deviation of 1.04 indicating a moderate level of favorability with significant variance in valued responses among the professors. Professors E and H described the phrasing as "concise" while Professor G used the descriptor "clear." Two professors, D and J, favored the use of both the "timekeeper" and the "professor" within the statement. Expanding on this notion, Professor D positively commented that "blame" was not assigned to either the timekeeper or the professor but rather, the assessment fell upon the promptness of the class and thus adjudicated if the full amount of class time was maximized. In contrast, Professor I did not favor the inclusion of "professor" within the line item believing that the responsibility rested on the timekeeper. This professor described the precarious scheduling of department meetings for the jazz faculty occurring three times a week immediately following jazz classes and the inevitable impact this scheduling conflict would have on the scoring of this line item.

Professors were encouraged to offer modifications to this line item and Professors E, F, G, H, and J responded that they saw no need for adjustments to the line item. Professor C believed that the question would be better served on the rotation evaluation as opposed to the course evaluation. This professor believed that without knowledge as to

which rotation was not being conducted in a prompt manner, the problem could not be solved or improved upon. If this topic area was to remain on the course tool, Professor C suggested the following word modification "Overall, the course material was covered in a timely, professional manner" in an attempt to better articulate the needs of a line item appearing on a course evaluation.

> Line Item #3- *Professors within this course consistently upheld department policy regarding professional student behavior (tardies, absences, dress codes, classroom etiquette).*

The average response given by professors regarding their perception of the pertinence of line item #3 was 3.38 with a standard deviation of 0.92 demonstrating a moderate level of favorability with a moderate to significant deviation among professor's scaled responses. Some respondents believed that this topic was prudent to the mission of the school as this academic unit is run by a standards and procedures document that mirrors the professional industry of show business. Professors E, G, and H commented on the importance of this question to the school's philosophy of student professionalism. Professors G and D believed that this line item assessed the "equity" and "fairness" of practices present between the various faculty members as students rotated through the professors during the course. Within this area of discussion, Professor J noted the importance of this item for the style coordinator and their ability to direct the corresponding faculty members toward a cohesive department. In contrast, Professor F believed that this area of assessment was geared more toward course maintenance and although important was not as pertinent as other areas of course assessment. More specifically, Professors C and I both questioned the students' ability to adjudicate some

of the examples listed in the parenthesis. Because "tardies" and "absences" were typically

handled between the student and the style coordinator, one student would not be privy to

another student's attendance or tardy record. Therefore, Professor C and I verbalized that

students would not be able to assess a professor's adherence to these elements with any

type of accuracy.

When asked if the line item was constructed in a helpful manner, the average

response was 3.25 with a standard deviation of 0.89 revealing a moderate level of

favorability with moderate variance among professors and their responses, and thus

interview clarifications were quite diverse for this question. Descriptors "professional"

and "professional student behavior" were favored by Professors E and G while Professor

G commented positively on the use of the word "upheld." Professor J found the use of

"consistently" to be particularly helpful and Professor H believed the line item itself to be

"straight forward and clear." Professor C commented that the line item's wording was too

general and listed areas of assessment that a student could not assess. Professor I noted

that students could easily misinterpret the line item by assessing how an individual

teacher favors or disfavors other students as opposed to adjudicating the equitable policy

adherence among the faculty members of the policies themselves. Although Professor D

believed the listed examples in the parenthesis to be helpful in guiding the students,

Professor I thought these examples should be revisited and edited.

The professors were asked if they had any suggested revisions; Professors D, E, F,

H, and J responded "no" without further commentary. Professor I reiterated the belief that

the example items in the parenthesis "tardies" and "absences" should be subtracted from

the line item. After discussing the students' ability to judge policy adherence of a rotation

professor, Professor C offered the following phrase change "the course was presented without bias or favoritism."

Rotation Evaluation

Line Item #4- *The professor was accessible when I asked questions regarding class material (exercises, choreography, corrections) I did not understand.*

Professors responded with an average answer of 3.75 and a standard deviation of 0.46 when asked if this area of assessment was pertinent establishing a high level of favorability with minimal deviation of response by professors. Four respondents, Professors D, E, F, and G believed that instructors should be aware of students' perceived approachability thereof. The following opinions were verbalized during the follow-up interviews: 1. Professors C, H, and J noted that students should understand their personal right and provided opportunity to take charge of their learning through prudent questions. 2. Professor E commented that students need to be cognizant of a professor's availability existing both inside the classroom and outside the classroom. 3. Professor H believed that a professor's accessibility was important but within "a reasonable time frame." 4. Professor J stated that this area was important as students and instructors should have a "professional relationship that encourages learning," and 5. Professor G believed that instructors should accommodate questions because various students interpret class corrections in contrasting ways.

The construction of the line item itself was examined by the professors. The average response was 3.75 with a standard deviation of 0.46 showing a high level of favorability with little variance in responses. Professors G and H noted the helpfulness of

the items "exercises, choreography, and corrections" listed within the parenthesis believing that these examples placed the line item in a proper context. Student accountability for learning through the use of the identifier "I" was discussed by four professors. Professor G commented positively on the phrase "material I did not understand" while Professors D, I, and J noted their preference for "when I asked questions." Preferences toward the use of the word "accessible" were mixed. Professors D and F favored this choice and Professor D believed that the phrasing implied a certain level of accessibility innately present within the student/teacher relationship. However, Professors C, E, G, and H did not favor the use of the word "accessible." Professor E questioned "what is the necessary level of accessibility" wondering how students could interpret this element with varying degrees of acceptability. Professor H concurred with this notion commenting on the various ways an instructor could be perceived as accessible or inaccessible. This professor listed classroom questions, office hours, emails, and style meetings as multiple sources of accessibility to be assessed and presented the argument that students may not understand the various avenues of communication they have at their fingertips. Finally, Professor G commented on the phrasing of the line item stating that wording implies an assessment of the timeliness of the response as opposed to the quality of the response.

The following professors did not have any recommendations for changes to line item #4: Professors D, F, I, and J. Professor C recommended exchanging the word "accessible" with "responsive" while Professor G suggested the replacement phrase "communicated well." Professor E favored the use of the word "accessible" but offered the descriptor "*reasonably* accessible" to better articulate a proper degree of expectation.

Line Item #5- *The material (exercises and choreography) given in the class followed a safe physical progression (logical build to large muscle groups, kinetic theory, etc).*

When professors were asked to assess the pertinence of this topic the average response was 3.88 with a standard deviation of 0.35 establishing a high level of favorability with little deviation in responses among the professors. Professors E, F, G, and H commented that effective technique classes should progress safely throughout the class period because logical builds to large muscles groups minimizes injury and maximizes a dancer's longevity within show business. These professors noted that this type of approach to dance training coincides with the department's unique mission regarding "training employable dancers." Three professors spoke to the amount of reflection this topic encouraged from students. Professor C noted that this line item encouraged students to contemplate how effective technique is built, whereas Professor I believed the upperclassmen to possess more pedagogical knowledge and to be better suited to assess this area. In agreement with the logic of Professor I, Professor J believed that underclassmen, particularly freshmen simply did not have the background to properly adjudicate this line item. It was believed that responses stemmed from personal likes/dislikes of a movement style as opposed to class structure appropriateness. Professor D took a slightly varied perspective as he/she articulated this topic to be a positive opportunity for self-check. This professor verbalized the need to make sure students' bodies were becoming sufficiently warm each day regardless of how the professor's body felt day to day.

Professors were then asked to record their perceptions of the construction of the line item itself. The average response was 3.50 with a standard deviation of 0.76 demonstrating a moderate level of favorability with a moderate level of variance in response among the professors. Professors C, F, and G favored the phrase "safe physical progression" while Professors D and E noted that the included examples within the parenthesis were particularly helpful in providing an accurate context for the students. Professor I noted a preference for the distinction made with "material (exercises and choreography)" as well as "logical build to large muscle groups." The descriptors "straight forward" and "clear" were used by Professor H to describe the line item. Professors E, F, and J, however, questioned the student's ability, life experience, and pedagogical knowledge. These professors noted a concern for accuracy of feedback from such a wide age/rank ranges of respondents. Professor F was particularly concerned with the use of the phrase "kinetic theories" questioning how many students knew and understood kinetic theories.

When asked for suggestions or modifications to Line Item #5 Professors C, D, and I stated "no" without further commentary. Professors E, J, F, and H reiterated their concern for the accuracy of the feedback due to the lack of pedagogical knowledge on the part of the students. Professor H followed up this concern by stating demographic information of each student respondent aided in understanding the perspective in which it was written and thus, one could weight the response accordingly. From a very distinctive perspective, the items listed within the parenthesis were discussed by two professors. Professor G noted that the use of the examples in the parenthesis did not translate well into the needs of a tap class structure while Professor F suggested that the listed items

within the parenthesis be inserted directly into the statement as opposed to appearing as an aside. Professor F also recommended that the word "material" be subtracted so that "exercises and choreography" could become directly inserted into the line item.

Line Item #6- *Music choices were used to facilitate the learning objectives of the class material (exercises, choreography, corrections).*

Professors rated the pertinence of this topic and the average answer was 3.38 with a standard deviation of 0.92 indicating moderate level of favorability with moderate to significant variance among professors and their responses. Professors C, D, and E believed that the judicious selection of music facilitated proper technique and learning within the dance classroom. However, these three professors along with Professors G, J, and I, also believed that students rated a professor's music choice based on personal likes or dislikes as opposed to the music's pedagogical application. Professor J further stated that "college students have a personal relationship to music that they cannot separate from." Professors C, D, and I noted that music could often be selected by instructors for reasons unknown to the student. As teachers select music to challenge the student's musicality or rhythm a student may not have knowledge as to what type of music selection would best facilitate the class's learning goals. In contrast, Professors F and G believed that this topic should be adjudicated by the students in order for professors to self-check the variety of music offered in class. Professor H noted that the wording of the question encouraged students to think more reflectively and intellectually about the music they hear in classroom, and thus favored the feedback of this line item.

The respondents were then asked to comment as to the construction of the line item itself. The average response from the PSQ was 2.88 with a standard deviation of 1.25 establishing minimal levels of comprehensive favorability with very significant deviations in responses among the professors. As revealed by the summative data, responses during the interview were also mixed. Professor G believed that students simply do not understand this pedagogy while Professor C stated that a word modification of some sort may clarify its intent. Professor D concurred noting that students read the words "music choice" and immediately answered the question in a perspective most accessible to their experience level. Professor D further suggested listing examples to better contextualize the topic for the students. Professors F, G, H, and I commented positively on the use of the word "facilitate" while Professors F and H favored the phrase "facilitating learning objectives" as well. In stark contrast to one another, Professor J stated that the question should not appear on the tool while Professor I believed that the line item should remain on the evaluation.

Professors offered several suggestions to improve line item #6. Professor C offered "music was appropriate to the level of the class." Both Professors D and F commented on the positive impact of providing more examples to better contextualize the question. They offered the following ideas: tempo appropriate to exercise, varied tempos, music to enhance style, music to enhance musicality, and music to enhance performance quality. Adding a varied perspective to the discussion, Professor G suggested the use of the phrase "a balance of music choices was present within the course as a whole" placing the line item on the course tool as opposed to the rotation tool. Finally, Professor I thought the word "enhance" may better articulate the role of music within a dance

classroom. Professors E, H, and J did not believe that any modifications to the line item were necessary.

Line Item #7- *A balance between correction/explanation and physical movement was present in the class.*

Professors commented on the pertinence of this topic demonstrating an average response of 3.75 with a standard deviation of 0.46 that revealed a high level of favorability with a minimal degree of deviation among the professors. All eight professors believed that a balance of explanation and physical movement was imperative to an effective learning experience. Professor C commented on the students' equal need for the "studio floor" and the "educated eyes" of the teacher. Two professors, D and E, indicated the importance of maintaining warm muscles throughout the class to achieve learning goals. They noted that an imbalance of either over-explanation or under-explanation could result in injuries. Professors I and E viewed this topic as an opportunity for self-check regarding the pacing of their material and the varying cognitive ability of each rotation. Professor C believed that because classes rotated among the faculty within a semester, this topic was especially pertinent when pacing the rotation itself; because rotations vary in length and some class periods are shortened for various reasons, a professor should be keenly aware of the needs of each rotation and the manner in which the material is delivered.

The construction of the line item itself was adjudicated next. The average response from participating professors was 3.50 with a standard deviation of 0.53 indicating a moderate to high level of favorability with minimal variance within the

responses of the individual professors. Professors H, I, and D found this topic to be particularly helpful in generating appropriate feedback. Professor H stated that the line item was "well written for the student to understand" while Professor C noted the clarity of meaning for the three components "corrections/explanations and physical movement." Professor F commented positively on the use of "correction/explanations" but suggested replacing "physical movement" with the phrase "actual dancing." In contrast, Professor G specifically favored the phrase "physical movement."

When asked to suggest modifications to this line item, Professors C, E, H, and I stated that no changes were needed. Professor D commented that some students appeared to comment on the volume of the instructor's voice as opposed to the balance of correction/explanation and physical movement. This professor suggested revisiting the phrasing of this topic to better contextualize the question. Professor G offered a modification of "correction/explanation" suggesting that these words be fully separated appearing without a slash to better delineate their use.

Line Item #8- *Imagery, theories, and/or creative explanations were used to facilitate the use of correct technique.*

The evaluation of the pertinence of line item # 8 demonstrated an average response of 3.38 with a standard deviation of 0.74 revealing a moderate level of favorability with a moderate degree of deviation among professors and their responses. Professors F, G, H, I, and J believed that students should receive corrections from a multitude of perspectives to serve the various learning modalities present in a dance classroom. However, Professor C commented that the listed items of "imagery" and

"creative explanations" were not predominately used in a tap technique class. This professor noted that the use of these approaches were not necessarily time efficient or helpful to the student stating that tap is "pedestrian based" and thus, requires less of these tactics. From a broadened perspective, Professor D questioned whether the students properly understood the question itself. Professor J believed that the upperclassmen had enough experience with the technique to provide insightful feedback whereas underclassmen struggled to understand what was being asked. Professor E believed that the topic was indeed pertinent, but the line item itself should be rephrased to better contextualize its topic.

Next, professors responded to the construction of line item #8. The average response was 2.88 with a standard deviation of .99 establishing a minimal level of favorability with a significantly high degree of variance of valued responses from professors. As shown by the PSQ, interview responses were also mixed. Favorable comments as to its design included the following: 1. Professors I and G favored the use of the phrase "facilitates the use…". 2. Professors F and H believed that all three listed components "imagery, theories, and/or creative explanations" helped students to understand the content of the question. 3. Professor E commented positively on the use of the descriptor "theories". 4. Professor G specifically favored the use of "creative explanations." 5. Professor D noted the importance of the use of "imagery" and how its inclusion encouraged students to think about how this aspect can specifically facilitate learning in a tap class. Professor D furthered this point by stating a preference for both "imagery" and "creative explanations" over the use of "theories" within this line item.

In contrast, Professors C and E commented that the use of both "imagery" and "creative explanations" within the line item was unnecessary believing that "imagery" is a type of "creative explanation" and thus redundant. Professor E believed that the use of both inherently placed more weight on these two more subjective areas and thus could adversely affect the scoring of a professor who tended to use kinetic theory based corrections. Professor E also noted that the term "creative" is quite subjective and professors should not be penalized for corrections that are not perceived to be especially creative. This professor continued, stating that the use of corrections is inherent and interwoven into the fabric of a dance classroom and questioned whether a student could accurately identify the constant and consistent use of these various teaching modalities. Because of its frequency, students may somewhat take corrections for granted and neglect to register their occurrence or creativity.

Suggested modifications for line item #8 were recorded. Professors F, H, I, and J did not recommend any changes, although Professor J noted that the use of feedback from only upperclassmen would be ideal. Professor C suggested the following wording "I understood the corrections that were given" in an attempt to adjudicate if the teachers were "speaking their (the students') language." Professor G believed that the use of three components set professors up for poor scoring while Professor E believed that the word "imagery" should be subtracted to place a better balance of assessment between a more subjective area and a more objective area.

Line Item #9- *Imagery, theories, and/or creative explanations were used to encourage artistry (emotional projection, stage presences, stylistic choices, etc.).*

Data collected regarding the pertinence of the above line item showed an average response of 3.38 with a standard deviation of 0.74 demonstrating a moderate level of favorability with a moderate level of variance among the responses of the professors. Professors F and H both commented on the importance of pairing technique with artistry when grooming a dancer. Professor noted that the department was training "performers, not robots." Professor G concurred stating that the department's mission specifically prepares young dancers for success in the professional world of show business and thus line item #9 was a valid learning goal. Professor I found the topic to be a "strong question" while Professor J particularly noted its importance to tap. Professor J believed that students needed to learn how to access the items indicated in the parenthesis to construct body language appropriate to assigned caricatures. Professor C agreed that this area was important to tap as well but believed that the question could be rephrased to better contextualize itself in the student's mind. Professor D did not think that this area was necessarily important to tap believing that the inclusion of the phrase "emotional projection" confused the tap students. Professor E commented that the area of assessment was important for all professors to keep in mind as they deliver their course material, but believed it was apparent that students did not understand the depth of the question.

When asked to rate the construction of the line item, the average response was 2.88 with a standard deviation of 0.99 indicating minimal favorability with a significant degree of deviation among professors and their valued responses. Professor E favored the use of the phrase "creative explanations" but believes that the use of "imagery" should be

subtracted. Professors F and G particularly favored the phrase "encouraged artistry" while Professor D questioned whether tap students knew how to apply the word "artistry" to the tap genre. Professors E, H, and G noted the appropriateness of the items "emotional projection, stage presence, stylistic choices, etc." used within the parenthesis and Professor J specifically commented on the usefulness of the phrase "stylistic choices." Professor I, however, believed that "stage presence" may be a concept easily misinterpreted by the students, and both Professor C and D believed that the use of the wording "emotional projection" confused the tap dancers. Professor C furthered this note by adding that young dancers can become self-indulgent and thus easily consumed with "self-artistry," misunderstanding the context of the assessment area with regard to tap dance. In contrast, Professor J did not find the inclusion of "emotional projection" to be confusing to tap students and believed it to be a valid learning goal.

Professors were asked to volunteer any suggestions or modifications to the tool. Professors H and I did not believe any changes were necessary to the line item. Professor G suggested that three learning modalities listed within one question may be setting professors up for poor scoring while Professor E offered replacing "theory" with "encouraged personal development" to better articulate the line item. To better organize the example items listed in the parenthesis, Professors D and J suggested rearranging the items themselves, placing "emotional projection" at the end of the list. The justification for this move provided an attempt to better accommodate the tap classes and their focused use of descriptors such as "stage presence" or "performance quality." Within this same realm of discussion, Professor C suggested the following adjustment "projection,

style, and performance quality" while Professor F suggested that the example items "musicality and personal style" be added within the parenthesis.

Line Item #10- *Self- teaching, self-awareness and self-check were encouraged during the class.*

Professors were asked to assess the pertinence of this topic; the average rating was 3.63 with a standard deviation of 0.52 establishing a high level of favorability with minimal variances between professors and their responses. Professors D, E, F, and H stated the importance of encouraging autonomous learning within the learning goals of the class. Professors C, E, and H went further commenting on the critical nature of learned autonomy to the students' success within the profession. Expanding upon this idea a bit more, Professor H noted that the practices of "self-teaching, self-awareness, and self-check" were intrinsic to the training and conditioning of a dancer regardless of the venue. Taking on a different perspective entirely, Professor D, G, and J believed that the line item itself encouraged students to accept responsibility for their role in the learning process. Professors G and H commented on the line item's ability to clarify classroom expectations to the student. Professor G noted that the line item began to bridge the gap between the learning expectations present in a dance classroom prior to college versus the mindset needed to be successful in college and the profession. Included in this line of thought, Professor H stated that the topic offered delineation between an amateur's approach to a technique class and that of a professional's. Finally, Professor I particularly favored this topic and believed that its presence on the tool inherently encouraged students to practice these behaviors, and thus take accountability for their own progress.

The construction of the line item was rated by the participating professors. The average response was 3.63 with a standard deviation of 0.52 revealing a high level of favorability with little deviation among professors. Professor G particularly favored the use of the descriptor "self" within the line item. Professors C and I noted the appropriateness of the phrases "self-awareness" and "self-check" while Professors E and I positively commented on the use of "self-teaching." In contrast, Professor E believed that "self-awareness" and "self-check" were concepts that were more difficult for students to discern within the classroom experience. Professors D and G commented on the effectiveness of the word "encouraged" within the statement. Professors D and H both stated that the phrasing for the topic was "straight forward" and "clear" while Professor J commented that the line item was "well written." Professor F, however, brought up an alternative perspective within the interview stating that the topic was based on student behavior as opposed to teaching practices. This professor believed the responses from the students to be interesting considerations, however, questioned the degree of influence an instructor had over a student's self- motivation.

Professors were then asked to present any suggestions for modification to line item #10. Professors C, D, H, and J did not believe any changes were necessary, however, Professor G offered the following change of phrasing "I practiced self-teaching, self-awareness, and self-check within the class." This professor believed that this new wording might encourage greater student accountability within the learning process. Professor I suggested the following "Self-teaching, self-awareness, and self-check were *asked of me* during the class" or "*expected of me* during the class." This professor noted that these proposed changes may better articulate the assessment of teaching practices as

opposed to student behavior. Finally, Professor E questioned whether or not "self-awareness" and "self-check" were too similar to one another and, thus possibly redundant.

Line Item #11- *I actively challenged myself in this rotation on a daily basis.*

This topic was assessed by participating professors for its pertinence. The average response was 3.63 with a standard deviation of 0.74 indicating a high level of favorability with a moderate degree of variance among the professors and their responses. Professors H, I, and J believed that the inclusion of this line item encouraged students to contemplate their own role in the learning process and, thus the topic inherently created student accountability. Professors D, E, and F noted that the line item assessed student behavior and did not have a direct bearing on teaching practices themselves. These professors did believe that the information was helpful in gauging the overall perspective of a particular student's feedback but Professor F stated that the line item was not an area in which an instructor had direct influence. Professor G and E commented that this line item tended to lean more toward "classroom management" than teaching practices. Professor G further stated that they particularly favored this line item commenting that students should be practicing self-analysis throughout each rotation. Professor C concurred with this perspective noting that the line item inherently encouraged self-assessment and self-discipline, two important aspects of a well-trained dancer.

Line tem #11 was evaluated for its construction and its average rating was 3.75 with a standard deviation of 0.46 revealing a high level of favorability with little deviation among the professors. Professor C found the phrase "on a daily basis" to be

particularly helpful while Professor G believed that the wording "actively challenged" was a positive choice. Professors I and J both favored the descriptor "actively" and Professor G stated the preference for the use of "myself." Professor H described the line item itself to be straight forward and clear.

Suggestions to modify line item #11 were solicited and Professors C, F, G, H, I, and J stated that no changes were necessary. Professor D offered the phrasing "I was encouraged to actively challenge myself in this rotation on a daily basis" in attempt to better assess teaching practices as opposed to student behavior. Professor E noted that because the topic addressed student behavior, the question may be better placed at the beginning of the rotation evaluation to contextualize the entire adjudication tool. The feedback from this item was predominately used by the professor to gauge the perspective in which the responses were written and, thus Professor E believed feedback would be more accurately interpreted by this change.

Line Item #12- *I consistently applied corrections (both general and individual) throughout this rotation.*

This final line item was assessed for its degree of pertinence by the professors. The average rating was 3.50 with a standard deviation 0.76 showing a moderate to high level of favorability with a moderate degree of variance among professors and their responses. Professors H, I, and J believed that this topic encouraged student accountability while Professor I particularly favored this line item and the insight it brought to the students' overall responses. Professor G stated that the line item itself encouraged students to take class in a professional manner by articulating the

responsibility of a student to apply both individual and general corrections. Professor C believed that this topic placed "blame" or "congratulations" on the student for their progress and, thus provided the notion that "gratification comes from an earned standpoint." Professors D, E, and F commented on the line item's assessment of student behavior as opposed to teaching practices. Professor E believed that this topic leaned toward classroom management but was better used for demographic information to gauge the perspective of the student. Professor D and H concurred stating that this data gave helpful insight to the students' mindset and Professor D noted that they found the students' perceptions of corrections interesting.

When asked to rate the construction of the line item the average response was 3.63 with a standard deviation of 0.74 demonstrating a high level of favorability with a moderate level of variance between professors' responses. Professor G, I, and J noted the helpfulness of including both "general" and "individual" to describe the type of corrections given in class. Professor C commented positively on the word "consistently" and Professor H thought that line item itself was straight forward and clear. However, Professor D believed that the phrasing should incorporate "encouraged to apply" to better assess teaching practices as opposed to student behavior.

Suggestions for modifications to the line item were encouraged and, thus Professor E suggested that this topic also be placed at the beginning of the rotation evaluation. Similar to line item #11, Professor E believed this type of feedback placed students into a proper mindset in which to begin the survey and additionally provided the professor with helpful demographic information that described the student's perspective.

Professors C, F, G, H, I, and J did not believe any changes were necessary for line item #12.

Section IV: Summary

The data collected revealed that participating professors regarded the exploratory dance student ratings tool as an appropriate tool in which effective teaching practices and/or classroom management for the dance technique classroom could be assessed. The professors' views of the overall structure of the tool itself and its overall ability to sculpt helpful feedback had an average response value of 3.57 with a standard deviation of 0.53 showing moderate to high favorability of the tool with minimal deviation of responses among professors. The comprehensive average of all topic areas included in the tool and their degree of pertinence to effective teaching practices and/or classroom management within the dance classroom as perceived by participating professors was 3.57 with a standard deviation of 0.18. This data demonstrated a moderate to highly favorable perspective of the assessment areas included within the tool with very little variance among the professors' perceptions of each individual line item. These statistics of central tendency paired with modifications suggested during standardized follow-up interviews indicated that the exploratory tool was perceived as an appropriate assessment device for the dance classroom. With the presentation of the results completed, Chapter 5 will provide discussion as to these findings and their relationship to prior research as well as provide recommendations and suggestions for future discovery within this area.

CHAPTER V


SUMMARY AND DISCUSSIONS


This qualitative study examined effective dimensions of teaching within a dance

classroom as discovered through the creation of an exploratory dance student ratings tool.

As suggested in the Chapter 2 literature review, a divergence between a conventional

learning environment and the dance technique classroom appeared to be present

(Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough,

& Menges, 1971; Felton, Koper, Mitchell, & Stinson, 2008; Hoyt & Lee, 2002a; Joyce,

1984; Kassing & Jay, 2003; Marsh & Roche, 1997; Minton & McGill; Sanders, 2008;

Walton, 1999; Warburton, 2002; see also: Alter, 2002; Fletcher, 1997; Knowles, 1998;

Kaplan, 2002) and thus, this study was conducted with the intention of creating a

dialogue among educators and administrators to encourage exploration of this variance

and the implication of universal assessment tools. Through the examination of an

exploratory dance student ratings tool, participating dance professors described their

perceptions of the dimensions of teaching assessed by the exploratory tool and the

appropriateness of these prescribed pedagogies to dance technique courses. To begin,

Chapter 5 will restate the research problem and provide a brief review of the

methodology and summary of the results for the study, however, Chapter 5 will primarily

focus on discussion regarding data collected from the study, its relationship to the current body of literature, and the implications thereof to both the higher education community and the dance community.

The data collected and analyzed for this study supported dimensions of effective teaching used in the dance classroom purported by dance scholars. In turn, the study also revisited the assessment literature for traditional educational environments in an effort to compare dimensions of effective teaching used in a conventional academic setting to those articulated by this study and the dance community. This study determined that a divergence between the two teaching environments is indeed apparent, as suggested by the literature reviewed in Chapter 2. With these discoveries at the heart of Chapter 5, the following discussion will first analyze effective dimensions of teaching used in the dance classroom as articulated through the findings of this study and supported by dance scholars. This dissection will provide a foundation to which traditional dimensions of effective teaching used in a conventional classroom can be compared and will follow accordingly within the narrative. The discussion will conclude with provided implications of this divergence between the two learning environments and the implications its presence may have on universal assessment tools.

## Summary of Results

Research literature suggested that the divergence between the perceived universal learning objectives and dimensions of effective teaching existing within a conventional classroom setting and the pedagogy used in the training of a dancer was significant and warranted discussion. In response to the research problem, this qualitative study sought to

take a preliminary step in the construction and examination of a student ratings tool that better represented the learning objectives and pedagogies unique to American dance. The following narrative will review the methodology used during this qualitative study.

The study created and tested an original dance student ratings tool. The qualitative validity of this original tool was assessed by participating American dance professors through a professor survey questionnaire (PSQ) and a standardized open-ended interview process.  It should be noted that the student feedback collected from the dance student ratings tool was not computed and analyzed for this study.

The summative data from the PSQ was entered into a database that provided the mean response of the participants for each dance student ratings tool line item. Formative data provided from follow up interviews was organized through grounded theory coding. The next section will summarize the findings organized through this coding process and corresponding statistics of central tendency.

The data collected revealed that participating professors regarded the exploratory dance student ratings tool as an appropriate tool in which effective teaching practices and/or classroom management practices for the dance technique classroom could be assessed. The professors' view of the overall structure and format of the tool itself and its overall ability to sculpt helpful feedback had an average response value of 3.57 with a standard deviation of 0.53, showing moderate to high favorability of the tool with minimal deviation of responses among professors. The comprehensive average of all topic areas included in the tool and their degree of pertinence to effective teaching practices and/or classroom management practices within the dance classroom was 3.57

with a standard deviation of 0.18. This data demonstrated a moderate to highly favorable

perspective of the assessment areas included within the tool with very little variance

among the professors' perceptions of individual line items. The statistics of central

tendency paired with modifications suggested during standardized follow-up interviews

indicated that the exploratory tool was perceived as an appropriate assessment device for

the dance classroom. The following narrative will further discuss the meaning of these

summarized findings and analyze the dance student ratings tool's relationship to effective

dimensions of teaching as supported by the literature. Additionally, the narrative will also

provide a comparative discussion as to the divergence discovered between these dance

pedagogies and those used in a conventional academic setting as well as the implications

of universal assessment tools used to assess dance technique courses.

## Discussion

The results of this study demonstrate a strong parallel to perceptions of effective

teaching methodologies published within the dance community. Although the literature is

admittedly undernourished regarding this area of discovery, there are thematic

similarities that show reasonable likeness and logical connection. Consequently,

contributing to this meager body of work is pertinent because dance scholars are just now

beginning to articulate their unique educational environments and unconventional

teaching practices within the higher education venue. Braiding layers of viewpoints from

dance scholars and participants from this study provided an opportunity to select what

appear to be the most favored dimensions of effective teaching used to facilitate learning

objectives present within an American dance technique class. The following dimensions

of effective teaching are offered: 1. appeasing various learning modalities (creative

explanations, imagery, kinetic theories, etc. through visual, auditory, kinetic and tactile means) to facilitate physical learning objectives both artistically and technically, 2. judicious use of music to facilitate the development of technical skills and artistry, 3. judicious pacing of the technique class to insure safe physical progression of dancers, prudent balance of explanation and physical movement, and keen sense of timeliness and the ability to maximize each minute within the allotted time period, 4. facilitating the development of autonomous learning through guided self-awareness, self-check and self-teaching as well as establishing an expectation for student accountability within the learning process, 5. appealing to various dimensions of the course material through the exploration of contrasting styles, techniques and performance, 6. setting clear expectations regarding professional behaviors demanded by the profession, and 7. establishing an atmosphere of accessibility through a professional student/teacher relationship. Each of these dimensions will be discussed in detail in the following narrative.

A. Dimensions of Effective Teaching within Dance Technique Courses

The dance student ratings tool created and examined for this study attempted to assess pertinent teaching practices used in the dance classroom. The line items assessed on the tool were developed through a conscientious attempt to weave the needs of a specific dance department with the perceptions of effective teaching practices articulated by dance scholars and thus revisiting research references to better understand the perceptions of the tool by the study's participating professors is deemed necessary. Responses from participating professors are paired with available references to determine if the tool's assessment line items were indeed articulating effective dimensions of

teaching practices used within a dance classroom. The following paragraphs examine the dimensions of effective teaching.

*Appeasing various learning modalities (creative explanations, imagery, kinetic theories, etc. through visual, auditory, kinetic and tactile means) to facilitate physical learning objectives both artistically and technically*

The use of creative explanations, imagery, and individualized corrections to perpetuate growth both technically and artistically within a dancer was strongly supported throughout multiple resources explored within the dance community (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce, 1984; Kassing & Jay, 2002; Knowles, 1998; Minton & McGill, 1998; McCutcheon, 2006; Walton, 1999). The appeasement of the various learning modalities available in a kinetic classroom was seen as a critical component to successful communication existing between teacher and student.

These areas of assessment are included on the dance student ratings tool within Line Item #8 "imagery, theories, and/or creative explanations were used to facilitate the use of correct technique" and Line Item #9 "imagery, theories, and/or creative explanations were used to encourage artistry (emotional projection, stage presences, stylistic choices, etc.)." Respondents within this study agree with dance scholars, responding to both Line Item #8 and Line Item #9 favorably with an average response of 3.38 and standard deviations of 0.74. "To encourage artistry you must access the inside of a person. In order to do this, creative explanations are necessary" is stated by one professor while another comments "because students are not necessarily studying a linear

or formulaic topic, applying these examples to *how* the technique is executed, is important. Professors *should* provide many options."

Walton speaks of a dance instructor's use of "intuitive teaching" stating that the infusion of metaphor to better sculpt meaningful images to describe a movement is verbalized in an effort to internalize and physicalize a movement concept (1999, "Intuitive Teaching," ¶2; see also: Ambrosio, 2008; Kassing & Jay, 2003). This continual feedback is done almost instinctively within a technique class as an instructor observes each movement phrase and each dancer's interpretation thereof. Because of the subjective interpretations made by individual students regarding the application of said corrections, pairing articulate observations with various learning modalities such as kinesthetic, visual, auditory and tactile, becomes a multifaceted task. Responses from professors within this investigation support the available body of literature regarding this dimension of effective dance teaching and accordingly, these combined perspectives indicate that this topic area could be deemed an effective dimension of teaching used within a dance classroom.

*Judicious use of music to facilitate the development of technical skills and artistry*

Line Item #6 from the dance student ratings tool "music choices were used to facilitate the learning objectives of the class material (exercises, choreography, corrections)" exhibits a curious pedagogy unique to the dance technique class. An instructor's choice of music within the classroom has the potential to propel skills and exercises in a manner in which the movement becomes enhanced. The prudent use of music paired with movement phrases also has the power to create artistry within a dancer

as style choices, musicality, and emotional projection are guided by the teacher in accordance to the needs of the music (Ambrosio, 2008; Joyce, 1984; Kaplan, 2002; Fletcher, 1997; McCutcheon, 2006; Sanders, 2008; Walton, 1999).

Professors from this study concur stating that "it is important to choose music that is appropriate to the exercise given" and "what we do is driven by the music choices and thus a variety helps create a variety of learning moments and a well-rounded dancer." As a comprehensive group the professors responded with an average of 3.38 with a standard deviation of 0.92. Kassing and Jay state that a teacher has a responsibility to their students, offering that "appropriate, inspiring music is the key to a successful dance class and provides a meaningful learning experience for students" (2003, p. 65). The relationship between music and dance is inherent and the dance teacher's knowledge of its nuances can differentiate a mediocre learning experience and form a superior learning experience.

However, unlike other investigative areas during this study, professors voice unanticipated questions. Interviews reveal that most respondents acknowledge the clever use of music within a technique class to be an important pedagogy; yet, a serious concern is raised by the majority of the professors as to the students' overall ability to adjudicate properly this teaching practice. It is noted by these professors that students personalize their own relationship to music and are unable to separate pedagogical applications for music from personal likes/dislikes of various music genres/artists. Literature within the dance community does not address the curious relationship dance students might have with music selections. It is reasonable to question if this personal attachment to music is unique to American dance or is similar for all dance genres.

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Because American dance tends to use a broader bank of music choices from which instructors select, the available selections an American dance class might include would encompass multiple genres of music easily. Dance styles such as ballet, modern, or folk dancing typically tend to identify their movement design through a few select music genres that are categorically linked to the style of dance. An American dance student's general preference toward the current music trends played frequently throughout public venues such as music television channels, radio, internet, and film as opposed to pieces of music deemed more classical and possibly less socially accessible to a typical college student could be an influential factor within this dialogue. It is possible that the usage of popular music in an American dance class might generate more personal attachment or detachment to a piece of music regardless of its pedagogical application.

To understand and validate this supposition would involve thorough examination beyond the scope of this study, but nonetheless participating professors did voice a strong concern for this unexpected student bias and brought up an interesting discussion point for American dance scholars. Intertwining these findings with a review of the dance research literature demonstrates that the judicious use of music is a dimension of effective teaching shown to be pertinent; however, reflecting upon the students' pedagogical knowledge base and objectivity during the assessment thereof may prove to be an interesting consideration for future researchers.

*Judicious pacing of the technique class*

Prior research discussed the importance of building a class within a single class period to warm properly the dancer and create an environment conducive to physical

improvement (Ambrosio, 2008; Critien & Ollis, 2006; Kassing & Jay, 2003; McCutcheon, 2006; Minton & McGill, 1998; Walton, 1999; Warburton, 2002). Accordingly, Line Item #2 from the dance student ratings tool "either the timekeeper or the professor started and ended the class on time," Line Item #5 "the material (exercises and choreography) given in the class followed a safe physical progression (logical build to large muscle groups, kinetic theory, etc)" and Line Item #7 "a balance between correction/explanation and physical movement was present in the class" were sculpted to address the importance of pacing during a technique class.

McCutcheon lists "the effective organization of space and time to maximize student time on task" (p.329) as one of three classroom management requirements needed for effective teaching. McCutcheon expands on this notion stating that time structure is needed to explore the freedom of creativity while maintaining safe boundaries for the students (2006). Discussions from participating professors reveal comments regarding the prevention of injury and overuse during a repetitive technique class; these professors note the necessity of timeliness and maximizing each moment in the classroom. The moderate diversity of perspective for Line Item #2 is revealed with a standard deviation of 0.76 while the overall average response was 3.50. A few professors believe that this assessment area may lean more toward classroom management; however, interview responses reveal a preference for the topic area to be included on the tool. Kassing and Jay believe this dimension to be both a teaching practice and a classroom management practice listing punctuality as a component of time management that propels the achievement of learning goals forward (2003). Taking into account references from other supportive literature, the mindful use of class time and respect of its limits could be

considered an important component of judicious pacing and therefore an effective dimension of dance teaching.

In the instance of Line Item #5, the topic area addresses directly a logical physical build of the technique class that would complement the development and progress of the dancer while discouraging injury, exhaustion, and abusive overload. This area of assessment is deemed to be an imperative component to a technique class within the body of literature visited (Ambrosio, 2008; Critien & Ollis, 2006; Kassing & Jay, 2003; Lord, 2001; McCutcheon, 2006; Walton, 1999; Warburton, 2002).

"Teachers must be able train and condition dancers by applying this information (physiological training and conditioning) to effectively develop dancers' technique, prevent injury, and promote good health" states Kassing and Jay in 2003 (p. 22). Participating professors concur by responding with an average of 3.88 and a standard deviation of 0.35, demonstrating a strong agreement among the respondents within the study as well as with available research references. Understanding the human facility as well as each individual's skeletal and muscular strengths and weaknesses is an ambitious and continual practice for a professor. Combining these various perspectives, it is reasonable to conclude that Line Item #5 supported the notion that a professor's judicious pacing of classwork is a pertinent dimension of effective teaching practices used within a dance classroom.

Line Item #7 addresses the pacing of a technique class through a more specific lens. This topic item covers the balance of class time used for verbalizations by the teacher against the amount of class time used for physical execution. Maintaining warm

muscles consistently throughout the class is discussed within the literature as mentioned for Line Item #2 and Line Item #5 (Ambrosio, 2008; Critien & Ollis, 2006; Kassing & Jay, 2003; Lord, 2001; McCutcheon, 2006; Walton, 1999; Warburton, 2002). However, Minton and McGill in 1998, and Kassing and Jay in 2003, address both components used within a dance class and the balance needed between responsive verbalizations and planned physical execution. Combining these references, it is logical to conclude that lengthy discussions, long periods of explanations, or time consuming corrections could potentially create a stagnate physical body and consequently, interrupt the appropriate pacing of a class.

Participating professors agree, responding with an average response of 3.75 with a standard deviation of 0.46. Comments such as "there should be a balance between 'learning' and 'doing' " and "correction and explanation are necessary but if they stop the physical momentum of the class, students could be placed in an unsafe situation that would prevent learning goals." Considering the viewpoints presented by the dance community alongside the perspectives offered by the study, it could be reasonably concluded that Line Item #7 could also be considered to be a pertinent component of a dance professor's pacing and thereby an appropriate assessment area for the adjudication of effective teaching practices employed within a dance classroom.

*Facilitating the development of autonomous learning*

Ambrosio's *The Excellent Instructor* dedicates an entire chapter to the study of a dancer's critical thinking process and its utility toward building a dancer who can examine their own personal facility both artistically and physically (2008).

McCutcheon's *Dance Teaching Methods and Curriculum Design* provides student-centered learning techniques that place a dance student at the heart of the learning process, encouraging guided self-analysis and eventual autonomous learning (2003). This type of continuous self- examination and consistent internalization of artistic and technical components are supported by the dance community (Alter, 2002; Joyce, 1984; Kassing & Jay, 2003; Lord, 2001; Sanders, 2008; Walton, 1999; Warburton, 2002).

The dance student ratings tool explores components of autonomous learning at varying degrees. Line Item #10 "self- teaching, self-awareness and self-check were encouraged during the class" appeals to stages of student self-teaching/learning that involve guidance and verbalizations offered by the professor in the classroom. However, Line Item #11" I actively challenged myself in this rotation on a daily basis" and Line Item #12 "I consistently applied corrections (both general and individual) throughout this rotation" addresses the students' perception of their own role in the learning relationship and accordingly, supplies feedback as to the effectiveness of this pedagogical approach. Walton offers this use of intrapersonal intelligence from Howard Gardner's Theory of Multiple Intelligences to be an important facet of the dance classroom experience (1999; see also: Ambrosio, 2008). Respondents from this study concur: Line Item #10 shows an average response of 3.63 with a standard deviation of 0.52, Line Item #11 reveals an average response of 3.63 with a standard deviation of 0.74, and Line Item #12 demonstrates an average response of 3.50 with a standard deviation of 0.76. Follow up interviews include comments such as "fostering the importance of autonomous learning is important for the department as well as the profession of dance and life-long learning," "this is something that is really important to dancers in a professional training program;

this separates an amateur mindset from that of what is expected in the profession" and "(this line item) provides insight into student accountability and the mindset in which the student approached the class."

Contemplating the findings from this study while coupling the data of prior research it is reasonable to conclude that the facilitation of autonomous learning finds strong support. Therefore, its inclusion as an effective dimension of teaching used in the dance classroom could be seen as prudent.

*Appealing to various dimensions of the course material through the exploration of contrasting styles, techniques and performance.*

When visiting the research literature it is apparent that the eclectic nature of American dance and its unique heritage encourage diversity within its cultivation (Kraines & Prior, 2005; Stearns & Stearns, 1968; see also: Kassing & Jay, 2003; McCutcheon, 2006). This type of quilted genre suggests that its pedagogy should also provide for a variety of styles, techniques, and performance qualities while cultivating a young dancer into a seasoned performer. In contrast, European based styles of dance tend to favor one specific technical or stylistic approach to a dance genre while submerged in professional training (Warren, 1996; see also: Kassing, 2007). With this alternative perspective it stands to reason that a professor of American dance should encourage exposure to multiple approaches to the course material. Line Item #1 from the dance student ratings tool "the course offered a balance of styles, techniques and performance" could be seen as an appropriate attempt to articulate a teaching dimension employed within a course in American dance.

Kassing and Jay state that a teacher should be "willing and flexible to try a variety of methods to accomplish the goals" set in a dance technique class (2003, p. 64) and it appears that professors from this study are in agreement providing an average response of 3.75 with a standard deviation of 0.46. This demonstration of high favorability supported by some published dance references proposes that this articulated dimension of teaching contributes to the training of a competent and diverse dancer and could be considered within a dialogue of effective pedagogies used in an American dance technique course. Bearing this suggestion in mind, a caution is offered in regard to its utility to the dance community as a whole. Scholars of contrasting dance genres may not believe that multiple techniques or style approaches benefit a professional dancer but rather diminish the purity of one specific technique. Therefore, if this dimension of effective teaching is separated from the context of American dance it should be reconsidered accordingly.

*Setting clear expectations regarding professional behaviors demanded by the profession*

Critien and Ollis's study in 2002 acknowledges the standards of behavior required for a successful professional dancer while several texts discuss the importance of setting clear classroom expectations for dancers in formal education venues (Ambrosio, 2008; Kassing & Jay, 2003; McCutcheon, 2006; Minton & McGill, 1998). In regard to the dimension of effective teaching addressed through Line Item #3 "professors within this course consistently upheld department policy regarding professional student behavior (tardies, absences, dress codes, classroom etiquette," the literature available is not abundant but consistent in perspective. In McCutcheon's *Teaching Dance as an Art* the text speaks to young teachers stating "as you accept your roles and responsibilities for standards-oriented instruction, prepare yourself to maintain your professional place and

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practice democratic leadership" (2006, p. 348). This sentiment is mirrored by other texts as appropriate dance classroom etiquette is discussed in depth and with strong encouragement (Ambrosio, 2008; Kassing & Jay, 2003).

Participating professors supply an average response of 3.38, revealing a moderately favorable response to this topic area. The standard deviation is 0.92, demonstrating a fair divergence of perspective among the respondents. When explored, interview comments reveal concerns regarding the construction of the line item's word choices as opposed to the topic area pertinence. Thus, considering references from prior research sources combined with interview comments such as "professionalism is paramount within the dance department as well as the profession" and "consistency of expectations is conducive to professionalism" from participating professors within this study, this area of assessment articulating the expectations of dance student behavior could be deemed an effective dimension of teaching a successful dancer.

*Establishing an atmosphere of accessibility through a professional student/teacher relationship*

Dance research sources state the importance of communication between the student and teacher discussing the use of both interpersonal and intrapersonal skills (Ambrosio, 2008; Kassing & Jay, 2003; McCutcheon, 2006; Walton, 1999; Warburton, 2002). Through this ability to relate successfully to others, as well as analyze the needs of one's self in relationship to others, the dance student ratings tool Line Item #4 "the professor was accessible when I asked questions regarding class material (exercises,

choreography, corrections) I did not understand" appears to be supported by the literature.

With an average answer of 3.75 and a standard deviation of 0.46, this study reveals similar opinions. Participating professors state "there should be a professional relationship between professor and student for learning to occur," "it is important for students to feel that they have an opportunity to ask questions and that the professor is available within a reasonable time frame to answer those questions" and "it is very important to know if students feel they have the right to answer questions without bias for asking those questions; an open classroom is ideal."

McCutcheon's text encourages a professional distance from students while creating a productive, stabilized, and nurturing environment (2006) and Ambrosio states "dance instructors should be approachable" and "instructors should show that they care about the health and well-being of their students" as characteristics of excellent instructors (2008, p. 98). The author contends that an artist should be provided an atmosphere of trust within their learning environment to access intrapersonal components of their own emotional projection and interpretation of classwork. A professor who is objectively able to contribute to this growth while still maintaining an air of accessibility during intimate moments of personal expression makes for an ideal artistic educational experience. Considering the references visited and the opinions offered by this study, this topic area describing the accessibility of a dance professor appears to be a pertinent dimension of effective teaching within the dance classroom.

The dimensions of effective teaching explored through this study find support and reasonable likeness to references visited within the dance community. Because of this amalgamation of perceptions this study will hopefully create a dialogue among dance scholars that not only could be built upon throughout the dance community but also could be used to ascertain the degree of divergence that exists between conventional classroom settings and dance classroom settings within the higher education community as a whole. This study found that articulated dimensions of effective teaching commonly practiced and assessed within traditional educational environments did not find easy parallels with those articulated within this study; the disconnect becomes an important topic of discussion when a assessing the validity of universal assessment tools.

## B. Implications of Universal Assessment Tools

As discussed in Chapter 2, a substantial amount of research has been conducted regarding dimensions of teaching deemed effective when employed within a traditional classroom setting. An investigation of the literature combined the most commonly cited survey line items assessing traditional dimensions of teaching from a sound base of research and finds the following components to be the most pertinent (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971): 1. mastery of subject matter, 2. cohesive course design/appropriate assignments and exams/appropriate workload, 3. superior elocutionary skills/engaging student rapport/engaging personality, 4. high learning value within course material, 5. equitable grading practices; and 6. judicious development of student critical thinking skills. The assessment of these universal dimensions of teaching is abundant and commonly found within a range of widely used universal student ratings systems (Braskamp & Ory, 1994).

Because of their generalizability the utility of these tools is often preferred by administrators to compare efficiently and assess a campus wide faculty (Centra, 1993). With faculty promotions and tenure on the minds of many professors the need for equitable evaluations appears imperative. However, within contrasting disciplines the notion of absolute equality is questioned offering that diversity is an inherent ingredient to the make-up of an educational environment and consequently, a universal assessment device could innately lead to the diminishment of the unconventional. To exemplify this argument, a comparative dialogue was chosen to best articulate the divergence existing between the traditional and the non-traditional classroom and the questionable validity of a tool used to assess both.

The area of course development, appropriate lesson plans with complimentary assignments, proportional workload and mindful curriculum development are traditional teaching practices (Braskamp & Ory, 1994; Cashin, 1989; Cashin, 1995; Centra, 1993; Costin, Greenough & Menges, 1971) that could be argued are similar to the described "pacing" used within a dance course. However with survey questions worded to accommodate the assessment of written and reading assignments, quizzes, exams, verbal presentations, group projects and other conventional classwork, dance students could struggle to contextualize the generalized assessment item. As one dance student interprets the applicability of the question to the amount of aerobic activity offered within a technique class versus the amount of stretch and strengthening while another student applies the question to pedagogical choreography and its impact on artistic learning objectives, the reliability of survey items constructed to assess disciplines in which teaching practices are intrinsically different should be examined. Additionally, the notion

that the ramifications of a poorly paced, poorly designed, or poorly constructed dance

class/semester/4 year continuum may have more immediate and irrevocable effects on the

physical body than a traditional academic course should be considered. It could be argued

that a conventional course that has fallen short of effective teaching practices may not

yield permanent anatomical damage to its student and, therefore the manner in which

these varied methodologies are measured may not prove to be easily transferable or

equally pertinent to its reader.

Other areas in which misunderstandings may arise when universal tools attempt to

generalize effective teaching practices include the requirement of superior elocutionary

skills and an engaging student rapport (Braskamp & Ory, 1994; Cashin, 1989; Cashin,

1995; Centra, 1993; Costin, Greenough & Menges, 1971). As reported in the findings of

this study, as well as prior research provided by the dance community, the ability to

appease the various learning modalities present within a kinetic and artistic classroom

demands that a professor connect with a student on several levels  that may not be present

in a traditional classroom (Alter, 2002; Ambrosio, 2008; Critien & Ollis, 2006; Joyce,

1984; Kassing & Jay, 2003; Lord, 2001; McCutcheon, 2006; Minton & McGill, 1998;

Sanders, 2008; Walton, 1999; Warburton, 2002). Howard Gardner's theory of Multiple

Intelligences is referenced frequently among dance pedagogical references (Alter, 2002;

Ambrosio, 2008; Kassing & Jay, 2003; Walton, 1999; Warburton, 2002) offering that

dance instructors should appease musical intelligence, kinesthetic intelligence, spatial

intelligence, intrapersonal intelligence and existential intelligence within a dance

classroom as well as more traditional categories of intelligences such logical and

linguistic. It could be concluded that in order to accommodate such a broad spectrum of

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learning modalities present while training a performing artist, a professor's employment

of individualized verbalizations, explanations, and anatomical corrections would appear

to vary significantly in construct, mode and frequency between the learning

environments. A discrepancy between the wording used within universal survey line

items that describe elocutionary skills used in a lecture driven class or discussion group

environment as opposed to the constant vocalization of observations made during a dance

technique class appears to be an area of consideration. Bearing this in mind, generalized

tools may not adequately reflect its divergence and provide an inaccurate assessment

accordingly.

At this point in the discussion, the possible overlap of semantics describing

effective teaching practices employed within both a dance environment and a traditional

learning environment appear to end. Pedagogies such as the judicious use of music, the

facilitation of autonomous learning, the articulation of professional behavioral standards,

and the exposure to a variety of styles, techniques, and performance qualities (Alter,

2002; Ambrosio, 2008; Critien & Ollis, 2006; Fletcher, 1997; Joyce, 1984; Kaplan, 2002;

Kassing & Jay, 2003; Kraines & Prior, 2005; McCutcheon, 2006; Stearns & Stearns,

1968;Walton, 1999; Warburton, 2002) do not appear to have consistent kindred links

between traditional pedagogies commonly found on conventional tools deemed

imperative for assessment. Thus, any attempt to assess these areas through a traditional

tool could prove to be problematic. This study suggests that these teaching methodologies

are significant components used to train a dancer and that the absence of their presence

on a tool would indicate that a large portion of dance pedagogy is not represented by a

universal tool and would provide assessment data that would be incomplete or misleading.

As dance professors and dance students alike struggle to contextualize properly inappropriately worded questions for their assessment area, it appears that homogonous semantics used within tool line items could encourage questionable levels of reliability among the respondents. Paired with the absence of several significant dance pedagogies excluded from a universal teacher assessment tool a reasonable argument could be offered examining the appropriateness of such an instrument.

A critical look into the broad use of universal assessments systems used within a single campus questions which disciplines may be under-represented, over-represented or mis-represented, be it through students, faculty, staff, administrative, facilities, budgets, or scholarship assessment systems. This type of deliberation surfaces many deep seeded opinions as this study suggests administrative decisions be made based on elements of subjectivity that require conscious deliberation and dialogue as opposed to broad sweeping policies. As time and financial restraints also influence these important decisions, the precarious balance of the subjective with the practical is noted but, the deconstruction of the universal due to its impact on outliers is strongly encouraged.

Through a more specific lens, the higher education community could be asked to consider the impact of universal teacher assessment systems as these peer evaluation, self-evaluation, and student ratings systems are typically constructed to accommodate the needs of a prescribe majority with hopes that the outliers will bend their discipline to suit the needs of the corresponding tool. Because many personnel decisions are made with

these adjudications at the heart of considerations, fellow scholars and administrators might consider the appropriateness of homogonous templates used to outline many of these tools. Referencing this study specifically, a glimpse at two contrasting learning environments demonstrates a fair amount of variance. In this case, the tool assesses described non-traditional teaching practices; however, similar arguments of inappropriate semantics, incomplete questions, mis-leading questions, confusing formats, or line items placed out of context could be presented within this broader discussion of the diminishment of the unconventional.

Specifically, the dance community is ripe for introspection and articulation of learning objectives and teaching methodologies as well as discipline appropriate assessment instruments. Studies such as this contribute to a body of references that is sorely under-developed and in need of enrichment to better communicate with conventional scholars and administrators who create assessment templates and policies. Without a solid base of research, developed vocabulary and robust literature, the voice in which dance scholars speak appears weak and cumbersome. Hopefully, dance scholars will continue to discuss the learning environments in which they are submerged through empirical studies with sound methodology, deliberated construction and mindful analysis to better validate the community's unique presence within higher education.

A dialogue established among scholars regarding the presence of diversity within learning environments is imperative, however further research is necessary to better understand the innate dichotomy of this multi-layered discussion. Accordingly, the following section will present recommendations that may not only extend the discussion

throughout higher education but encourage discovery in specific areas that further the specialized focus of the dance community as well.

<center>Recommendations</center>

A few areas of interest arose during the discussion that might serve as prudent endeavors within the continued dialogue as to effective dimensions of teaching and appropriate assessment tools thereof. With suggestions ranging from a broad prospective to streamlined focal points, the following research concepts are offered for consideration.

This study recommends comparative studies conducted within dance classrooms using both the exploratory dance student ratings tool and a universal student ratings tool. As researchers begin to explore learning diversity, quantitative studies could lend insight into the comparative validity of both assessment tools. This type of pragmatic approach may demonstrate more tangible results that support the findings of this study as well as any other qualitative studies in which non-conventional fields of study attempt to articulate the needs of their unique pedagogies.

With regard to the exploratory dance student ratings tool, this study suggests that the tool undergo further analysis through quantitative studies testing its validity and reliability. Because the study did not statistically analyze data collected from the tool but rather from a professor survey questionnaire, it is recommended that the student feedback be computed and examined over a period of several semesters to determine its overall appropriateness for the dance classroom.

Specialized areas that may be of interest to dance scholars include the perspective of the student, the gender of the instructor and the tool itself. The dance student ratings

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tool was constructed to accommodate the pedagogies used within an American dance technique course. Because of this perspective, the tool may or may not be an instrument that has appropriate applicability to the dance community at large. Therefore, research as to the effective dimensions of teaching practices used within a dance classroom as perceived by professors specializing in dance genres other than American dance would aid in understanding the overall utility of the exploratory tool within the dance community. Additionally, research as to the experience, dance pedagogical knowledge, and assessment ability of a typical college dancer would prove helpful in creating a dialogue in which researchers could assess the appropriateness of each line item. As discussed within the examination of traditional ratings tools (Cashin, 1989; Cashin, 1995), some areas of teacher assessment are beyond the scope and knowledge base of a student. Finally, a research endeavor exploring variances between male instructors and female instructors may be prudent. This study did not attempt to investigate this area and thus, an exploration of gender differences may reveal alternative approaches to effective dance teaching methods that may or may not support the findings of this study.

*Conclusion*

This comparison of traditional dimensions of effective teaching practices to those used within a dance class demonstrates that a dialogue among scholars could be considered prudent. The findings from this study finds support from prior research but serve only as an initial step for future endeavors recommending the exploration of the divergence between contrasting learning environments and the consequential inaccurate data collected from universal assessment tools. Universal pedagogical assumptions placed within learning environments could be inappropriate to some areas of teaching. As

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shown in this study, traditional assessment tools may unintentionally misrepresent a specific area.

In conclusion, it is assumed that one study cannot be used to make broad assumptions in regard to any research problem. As previously mentioned, there are many areas left unexplored and under-explored. With this said, this study could be a step in the right direction and hopefully a discussion regarding contrasting learning environments might begin to unfold. This type of dialogue may lead to conversations examining the validity of universal tools and their adverse effects on unconventional classroom pedagogies and thus the findings of this study can be strengthened or disproved accordingly.

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APPPENDICES

Appendix A- Dance Student Ratings Tool Forms

Appendix B- Professor Survey Questionnaire

Appendix C- Interview Protocol

Appendix D- IRB Documents

Appendix A

*Formal Study Form*

Dance Student Ratings Tool- Section I.

**Spring 10**  Major: _____

Status:  Freshman  Sophomore  Junior  Senior  Grad

Course Name: _____          Is this a required class: Yes    No

## Student Perception of Technique Course:

This section should address the technique course in its entirety. Please provide feedback that does NOT isolate one rotation, but rather UNITES all rotations as they work together throughout the semester.

Please circle the number which best describes your class experience: 1=Hardly Ever, 2=Occasionally, 3=Sometimes,  4=Almost Always

1.  The course offered a balance of styles, techniques and performance.
    1        2        3        4
2.  Either the timekeeper or the professor started and ended the class on time.
    1        2        3        4
3.  Professors within this course consistently upheld department policy regarding professional student behavior (tardies, absences, dress codes, classroom etiquette).
    1        2        3        4


CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

*Formal Study Form*

Dance Student Ratings Tool- Section II.

**Spring 10**  Major: _____

Status:   Freshman  Sophomore  Junior  Senior  Grad

Course Name:_____          Is this a required class: Yes   No

**Student Perception of Individual Rotation:** Professor's name: _____

This section should address an individual rotation. Please supply feedback that is specific to the designated rotation.

Please circle the number which best describes your experience: 1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Almost Always

1. The professor was accessible when I asked questions regarding class material (exercises, choreography, corrections) I did not understand.
   1        2        3        4
2. The material (exercises and choreography) given in the class followed a safe physical progression (logical build to large muscle groups, kinetic theory, etc).
   1        2        3        4
3. Music choices were used to facilitate the learning objectives of the class material (exercises, choreography, corrections).
   1        2        3        4
4. A balance between correction/explanation and physical movement was present in the class.
   1        2        3        4
5. Imagery, theories, and/or creative explanations were used to facilitate the use of correct technique.
   1        2        3        4
6. Imagery, theories, and/or creative explanations were used to encourage artistry (emotional projection, stage presences, stylistic choices, etc.).
   1        2        3        4
7. Self- teaching, self-awareness and self-check were encouraged during the class.
   1        2        3        4
8. I actively challenged myself in this rotation on a daily basis.
   1        2        3        4
9. I consistently applied corrections (both general and individual) throughout this rotation.
   1        2        3        4

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

*Pilot Study Form (unpolished draft distributed by mistake)*

Dance Student Ratings Tool- Section I.

Major: _____          Status:   Freshman   Sophomore   Junior   Senior   Grad

Course Name:_____          Is this a required class: Yes   No

## Student Perception of Technique Course:

This section should address the technique course in its entirety. Please provide feedback that does NOT isolate one rotation, but rather UNITES all rotations as they work together throughout the semester.

Please circle the number which best describes your class experience:

1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Frequently, 5=Almost Always

1.  The course offered a balance of styles, techniques and performance.
    1        2        3        4        5
2.  The course provided material pertinent to a successful career in show business, arts management or dance pedagogy.
    1        2        3        4        5
3.  The timekeeper started and ended the class on time.
    1        2        3        4        5
4.  Professors within this course consistently upheld department policy regarding professional behavior (tardies, absences, dress codes, classroom etiquette).
    1        2        3        4        5

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

*Pilot Study Form (unpolished draft distributed by mistake)*

Dance Student Ratings Tool- Section II.

Major: _____    Status:  Freshman  Sophomore  Junior  Senior  Grad

Course Name: _____    Is this a required class: Yes   No

**Student Perception of Individual Rotation:** Professor's name: _____

This section should address an individual rotation. Please supply feedback that is specific to the designated rotation.

Please circle the number which best describes your experience: 1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Frequently, 5=Almost Always

1.  I felt comfortable approaching the instructor with questions about things I did not understand.
    1      2      3      4      5
2.  The exercises and choreography given in the class followed a logical and safe physical progression.
    1      2      3      4      5
3.  Motivating music was used to facilitate the learning objectives of the exercises and choreography.
    1      2      3      4      5
4.  A balance between correction/explanation and physical movement was present in the class.
    1      2      3      4      5
5.  Imagery, theories, and/or creative explanations were used to facilitate the use of correct technique.
    1      2      3      4      5
6.  Imagery, theories, and/or creative explanations were used to inspire artistry and emotional projection.
    1      2      3      4      5
7.  Self- teaching, self-awareness and self-check were encouraged during the class.
    1      2      3      4      5
8.  I actively challenged myself in this rotation on a daily basis.
    1      2      3      4      5
9.  I consistently applied both general and individual corrections throughout this rotation.
    1      2      3      4      5

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

*Pilot Study Form (final draft originally intended for distribution)*

Dance Student Ratings Tool- Section II.

**Spring 2010**  Major: _____        Status:   Freshman  Sophomore  Junior  Senior  Grad

Course Name:_____        Is this a required class: Yes    No

## Student Perception of Technique Course:

This section should address the technique course in its entirety. Please provide feedback that does NOT isolate one rotation, but rather UNITES all rotations as they work together throughout the semester.

Please circle the number which best describes your class experience:

1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Frequently, 5=Almost Always

1. The course offered a balance of styles, techniques and performance.

     1     2     3     4     5

2. The course provided material pertinent to a successful career in show business, arts management or dance pedagogy.

     1     2     3     4     5

3. The timekeeper started and ended the class on time.

     1     2     3     4     5

4. Professors within this course consistently upheld department policy regarding professional behavior (tardies, absences, dress codes, classroom etiquette).

     1     2     3     4     5

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

Dance Student Ratings Tool- Section II.

**Spring 2010**   Major: _____          Status:   Freshman   Sophomore   Junior   Senior   Grad

Course Name:_____          Is this a required class: Yes   No

**Student Perception of Individual Rotation:** Professor's name: _____

This section should address an individual rotation. Please supply feedback that is specific to the designated rotation.

<u>Please circle the number which best describes your experience:</u>

1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Frequently, 5=Almost Always

1.   I felt comfortable approaching the instructor with questions about things I did not understand.
      1      2      3      4      5

2.   The material (exercises and choreography) given in the class followed a safe physical progression (logical build to large muscle groups, kinetic theory, etc).
      1      2      3      4      5

3.   Motivating music was used to facilitate the learning objectives of the class material (exercises and choreography).
      1      2      3      4      5

4.   A balance between correction/explanation and physical movement was present in the class.
      1      2      3      4      5

5.   Imagery, theories, and/or creative explanations were used to facilitate the use of correct technique.
      1      2      3      4      5

6.   Imagery, theories, and/or creative explanations were used to inspire artistry (emotional projection, stage presences, stylistic choices, etc.).
      1      2      3      4      5

7.   Self- teaching, self-awareness and self-check were encouraged during the class.
      1      2      3      4      5

8.   I actively challenged myself in this rotation on a daily basis.
      1      2      3      4      5

9.   I consistently applied corrections (both general and individual) throughout this rotation.
      1      2      3      4      5

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

Dance Student Ratings Tool- Section I.

**Fall 2009**  Major: _____

Status:  Freshman  Sophomore  Junior  Senior  Grad

Course Name:_____  Is this a required class: Yes   No

## Student Perception of Technique Course:

This section should address the technique course in its entirety. Please provide feedback that does NOT isolate one rotation, but rather UNITES all rotations as they work together throughout the semester.

Please circle the number which best describes your class experience:

1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Frequently, 5=Almost Always

1.  The course offered a balance of styles, techniques and performance.
    1     2     3     4     5
2.  The course provided material pertinent to a successful career in show business, arts management or dance pedagogy.
    1     2     3     4     5
3.  The timekeeper started and ended the class on time.
    1     2     3     4     5
4.  Professors within this course consistently upheld department policy regarding professional behavior (tardies, absences, dress codes, classroom etiquette).
    1     2     3     4     5

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

Dance Student Ratings Tool- Section II.

**Fall 2009**   Major: _____

Status:   Freshman   Sophomore   Junior   Senior   Grad

Course Name:_____          Is this a required class: Yes   No

**Student Perception of Individual Rotation:** Professor's name: _____

This section should address an individual rotation. Please supply feedback that is specific to the designated rotation.

Please circle the number which best describes your experience:

1=Hardly Ever, 2=Occasionally, 3=Sometimes, 4=Frequently, 5=Almost Always

1. I felt comfortable approaching the instructor with questions about things I did not understand.
       1    2    3    4    5
2. The exercises and choreography given in the class followed a logical and safe physical progression.
       1    2    3    4    5
3. Motivating music was used to facilitate the learning objectives of the exercises and choreography.
       1    2    3    4    5
4. A balance between correction/explanation and physical movement was present in the class.
       1    2    3    4    5
5. Imagery, theories, and/or creative explanations were used to facilitate the use of correct technique.
       1    2    3    4    5
6. Imagery, theories, and/or creative explanations were used to inspire artistry and emotional projection.
       1    2    3    4    5
7. Self- teaching, self-awareness and self-check were encouraged during the class.
       1    2    3    4    5
8. I actively challenged myself in this rotation on a daily basis.
       1    2    3    4    5
9. I consistently applied both general and individual corrections throughout this rotation.
       1    2    3    4    5

CONSTRUCTIVE COMMENTS (Please use the back of the page if needed):

**Professor Survey Questionnaire:**

**An assessment of the Dance Student Ratings Tool**

Respondent

Date

**The following questions address the dance student ratings tool's construct, formatting, and comprehensive user appeal.**

**Please rate the following questions accordingly:**

**Strongly disagree=1  disagree=2    Undecided=3        agree=4       strongly agree=5**

1.  I found the demographical information listed at the top of the tool to be helpful (student status, course number, and major).
    1              2              3              4              5

2.  I found the organization and format of this demographical information to be user friendly for the student.
    1              2              3              4              5

3.  I found the directions for the form to be user friendly for the student.
    1              2              3              4              5

4.  I found the organization and format of the perception questions to be user friendly for the student.

    1              2              3              4              5

5.  I found the use of the 5 point scale and its corresponding responses to be appropriate for the questions asked.
    1              2              3              4              5

6. I found the overall structure of the tool to be appropriate in generating helpful feedback.

   1     2     3     4     5

7. I think that the dance student ratings tool addressed the most pertinent teaching practices relevant to a dance classroom.

   1     2     3     4     5

**The following questions address each line item from the dance student ratings tool.**

**Please rate the following questions accordingly:**

**Strongly disagree=1 disagree=2 Undecided=3  agree=4  strongly agree=5**

**Student Perception of *Technique Course***

**Question #1- "*The course offered a balance of styles, techniques and performance.*"**

8. The topic addressed in Question#1 is pertinent to the assessment of effective teaching practices in a dance class.

   1     2     3     4     5

9. Question #1 was constructed in a manner that provided helpful feedback to the professor.

   1     2     3     4     5

10. Do you believe the wording of Question #1 should be adjusted or modified?

    Yes  No

    _____

**Question #2-¨*The course provided material pertinent to a successful career in show business, arts management or dance pedagogy.*"**

11. The topic addressed in Question#2 is pertinent to the assessment of effective teaching practices in a dance class.

    1     2     3     4     5

12. Question #2 was constructed in a manner that provided helpful feedback to the professor.

    1     2     3     4     5

13. Do you believe the wording of Question #2 should be adjusted or modified?
    Yes    No

---

**Question #3- *"The timekeeper started and ended the class on time."***

14. The topic addressed in Question#3 is pertinent to the assessment of effective teaching practices in a dance class.
    1                2                3                4                5

15. Question #3 was constructed in a manner that provided helpful feedback to the professor.
    1                2                3                4                5

16. Do you believe the wording of Question #3 should be adjusted or modified?
    Yes    No

---

**Question #4- *"Professors within this course consistently upheld department policy regarding professional behavior (tardies, absences, dress codes, classroom etiquette)."***

17. The topic addressed in Question#4 is pertinent to the assessment of effective teaching practices in a dance class.
    1                2                3                4                5

18. Question #4 was constructed in a manner that provided helpful feedback to the professor.
    1                2                3                4                5

19. Do you believe the wording of Question #4 should be adjusted or modified?
    Yes    No

**Student Perception of *Individual Rotation***

**Question #5- *"I felt comfortable approaching the instructor with questions about things I did not understand."***

20. The topic addressed in Question#5 is pertinent to the assessment of effective teaching practices in a dance class.
    1         2         3         4         5

21. Question #5 was constructed in a manner that provided helpful feedback to the professor.
    1         2         3         4         5

22. Do you believe the wording of Question #5 should be adjusted or modified?
    Yes     No

_____

**Question #6- *"The material (exercises and choreography) given in the class followed a safe physical progression (logical build to large muscle groups, kinetic theory, etc)."***

23. The topic addressed in Question#6 is pertinent to the assessment of effective teaching practices in a dance class.
    1         2         3         4         5

24. Question #6 was constructed in a manner that provided helpful feedback to the professor.
    1         2         3         4         5

25. Do you believe the wording of Question #6 should be adjusted or modified?
    Yes     No

**Question #7- "*Motivating music was used to facilitate the learning objectives of the class material (exercises and choreography).*"**

26. The topic addressed in Question#7 is pertinent to the assessment of effective teaching practices in a dance class.
    1    2    3    4    5

27. Question #7 was constructed in a manner that provided helpful feedback to the professor.
    1    2    3    4    5

28. Do you believe the wording of Question #7 should be adjusted or modified?
    Yes  No
    _____

**Question #8- "*A balance between correction/explanation and physical movement was present in the class.*"**

29. The topic addressed in Question#8 is pertinent to the assessment of effective teaching practices in a dance class.

    1    2    3    4    5

30. Question #8 was constructed in a manner that provided helpful feedback to the professor.
    1    2    3    4    5

31. Do you believe the wording of Question #8 should be adjusted or modified?
    Yes  No

**Question #9- "*Imagery, theories, and/or creative explanations were used to facilitate the use of correct technique.*"**

32. The topic addressed in Question#9 is pertinent to the assessment of effective teaching practices in a dance class.
    1        2        3        4        5

33. Question #9 was constructed in a manner that provided helpful feedback to the professor.
    1        2        3        4        5

34. Do you believe the wording of Question #9 should be adjusted or modified?
    Yes    No

_____

**Question #10- "*Imagery, theories, and/or creative explanations were used to inspire artistry (emotional projection, stage presences, stylistic choices, etc.).*"**

35. The topic addressed in Question#10 is pertinent to the assessment of effective teaching practices in a dance class.
    1        2        3        4        5

36. Question #10 was constructed in a manner that provided helpful feedback to the professor.
    1        2        3        4        5

37. Do you believe the wording of Question #10 should be adjusted or modified?
    Yes    No

_____

**Question #11- "*Self- teaching, self-awareness and self-check were encouraged during the class.*"**

38. The topic addressed in Question#11 is pertinent to the assessment of effective teaching practices in a dance class.
    1        2        3        4        5

39. Question #11 was constructed in a manner that provided helpful feedback to the professor.
    1        2        3        4        5

40. Do you believe the wording of Question #11 should be adjusted or modified?
    Yes    No

_____

**Question #12- *"I actively challenged myself in this rotation on a daily basis."***

41. The topic addressed in Question#12 is pertinent to the assessment of effective teaching practices in a dance class.
    1        2        3        4        5

42. Question #12 was constructed in a manner that provided helpful feedback to the professor.
    1        2        3        4        5

43. Do you believe the wording of Question #12 should be adjusted or modified?
    Yes    No

_____

**Question #13- *"I consistently applied corrections (both general and individual) throughout this rotation."***

44. The topic addressed in Question#13 is pertinent to the assessment of effective teaching practices in a dance class.
    1        2        3        4        5

45. Question #13 was constructed in a manner that provided helpful feedback to the professor.
    1        2        3        4        5

46. Do you believe the wording of Question #13 should be adjusted or modified?
    Yes    No

**Appendix C**

**Interview Protocol**

Thank you for participating in this research study. I appreciate your feedback and insight into the development of this dance student ratings tool.

As you know, you returned the *Professor Survey Questionnaire* approximately one week ago. This interview will be used as a follow-up to the information you supplied on the survey. I have reviewed your feedback and would like to verify your perceptions of the tool. I would also like to take this opportunity to gather specific details regarding line items on the survey. At the end of the interview, I will give you a moment to include any suggestions or concerns you have regarding the tool that were not addressed on the *Professor Survey Questionnaire* or our interview. Do you have any questions before we begin?

**Part 1: Construct and Format**

1a. Why did you find the demographical information listed at the top of the tool to be helpful (student status, course number, and major)?

<div align="center">OR</div>

1b. Can you explain which elements included in the demographical information were not helpful? Did you think other descriptive components should be added? Did you believe some descriptive components were unnecessary? Was the format not visually appealing? Was the organization confusing?

2a. Why did you find the organization and format of this demographical information to be user friendly for the student?

OR

2b. Can you explain which elements included in the demographical information were not user friendly for the student? Was the format too cluttered? Was the font size appropriate? Was the student able to clearly mark their choice?

3a. Why did you find the user-directions for the form to be articulate and appropriate?

OR

3b. Which phrases or words did you believe were confusing, unclear, or inappropriate? Were the directions too long? Were the directions too abbreviated? Can you suggest alternative phrases or words to clarify the directions to the user?

\

4a. Why did you find the organization and format of the "perception" questions to be user friendly?

OR

4b. In what way was the organization and format of the perception questions lacking? Was the order logical? Did the order misrepresent the questions? Did the order bias responses? Was the font size appropriate? Was the student able to clearly mark their choice?

5a. Why did you find the use of the 5 point scale and its corresponding responses to be

appropriate for the questions asked?

<div align="center">OR</div>

5b. In what way was the 5 point scale inappropriate for this tool? Should more varied degrees of

responses have been offered? Should less options have been used? Were the prompting words for

each number inappropriately chosen for the questions asked?

6a. Did you find the overall structure of the tool to be appropriate in generating helpful

feedback?

<div align="center">OR</div>

6b. Can you explain why the overall structure of the tool was lacking in providing helpful

feedback? Was the tool visually unappealing? Was the form too long? Was the form congested?

Was the form too abbreviated?  Were the questions inappropriate for the form?

7a. Did the dance student ratings tool address the most pertinent teaching practices relevant to a

dance classroom?

<div align="center">OR</div>

7b. What dance teaching practices did you find to be unrepresented on the tool? Were there

dance teaching practices addressed in the tool that you found to be less pertinent or

inappropriately represented?

**Part 2: Student Perception of *Technique Course***

**Question #1**

8a. Why was the topic addressed in Question #1pertinent to the assessment of effective teaching practices in a dance class?

<div align="center">OR</div>

8b. Can you explain why the topic addressed in Question #1was not pertinent to the assessment of effective teaching practices in a dance class?

9a. What was it about the construction of Question #1 that sculpted helpful feedback?

<div align="center">OR</div>

9b. What was it about the construction of Question #1 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

10a. Do you believe the wording of Question #1 should be adjusted or modified?

<div align="center">OR</div>

10b. Do you have any suggestions as to how the wording of Question #1 can be adjusted or modified?

**Question #2**

11a. Why was the topic addressed in Question #2 pertinent to the assessment of effective

teaching practices in a dance class?

OR

11b. Can you explain why the topic addressed in Question #2was not pertinent to the assessment

of effective teaching practices in a dance class?


12a. What was it about the construction of Question #2 that sculpted helpful feedback?

OR

12b. What was it about the construction of Question #2 that was lacking? Was the phrasing

awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be

adjudicated?


13a.  Do you believe the wording of Question #2 should be adjusted or modified?

OR

13b.  Do you have any suggestions as to how the wording of Question #2 can be adjusted or

modified?


**Question #3**

14a. Why was the topic addressed in Question #3 pertinent to the assessment of effective

teaching practices in a dance class?

OR

14b. Can you explain why the topic addressed in Question #3was not pertinent to the assessment of effective teaching practices in a dance class?

15a. What was it about the construction of Question #3 that sculpted helpful feedback?

<div align="center">OR</div>

15b. What was it about the construction of Question #3 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

16a.  Do you believe the wording of Question #3 should be adjusted or modified?

<div align="center">OR</div>

16b. Do you have any suggestions as to how the wording of Question #3 can be adjusted or modified?

**Question #4**

17a. Why was the topic addressed in Question #4 pertinent to the assessment of effective teaching practices in a dance class?

<div align="center">OR</div>

17b. Can you explain why the topic addressed in Question #4was not pertinent to the assessment of effective teaching practices in a dance class?

18a. What was it about the construction of Question #4 that sculpted helpful feedback?

<center>OR</center>

18b. What was it about the construction of Question #4 that was lacking? Was the phrasing

awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be

adjudicated?


19a.  Do you believe the wording of Question #4 should be adjusted or modified?

<center>OR</center>

19b.  Do you have any suggestions as to how the wording of Question #4 can be adjusted or

modified?

<center>**Part 2: Student Perception of an *Individual Rotation* (Professor)**</center>

**Question #5**

20a. Why was the topic addressed in Question #5 pertinent to the assessment of effective

teaching practices in a dance class?

<center>OR</center>

20b. Can you explain why the topic addressed in Question #5was not pertinent to the assessment

of effective teaching practices in a dance class?


21a. What was it about the construction of Question #5 that sculpted helpful feedback?

<center>OR</center>

21b. What was it about the construction of Question #5 that was lacking? Was the phrasing

awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be

adjudicated?

<center>181</center>

22a. Do you believe the wording of Question #5 should be adjusted or modified?

OR

22b. Do you have any suggestions as to how the wording of Question #5 can be adjusted or modified?

**Question #6**

23a. Why was the topic addressed in Question #6 pertinent to the assessment of effective teaching practices in a dance class?

OR

23b. Can you explain why the topic addressed in Question #6was not pertinent to the assessment of effective teaching practices in a dance class?


24a. What was it about the construction of Question #6 that sculpted helpful feedback?

OR

24b. What was it about the construction of Question #6 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?


25a. Do you believe the wording of Question #6 should be adjusted or modified?

OR

25b. Do you have any suggestions as to how the wording of Question #6 can be adjusted or modified?

**Question #7**

26a. Why was the topic addressed in Question #7 pertinent to the assessment of effective teaching practices in a dance class?

<div align="center">OR</div>

26b. Can you explain why the topic addressed in Question #7was not pertinent to the assessment of effective teaching practices in a dance class?

27a. What was it about the construction of  Question #7 that sculpted helpful feedback?

<div align="center">OR</div>

27b. What was it about the construction of Question #7 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

28a. Do you believe the wording of Question #7 should be adjusted or modified?

<div align="center">OR</div>

28b. Do you have any suggestions as to how the wording of Question #7 can be adjusted or modified?

**Question #8**

29a. Why was the topic addressed in Question #8 pertinent to the assessment of effective teaching practices in a dance class?

<div align="center">OR</div>

29b. Can you explain why the topic addressed in Question #8was not pertinent to the assessment of effective teaching practices in a dance class?

30a. What was it about the construction of  Question #8 that sculpted helpful feedback?

OR

30b. What was it about the construction of Question #8 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

31a. Do you believe the wording of Question #8 should be adjusted or modified?

OR

31b. Do you have any suggestions as to how the wording of Question #8 can be adjusted or modified?

**Question #9**

32a. Why was the topic addressed in Question #9 pertinent to the assessment of effective teaching practices in a dance class?

OR

32b. Can you explain why the topic addressed in Question #9was not pertinent to the assessment of effective teaching practices in a dance class?

33a. What was it about the construction of Question #9 that sculpted helpful feedback?

OR

33b. What was it about the construction of Question #9 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

34a. Do you believe the wording of Question #9 should be adjusted or modified?

OR

34b. Do you have any suggestions as to how the wording of Question #9 can be adjusted or modified?

**Question #10**

35a.Why was the topic addressed in Question #10 pertinent to the assessment of effective teaching practices in a dance class?

OR

35b. Can you explain why the topic addressed in Question #10 was not pertinent to the assessment of effective teaching practices in a dance class?

36a. What was it about the construction of Question #10 that sculpted helpful feedback?

OR

36b. What was it about the construction of Question #10 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

37a. Do you believe the wording of Question #10 should be adjusted or modified?

37b.  Do you have any suggestions as to how the wording of Question #10 can be adjusted or

modified?

**Question #11**

38a. Why was the topic addressed in Question #11 pertinent to the assessment of effective

teaching practices in a dance class?

OR

38b. Can you explain why the topic addressed in Question #11was not pertinent to the

assessment of effective teaching practices in a dance class?

39a. What was it about the construction of Question #11 that sculpted helpful feedback?

OR

39b. What was it about the construction of Question #11 that was lacking? Was the phrasing

awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be

adjudicated?

40a. Do you believe the wording of Question #11 should be adjusted or modified?

OR

40b. Do you have any suggestions as to how the wording of Question #11 can be adjusted or

modified?

**Question #12**

41a.Why was the topic addressed in Question #12 pertinent to the assessment of effective teaching practices in a dance class?

OR

41b. Can you explain why the topic addressed in Question #12was not pertinent to the assessment of effective teaching practices in a dance class?

42a. What was it about the construction of Question #12 that sculpted helpful feedback?

OR

42b. What was it about the construction of Question #12 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

43a. Do you believe the wording of Question #12 should be adjusted or modified?

OR

43b. Do you have any suggestions as to how the wording of Question #12 can be adjusted or modified?

**Question #13**

44a. Why was the topic addressed in Question #13 pertinent to the assessment of effective teaching practices in a dance class?

OR

44b. Can you explain why the topic addressed in Question #13was not pertinent to the assessment of effective teaching practices in a dance class?

45a. What was it about the construction of  Question #13 that sculpted helpful feedback?

OR

45b.What was it about the construction of Question #13 that was lacking? Was the phrasing awkward? Was the question leading? Did the words chosen misrepresent the topic chosen to be adjudicated?

46a. Do you believe the wording of Question #13 should be adjusted or modified?

OR

46b. Do you have any suggestions as to how the wording of Question #13 can be adjusted or modified?

**Final Question**

Do you have any additional suggestions, concerns, or thoughts that you would like to communicate that were not addressed in the interview?

Closing:

I want to thank you again for your generosity and time. I am grateful for your feedback. If you have any further thoughts please contact me at your convenience.

Appendix D

Recruitment Letter

Dear (insert name of American dance Professor),

I am contacting you regarding my current research endeavor as a graduate student of Oklahoma State University. I will be testing an exploratory dance student ratings tool within the Ann Lacy School of Dance and Arts Management at Oklahoma City University during the Spring 2010 semester. You have been acknowledged as an American dance professor who has considerable American dance pedagogical knowledge as well as experience and insight into its assessment. I would like to ask permission to collect your perceptions of this exploratory dance student ratings tool through a questionnaire and follow up interview.

Please know that your participation is voluntary and any information that you provide will be kept strictly confidential. Your name or title will not be used to identify you in any way.

Your willingness to participate and share your insights on the assessment of American dance technique courses is greatly appreciated. I will contact you soon to discuss your participation.

Thank you in advance for your consideration.

Sincerely,

Tiffany van der Merwe

2501 N. Blackwelder

Oklahoma City, OK 73107

tiffanyvdm@hotmail.com

# INFORMED CONSENT DOCUMENT

Project Title:  Dance Student Ratings Tool

Investigators:

>Stephen P. Wanger Ph. D., Oklahoma State University
>Tiffany van der Merwe, Graduate Student, Oklahoma State University

Purpose:

>The purpose of this research study is to test the utility of an exploratory Dance Student Ratings tool utilized within American dance technique courses. This will be done through the distribution of the tool to American dance students at Oklahoma City University and the subsequent surveying and interviewing of American dance faculty members to determine their perceptions regarding the tool.

Procedures:

>You are being asked to participate in this research study by completing the Professor Survey Questionnaire which will take approximately 30 minutes.  You also are asked to participate in one subsequent interview for one hour of your time to assess your opinions regarding the utility of the Dance Student Ratings Tool.

Risks of Participation:

>There are no known risks associated with this project which are greater than those ordinarily encountered in daily life.

Benefits:

>There are no direct benefits to participants in this research study.

Confidentiality:

>The researchers will not use the real names, the specific job titles, or any other information that will identify participants.

>The records from this research study will remain private.  Any written results will not include information that identifies you.  Research records will be stored securely in a locked file cabinet and only the researchers will have access to the cabinet and the records.  All data, including this consent form, will be stored for one year, after which it will be destroyed by cross-cut shredding.  It is possible that the consent process and data collection will be observed by research oversight staff responsible for safeguarding the rights and well being of people who participate in research.

Compensation:

> There will be no payments or any monetary compensation for participation in this research study.

Contacts:

If you have questions about this research study, you may contact:

Stephen P. Wanger, Ph.D.                    Tiffany van der Merwe

309 Willard Hall                                   2501 N. Blackwelder

Oklahoma State University                    Oklahoma City University

Stillwater, OK 74078                           Oklahoma City, OK 73106

405-744-3982 or                                 405-208-4953 or

steve.wanger@okstate.edu                    tiffany.vandermerwe@okstate.edu

If you have questions about your rights as a research volunteer, you may contact:

Dr. Shelia Kennison, IRB Chair

219 Cordell North

Stillwater, OK 74078

405-744-3377 or

irb@okstate.edu.

Participant Rights:

Your participation is voluntary and you can discontinue the research activity at any time without any negative reactions or penalty.

Signatures:

I have read and fully understand the consent form. I sign it freely and voluntarily. A copy of this form has been given to me.

_____          _____

Signature of Participant                Date

I certify that I have personally explained this document before requesting that the participant sign

it.

_____          _____

Signature of Researcher                Date

<center>**Participant Information Sheet**</center>

**Project Title:** Dance Student Ratings Tool

**Investigators:** Tiffany van der Merwe, Oklahoma City University

<center>Dr. Stephen P. Wanger, Oklahoma State University</center>

**Purpose:** The purpose of this research study is to test the utility of an exploratory Dance Student

Ratings Tool utilized within American dance technique courses. You are being asked to use the Dance Student Ratings Tool (subsequently referred to as the survey) to provide your perceptions of the technique course and the individual rotation. Aggregate information from all surveys will help us to determine the utility of the tool.

**Procedures:** The survey should take approximately 10 minutes to complete. A total of 20 minutes, however, will be allowed for you to complete the survey. Please complete the survey and hand it to the individual selected by the class to collect and return the surveys to the department head. The survey has some questions about your major and your year of study at OCU.

**Risks of Participation:** There are no known risks associated with this project that are greater than those ordinarily encountered in daily life.

**Benefits:** It is expected that the investigators will learn valuable information that will help them to improve the Dance Student Ratings Tool. This should benefit you and future students in American Dance courses at OCU.

**Confidentiality:** All information will be anonymous as no names or identification numbers will be recorded on the survey. The surveys will be destroyed in March 2011 after the responses have been entered into a computer. No names or identification numbers will be recorded in the data file. All results will be reported as aggregated data and no individual responses will be reported. The Oklahoma State University Institutional Review Board has the authority to inspect consent records and data files to assure compliance with approved procedures.

**Contacts:** If you have any questions about the research or your rights as a participant in this study, please feel free to contact Tiffany van der Merwe at (405) 946-4214, tiffanyvdm@hotmail.com or Dr. Stephen P. Wanger from Oklahoma State University at (405) 744-3982, steve.wanger@okstate.edu. If you have questions about your rights as a research volunteer, you may contact Dr. Shelia Kennison, IRB Chair, Oklahoma State University, 219 Cordell North, Stillwater, Oklahoma 74078, (405) 744-3377, or irb@okstate.edu.

**Participant Rights:**  Your participation in this project is appreciated and completely voluntary. You may choose not to participate at any time without any penalty or problem.  Returning your completed survey in the envelope provided indicates your willingness to participate in this study.

Student Recruitment Script

Research Study: Dance Student Ratings Tool

The following script will be read to students.  A copy of the Participant Information Sheet and the Dance Student Ratings tool will be subsequently distributed to each student.

<u>Script</u>

Student surveys are being conducted this semester in every American Dance course at Oklahoma City University.  Information gained from this survey will be useful to the instructors, the department, students, and administrators responsible for instruction at OCU.  You are asked to give some information about yourself, then your views of the technique course and the individual rotation.  The survey includes room for you to include constructive comments if you so desire.

The survey may be completed in either ink or pencil.  If you choose to include constructive comments, please write legibly.  Prior to completing the survey please select a class representative who will be responsible to collect all surveys, seal them in the provided envelope, and return them within 24 hours to the department head.

Thank you for participating in this important survey.

## Oklahoma State University Institutional Review Board

Date:                        Wednesday, February 24, 2010

IRB Application No    ED1032

Proposal Title:          Dance Student Ratings Tool

Reviewed and          Exempt
Processed as:

**Status Recommended by Reviewer(s):  Approved     Protocol Expires:    2/23/2011**

Principal
Investigator(s):

Stephen P. Wanger                    Tiffany  van der Merwe
309 Willard                                  2501 N. Blackwelder
Stillwater,  OK  74078                 Okla. City,  OK  73107

The IRB application referenced above has been approved.  It is the judgment of the reviewers that the
rights and welfare of individuals who may be asked to participate in this study will be respected, and that
the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45
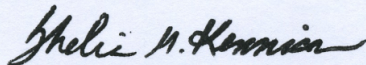CFR 46.

☒ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval
   stamp are attached to this letter.  These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved.  Any modifications to the research protocol
   must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar
   year.  This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly.  Adverse events are those which are
   unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the
authority to inspect research records associated with this protocol at any time.  If you have questions
about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219
Cordell North (phone: 405-744-5700, beth.mcternan@okstate.edu).

Sincerely,

Shelia M. Kennison

Shelia Kennison, Chair
Institutional Review Board

VITA

Tiffany van der Merwe

Candidate for the Degree of

Master of Science

Thesis:   EFFECTIVE DIMENSIONS OF TEACHING EMPLOYED WITHIN THE
AMERICAN DANCE CLASSROOM: A STUDY OF AN EXPLORATORY
DANCE STUDENT RATINGS TOOL


Major Field:  School of Educational Studies

Biographical:

Education:

Completed the requirements for the Master of Science within the School of
Educational Studies at Oklahoma State University, Stillwater, Oklahoma in
December, 2010.

Completed the requirements for the Bachelor of Performing Arts in Dance
Performance at Oklahoma City University, Oklahoma City, OK USA in 2010.

Experience:
Full time faculty member within the Ann Lacy School of Dance & Arts
        Management at Oklahoma City University, Oklahoma City, OK 2002
        until present.
8 years of study and research dedicated to the field of American Jazz Pedagogy.
        Sculpted and designed multiple jazz pedagogy courses for undergraduate
        and graduate levels.

Name: Tiffany van der Merwe                     Date of Degree: December, 2010

Institution: Oklahoma State University          Location: Stillwater, Oklahoma

Title of Study: EFFECTIVE DIMENSIONS OF TEACHING EMPLOYED WITHIN
            THE AMERICAN DANCE CLASSROOM: A STUDY OF AN
            EXPLORATORY DANCE STUDENT RATINGS TOOL

Pages in Study: 196                  Candidate for the Degree of Master of Science

Major Field: School of Educational Studies

Scope and Method of Study: The following qualitative study examined an exploratory
       dance student ratings tool used to assess American dance technique courses. A
       divergence between a conventional learning environment and the dance technique
       classroom appeared to be present within the literature and therefore, this study
       was conducted with the intention of creating a dialogue among educators and
       administrators to encourage exploration of this variance and its implications on
       universal assessment tools. 400 American dance students and 8 American dance
       professors participated in the study. Through surveys and standardized open-
       ended interviews dance professors described their perceptions of the dimensions
       of teaching assessed by the exploratory tool and the appropriateness of these
       prescribed pedagogies to dance technique courses.

Findings and Conclusions:  The data collected and analyzed for this study supported
       dimensions of effective teaching used in the dance classroom purported by dance
       scholars. The study also revisited the assessment literature for traditional
       educational environments in an effort to compare dimensions of effective teaching
       used in a conventional academic setting to those articulated by this study. This
       study determined that a divergence between the two teaching environments was
       indeed apparent and consequently, the impact of universal ratings tool within non-
       conventional classrooms warranted discussion.

ADVISER'S APPROVAL:   Dr. Stephen P. Wanger