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**ABSTRACT**

Focusing on competency in art education, the seven essays in this critique deal essentially with two aspects of this topic: as it appears to manifest itself in competency-based teacher education (CBTE), and how competency might be interpreted to serve in the name of art education. In the introductory section, "Art Educators focus on Controversy," Nancy MacGregor compares and contrasts the remaining six articles. In the first article, "Competence and the Hidden Curriculum," Arthur D. Efland holds that while competency-based measures may objectify certain aspects of the teaching function, they will in all probability elude others. In "Different Art Teaching Styles and Some Elemental Competencies," Charles G. Wieder refers to two aspects of competency as he presents his concern for relationships between the learner and the teacher. The notion of two levels for competence is again apparent in the third essay, "Competency and the Craft Studio-Classroom: A Case for Literacy" (Donald Duncan). Duncan states that the term competence is synonymous with ability and skill, implying a quality of performance rather than a quantity of knowledge. Next, in "Some Thoughts on Competency, Art and Art Education," Robert Arnold writes about little and big competencies, with little ones being observable and testable and big ones being untestable because of differences in values. Similarly, Kenneth Marantz in "Toward the Liberation of a Conservative Concept," holds that competence has a built-in virtue or goodness and cannot be relegated to achievable bits and pieces. In the final essay, "The Logic of 'Competence' as it Bears on the Teaching of Art," Ross A. Norris views competency as defined by the CTBE movement and identifies five criteria to which teachers must conform to be competent. The publications contains an annotated bibliography of nearly 50 citations published prior to 1976. (LH)

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a critique:  
competency and  
art education

edited by:  
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# A Critique: Competency and Art Education

Edited by Nancy MacGregor

The Department of Art Education  
Ohio State University  
Columbus, Ohio

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# Introduction: Art Educators Focus on Competency

Nancy MacGregor

That our educational system is under severe criticism is not a debatable issue. Calls for reform and criticisms are heard from politicians, parents, students as well as teachers, administrators and university professors. Many people are currently devoting their energies to counteract criticism and they are to be commended. Energies, monies and ideas are going toward such efforts as curriculum development, verbal-nonverbal communication research, and interdisciplinary studies. One idea that has received a great deal of energy has developed into a movement; that is, performance or competency-based teacher education. CBTE has emerged in direct response to much of the criticism leveled at education, and as an issue, receives a great deal of attention in many educational circles.

Perhaps the most noteworthy event in teacher education in recent years has been the emergence of the competency based movement. Many colleges of education feel they are becoming involved in CBTE. Some states already have mandated CBTE. Hence, it is often difficult to think about teacher education apart from the CBTE movement. People in various teaching roles, whether they are involved in teacher preparation programs or not, should be acquainted with the notion, its application, implications as well as criticisms of it. For example, Harry Broudy points out that the concept of competency as CBTE is stressed to such a point that certification is sometimes withheld from programs that do not at least use the related terms extensively. And Bruce Burke indicates that the competency based education movement often calls for accountability, research in learning, the management organization movement, and cultural diversity. Herein lies some of its appeal and needless to say, the concept is embraced by many, while others raise questions and identify serious concerns about the CBTE movement.

As art educators, at The Ohio State University, we are involved in various aspects of teacher education and are consequently concerned about applications, implications and criticisms of CBTE. None of us would argue with the idea that teachers should be competent people, however, controversy rests in the area of what a competent teacher means and what this implies for art education program development.

The essays in this publication focus essentially upon two aspects of competency: as it appears to manifest itself in CBTE, and how competence might be interpreted to serve in the name of education. One function of this book is to present viewpoints about potential impact of competency in shaping what we do in schools.

The book represents an effort to find out, from those who have struggled with the challenges of teaching teachers, how they feel and what they think about competency and art education. These art educators have not been involved directly in the CBTE movement. A purpose is to communicate criticisms and concerns about CBTE as well as art teacher education. Toward achieving this, the faculty members look into problems related to competency to identify certain characteristics and to suggest various roles competency might play as a component in future art education program development.

In the first article, Efland casts a school in the context of an institution and likens technology to CBTE as a training and evaluation method. This technology involves the specification of certain competencies or end-states as expected outcomes of training. At this point he raises questions about the adoption of CBTE in terms of efficiency versus Orwellian nightmare. He states that when new technologies are introduced to the decision-making processes in an institution some changes occur that cannot be predicted. He suggests the study of the sociology of the evaluation process in institutions.

Efland continues and identifies the following assumptions found in CBTE proposals: they are simply a means to end-states and are value free. Then he argues to counter each notion and thus emerges his view which may be cast in terms of the two aspects of competency.

Efland's first use of competence is in the sense of means to end-states as used in CBTE. The second aspect of competence is cast in the sense of a virtue. For the purpose of explanation here, the aspects will be referred to as levels. At the first level the goal is to complete or accomplish a finite task which is viewed as a promise. The second level finds that the goal is not achievable as a finite task, but is an intent to work for a virtue. He states that virtue is competence or perfection and the pledge is to get better in some things such as educating better teachers.

Efland feels that CBTE enthusiasts have assumed that their technology is simply an efficient instrument, when, in fact, technologies have ways to determine their own ends and the impact can be disastrous. To act like behavioral technologists and arbitrarily stipulate at level one--an end-state by defining competence we are in the untenable position of foreclosing on the prospect of level two--further perfection in the sense of virtue or competence. Competence, as presented by Efland and interpreted above will be implemented as a kind of structure to examine the remaining authors' focus on competency and art education.

A different kind of concern about competency and art education is revealed in the essay by Wieder. He feels that the identification of art teaching competencies should enable prospective art teachers to assess their instructional assets and limits. He refers to what might be explained as two aspects of competency as he presents his concern for relationships between the learner and the teacher in an instructional situation.

Although he doesn't critique CBTE and competence in the way that Efland does, I feel one can present Wieder's view in terms of two levels of competence. He would like to see different types of educational settings identified and the competencies needed to function in each of these instructional situations stipulated. In addition, he calls for student assessment in terms of ability and teaching style. The purpose would be to match up an educational setting with the student possessing the appropriate instructional competence as well as professional aspiration. At this level he might view competence in the sense of a means to end-states in that certain competencies would have to be specified as well as be attainable in order to match types of educational settings to art teachers. Here is where the CBTE movement might make a contribution to art education. Wieder would have to pay careful attention to specifying competencies and achieving outcomes to be accountable for the match.

The second aspect of competency in Wieder's notion emerges in his models of art teaching competence. The models indicate a concern for goals not easily attainable as a means to end-state. Applying Efland's view, these competencies are cast in the sense of virtues, for example, "the teacher is a connoisseur of art learning as well as art and art making." This is a pledge toward being a better connoisseur. It is clear that he holds both aspects of competence as important in the development of programs and the evaluation of instruction.

Again the notion of two levels for competence is apparent in the third essay by Duncan. Using the structure extracted from Efland's article, it appears that Duncan and Wieder would agree that some abilities should be specified as finite tasks while others would be identified as an intent to work for a virtue.

Duncan states that the term competence is synonymous with ability and skill which implies a quality of performance rather than a quantity of knowledge. He interprets competence as a metalsmith in the context of the crafts studio. As he identifies skills necessary to the craftsman-teacher, the aspects of competency may be applied to organize the kinds of skills at two levels: those basic and necessary to work with the components of media and those necessary to be free to understand the poetic relationship. This second level is not a means to end-states, but an intent to help people become competent independent participants in the arts.

Duncan feels that for those who teach art as well as educate teachers, an effective teaching-learning situation is to keep performance and knowledge in balance. It is the performance where the application of knowledge occurs. Performance is making and creating in the sense of handling physical and conceptual materials. The competent use of these processes frees the literate man-artist-metalsmith. This might be interpreted in the sense of small skills that can be viewed as finite tasks as well as big skills that cannot be proficiencies. Both are necessary to be free and liberated. To expand on Duncan's view, it seems that the two levels of competence could be cast at each end of a continuum. For example, a person might move back and forth on the continuum among the skills stipulated to forge a neck ring and the pledges to conceptualize "poetic juxtaposition."

As compared to Duncan, Arnold's critique of competence takes a different twist; however, he too identifies two aspects of the concept as he writes about little and big competencies. He feels that little competencies may be necessary, but that they do not have a significant relationship with big ones. In fact, the little competencies are often ridiculous and misdirected for the contemporary artist-critic-teacher. At level one, little competencies can be observed or tested. They cannot at the second level because big competencies involve values. He states that people can be taught to do certain tasks in art to demonstrate competencies. This is dangerous to the student's understanding of art according to Arnold because the bits and pieces are disconnected from other competencies and often obsolete in the constantly changing field of art.



Arnold seems to agree with Efland, that is, the stipulation of an end-state by defining a competence for an artist could foreclose on the prospect of further perfection. Arnold moves to what can be called level two and states that one concern of art educators is the education of artists to make artists competent. He suggests that we can try to prepare an art teacher to handle change as a pluralistic avant-garde artist might handle change, and this does not mean the simple learning of disconnected competencies. It can be concluded that Arnold feels significant learning occurs when the goal is not achievable as a finite task, but is an intent to work for a virtue like pledging to do something well such as to educate better art teachers.

In the next essay it appears that Marantz agrees with Arnold's criticism of competency when relegated to achievable bits and pieces. Marantz calls the concept a "philosophical weapon forged to shape the minds of the young" and refers to it as a part of the pedagogical technology. He feels that competence has a built-in virtue or goodness.

Like Efland and Arnold he helps us envision the consequences of reducing the concept to testable bits of "how-to's." Thus this view also acknowledges a two-level structure. He asks, how can a person enhance the capacity to speculate systematically about his own nature when he is performing a testable "how-to?" Some might answer that various "how-to's" are needed to enhance the capacity to speculate systematically. In the context of the craft studio it seems that Duncan would. Marantz, however, does not provide a specific context and if he had interpreted competency as a metalsmith, he and Duncan might be in some agreement.

Based on Marantz's essay we might speculate about a program in art education. It would not specify certain competencies or end-states as expected outcomes. Instead the program would be liberal in intent and be developed at the second level of competence. The goals would not be achievable as finite tasks but would be intents to work for goodness such as pledging to heighten curiosity, think for yourself and develop practical wisdom. It is clear that he would agree with Efland that to arbitrarily stipulate an end-state by defining competence, we place ourselves in the position of precluding further perfection in the sense of virtue or competence.

A logical analysis of the concept is carried out by Norris in the last article. He does not present his analysis of competency and criticism of art education in such a way that "competence" may take on two roles as in the Efland essay. Instead, Norris's study of competency falls essentially at what has been referred to here as level one. While what might take place at level two is cast as something beyond competence, that is, creativity. It should be noted that he treats both concepts as distinct.

The concept is analyzed by Norris to find out what it might mean to be competent according to minimal standards or skills which can be measured. He identifies five criteria to which a teacher must conform to be competent. He then applies the criteria to the school situation and traces his argument to the teaching of art, which he claims is rule-governed with teachers carrying out the rules.

Norris views competency as defined in the CBTE movement: a process to improve the preparation and development of educational personnel. The process is described as a series of operations leading towards ends, hence competency deals with abilities. Through his analysis of the problem, he identifies and explains the criteria for proper application of competency to education and concludes that it is logically possible to shift art education preparation to CBTE. He then asks ought art education be competency-based? The last concern is a value question which he feels will be answered when we as a teaching field state what we believe is best. Norris proposes it is best to shift art education to CBTE. He claims that in art one must first know how to produce it, otherwise the result is frustration. He continues, saying that since schools are rule-governed institutions, they are the best places for rules about art to be learned.

Through his argument, he does not foreclose on the possibility of further invention beyond laws and precepts. For example, "One has to know and be able to practice rules in order meaningfully, creatively to break them." This statement moves from what could be cast as a finite task to what might be a goal that is not achieved as a finite task, but is an intent to work for creativity as a metaphysical force.

A variety of ideas about competency and art education are presented by the authors. As each faculty member plays out his idea, different notions about the nature of art education are revealed. These differences and the potential of competency in each may very well reflect concerns and attitudes of many art educators toward CBTE. As is the case with numerous movements in education, different camps or alternative approaches emerge. The articles included here represent this as they are indicative of different views about the concept competency.

This volume does not present a complete range of ideas about CBTE; it is essentially a critique. (For references to those more closely associated with CBTE, turn to the annotated bibliography.) In summary, I have introduced ideas found in this publication about what it means to be a competent teacher and what it implies for art education program development. Problems are pointed out and ideas are presented about the CBTE movement and competence as it might be interpreted to serve in the name of education. Warnings are offered and salient questions raised. One such concern is the "backlash" potential of the CBTE movement when viewed in a narrow sense.

In the years ahead, we no doubt will be faced with more requests to specify the kinds of learnings our students will possess upon completion of our courses, whether those courses are designed for teacher certification or not. People will demand to know what we are able to accomplish with students in the classroom. In addition we will need to communicate these accomplishments to the public in easy-to-understand sentences. Therefore, it is necessary to understand the nature and appeal of CBTE in terms of such requests as well as potential consequences. Art educators may be charged with the responsibility of dealing with contents and competencies in such a way that a student is liberated to be free and creative as a competent human being and not merely prepared to carry out basic skills as unrelated bits and pieces or precepts and rules. Whatever the future holds, competency contains potential impact to shape what we do in schools.

## Acknowledgments

This publication is the culmination of two events that happened this past year. The ideas found in the articles were initially prepared for presentation during a higher education division meeting at the National Art Education Association Conference held in St. Louis, April 13, 1976. Following the St. Louis event, four of the authors agreed to deliver their papers to exemplify competency as a professional problem in art education. This presentation took place during the Ohio Art Education Association Conference, Dayton, November 11, 1976.

I wish to express my gratitude to my colleagues in The Department of Art Education, The Ohio State University, for their willingness to prepare papers about competency as a concept in art education and to present these ideas as a part of one and in some cases two conference programs. This is especially noteworthy because, as individual faculty members, none are identified with the competency movement. And above all, I express my appreciation to the authors for sharing their ideas through this publication.

In addition to the authors, I extend gratitude to Billy Denney, Joan Hershey, and Jacquelyn Kibbey for compiling the annotated bibliography. My thanks are also extended to Jose Luis Gimenez for the cover design and to Terry Barrett for the book design, and Leslie Simon who typed the copy.

# Competence and the Hidden Curriculum

Arthur D. Efland

In simpler times the evaluation of persons and services were matters of one neighbor judging another, whether it be the singer in the church choir or the doctor making house calls. Persons and the services they rendered were judged in a single act.

In our own time the evaluation of persons and their services has lost this former simplicity. Roles have become separated from the person. Judgments of such roles, more often than not, occur in large impersonal institutions which have particular functions like schools or hospitals. Services in these institutions are administered by certified professionals--teachers and doctors. In times when judgment was easier, most people labored as farmers or factory workers. Work involved the manipulation of things. Professions involving services to people like teaching, medicine, the clergy, and the law involved a relatively small portion of the population. Now, service related institutions employ half the total work force, and some futurologists are predicting that by the end of the century over ninety percent of the work-force will be engaged in some phase of service. (Kahn & Wiener, 1967)

It is surprising that there is so little recognition made of the following facts: first that most professional services are carried out in large institutions; second, that these organizations are social structures with stratified levels with the power to make decisions concentrated at the higher levels. The manner of organization is bureaucratic and the same essential pattern is found in the manufacturing corporation, the Soviet Politbureau, the Roman Catholic Church, the army, and the local school district. Though institutions try to provide services in the most efficient manner possible, they have hidden functions not recognized by those who carry them out. This is the third fact. Thus the school's ostensive function is education while its latent functions have more to do with the shaping of people to fit the needs of the social system. These needs are defined in terms of the skills and attitudes facilitating the orderly functioning of other institutions like the corporation. (Gintis) The fourth fact is that the term technology, which once referred to the physical techniques used to manipulate materials and control the environment, now includes the utilization of psychological procedures like behavior-modification to control people. In education the utilization of behavioral objectives for curriculum planning, and evaluation are defined by many of their proponents as technologies to complete the work of instruction with increased efficiency. (Gagne, 1975)

A group of teacher educators have fashioned a new technology referred to by the term Competency-Based Teacher Education, which is a method of training and evaluation that involves the specification of certain competencies or end-states as the expected outcomes of training. When trainees possess these pre-specified competencies they can be certified. Certification in this plan is based on demonstrated competence rather than upon courses completed, or grades earned. Variations of the technology can be used for the evaluation of teachers presently in service. Thus, the plan has implications not only for institutions preparing future teachers but for schools themselves. In a future time, variations of this technique could be used by state departments of education and other accrediting agencies to evaluate the schools themselves.

The technology is an outgrowth of behavioral-objectives procedures used in the planning of curricula and evaluation of students that became popular in the late sixties. The method promises a kind of accountability presumably lacking in current educational institutions. This promise is the source of its appeal.

Questions in need of answers are the following: how would the characteristic ways that schools currently make decisions about teaching competence be affected if they were to adopt the CBTE technology? Would this increase institutional efficiency? Would the evaluation of teachers be less capricious, or would it lead to a kind of Orwellian nightmare where the efficiency of all persons might be under constant surveillance, where dismissal greets one at the first sign of weakness or disaffection?

Because there has been a long standing debate between those favoring CBTE and conventional teacher education approaches, it is not surprising that in the heat of the fray the question of institutional organization has rarely been examined. (Apple, 1975) The present paper speculates that the sociology of the evaluation process has to be looked at with some care. When one introduces new technologies to the decision-making apparatus of an institution it may change in ways that cannot always be anticipated. Hence, moral consequences for those working in the institution (teachers) and for those receiving services (students) are involved.

The two central assumptions underlying the CBTE proposals are that theirs is a technology that is value-free. The other is the view that the technical innovations being proposed are nothing more than a means to an end. Nolan (1974) examined a similar set of premises that he found in B. F. Skinner's book Beyond Freedom and Dignity (1972). Since Nolan's arguments refute these assumptions they are important ones to consider. Skinner advances the claim that behavior control technology can be used to modify the design of an entire culture, that all one would need to implement the technology would be the behavioral specification of the goal (the modified culture), and a rationale for intervening. Skinner, as interpreted by Nolan, would maintain that behavior control technology,

is a scientifically based technology and that it is ethically neutral. He implied that since science's models of human nature are "value-free" a technology that is based on a scientific model is also value-free. (1974, p. 158)

Nolan counters Skinner's argument with the following observation:

Regardless of whether science is ethically neutral, a particular technology at a given stage of development will not be equally efficient at accomplishing all goals. In the absence of an independent basis for specifying goals, the technology is likely to dictate those goals which it can most efficiently accomplish. Such goals are not necessarily ethically neutral. (1974, p. 160)

There is another argument for countering the notion that a technology merely provides means for the attainment of educational goals, or end-states. It's the fact that before a goal statement can function as an end it has to describe a state that is technically achievable. Many goal statements in education by virtue of their openness cannot logically provide us with a description of an achievable end. The phrase "educating more competent teachers" is such a statement. It's not a goal in the end-state sense because no one really achieves such a goal in the same way that one completes a finite task. Such expressions are not promises of accomplishment but intents to work for a virtue. It is an exhortation to work for a virtue like goodness. In this case the virtue is competence or perfection and the users of such statements are pledging themselves to get better at the things they do, in this case educating better teachers.

Were we to act like behavioral technologists and arbitrarily stipulate an end-state by defining competence we'd be in the untenable position of foreclosing on the prospect of further perfection. Though this is a practical way to deal with the problem of end-states we find ourselves right in the bind that Nolan alerted us to--where we allow the technology to dictate end-states for us. What is technically feasible becomes equated with that which is desirable to do. Technologies thus have certain ways of determining the ends for which they are used, especially in the absence of values guiding the ends to be sought.

### Hidden Functions in Schools

The question, how does the institutional setting influence the appraisal of teaching competence can be answered if we would make a comparison between those conceptions of teaching made in the abstract (in theory) and those that arise within the institutions where the competence of the service or the person is to be ascertained. In the debate over competency and how best to appraise it, rarely is recognition accorded to the fact that teachers perform their services in public institutions not only for their students but in the name of that abstract entity known as the public interest. Some of these services are explicitly stated. All schools claim to develop cognitive skills, the personality of the student and social responsibility, but the radical critics of the last decade have called attention to the fact that schools do more than provide these learnings--they also socialize, which is a perjorative term in their rhetoric. Thus, when children learn to read, to make art, or to do push-ups, they are also learning to accept teachers and schools as authorities, not only in educational matters but to accept all forms of authority legitimate or otherwise for a variety of life's situations. The radicals judge this to be one of the root causes for societal problems and have used such arguments to warrant the dissolution of the school. (Illich, 1971) But, like it or not, socialization is here to stay. No society in the past or the present has managed to sustain itself without some system of cultural transmission. Most non-literate societies use a variety of processes to socialize their young. Our system is the school.

Though the school's socialization functions are frequently hidden--especially from those carrying them out--this covertness in itself need not be a bad feature. It creates enormous problems, however, for those trying to evaluate the competence of teachers on skills for tasks that go unacknowledged.

Let us adopt this as a working premise--that one of the school's necessary functions is a socialization service shaping youth to roles the society expects them to perform in adult life. If some of these socialization tasks are manifest functions openly recognized while others are latent functions, then it is tenable to assume that it's easier to evaluate those explicitly recognized tasks than to evaluate teachers performing tasks the school only grudgingly acknowledges or even denies doing. It's easier to evaluate how well teachers produce cognitive learning than it is to evaluate how well they repress individual differences, a function which the system may tacitly expect them to do. Just as the school may not acknowledge its latent functions, it also does not acknowledge that the denial of tenure or promotion may be due to a perceived failure in that teacher's performance of the latent functions. Teachers' overall competence may be questioned if they allow students to address them on a first name basis, failing to elicit "proper" signs of respect, or if the students of a particular teacher seem to question the traditional values of their families more than the students of another teacher. These may be reasons that will trigger processes leading to expulsion or censure, but more than likely these reasons will not be manifestly stated. When such teachers are censured or fired they are confounded because they honestly thought they were carrying out the wishes of the system, a confusion resulting from a schooling rhetoric that talks about promoting individual differences and creativity while wishing teachers to do the opposite.

When teaching competence is considered in the abstract it will tend to stress the overt aspects of a teacher's functions--how well they communicate, how or whether they have kept abreast of their subject, how well they apply educational theory, how well they organize their classrooms, etc. If the evaluation process makes use of the technology associated with CBTE these will be expressed in behavioral form as competencies within the teacher's response repertoire. But it is vastly more difficult to describe the behaviors that competent teachers shall be able to elicit when performing latent teaching functions except for the most obvious ones like maintaining discipline.

There is a final point that needs to be made about evaluation criteria in the context of institutions. It has to do with stress factors that teachers and other professionals exert upon the institutional setting in which they work. The actual evaluation of teachers may have more to do with how well that teacher cooperates within the system or "makes waves." Teachers will be judged good or bad depending upon how well they perceive the behaviors that reflect the norms of the institutional setting imposes upon them. In some alternative schools the teacher whose class is too quiet might be perceived as not having a methodology appropriate for the school's stated ideology of openness and freedom. Similarly the teacher in traditional schools will be in hot water if the norms of the former school were applied to the latter. Institutions can tolerate moderate degrees of norm deviancy even when the norms apply to the teacher's overall competence provided that it does not place too much stress on the institution as a whole. Similarly the teacher that is too competent can endanger the equilibrium of a system. Super-competence can function like any other idiosyncrasy. The Peter Principle explains how both ineptness and super-competence tend to be washed from the system in its own self interest.

#### Some Concluding Remarks

Evaluation within institutional life, as a sociological process has to be studied for its effects on the institution as a whole. Competency-based measures may objectify certain aspects of the teaching function but it will in all probability elude others. I have used Nolan's argument to show that advocates of specific technologies cannot make the claim that these are value-free. Technology has its cost and rewards and such choices entail values. I have speculated that because certain aspects of the curriculum are hidden even though they are important, they'll be more difficult to evaluate than those functions which are explicitly recognized as school functions.



I argued also that there is a fallacy we fall heir to if we think of technology merely as a means with educational goals functioning as ends. Goals are matters where values and their implications for educational decisions are complex and demanding tasks. We also confront value questions in the selection and development of technologies for education. CBTE's proponents in their enthusiasm to get necessary tasks accomplished have perhaps too easily assumed that their technology is nothing but an efficient instrument. That technologies can sometimes determine the ends they are supposed to serve is a disquieting and profoundly disturbing fact. Many of contemporary society's most serious problems, like pollution, environmental degradation, alienation and anomie, are the unwanted products of a runaway technology. Perhaps educators are fated to make the same errors made by industry and government, and perhaps we can learn from their mistakes.

I'm grateful to Professor Jaques Kaswan of the Ohio State University for the privilege of previewing his chapter entitled "The Hidden Function of Human Services: Social Regulation" in his forthcoming book. The ideas that I borrowed from him are numerous. Footnotes indicating my use of his material have not been made since his manuscript will only become available as a reference with its publication. Therefore, I dedicate this piece to him as my way of acknowledging my debt.

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# Different Art Teaching Styles and Some Elemental Competencies

Charles G. Wieder

There are those individuals competent at producing art objects, and there are those who are not only able but actually engage themselves in art experiences. There are also those individuals who are capable of conceptualizing and critically analyzing art objects as well as their own experiential encounters with art. Then there are those rarest of individuals who are capable of teaching these different ways of experiencing art to others. My concern here is with this last group and the teaching of art.

This paper attempts to identify some of the elemental attributes of effective art teaching.

There is an implicit agreement when students enter into an instructional relationship with a teacher--that the teacher:

1. knows what the students will be able to get from the course, and what they will not be likely to get;
2. is able to help get the students there; and
3. is able to explain the value of their learning experiences to the students and conceptualize their progress toward those educational objectives.

Art teachers often work intimately with students where ideas and experiences can have personal overtones. The language of communication and the media of expression are often effect-laden. Thus, the communication required for sharing such educational purposes would seem aided by an explicit statement of the agreement outlined above, by a mutual acceptance of these terms by teacher and student alike. This would permit students to realize the instructional intentions that are shaping their learning experiences. This kind of openness would also appear to be morally imperative.

The identification of art teaching competencies should not be taken to preclude concern for different styles of teaching. Quite the contrary is intended. I would hope that the description of such a set of instructional competencies would enable prospective art teachers to assess their instructional assets, limitations, professional needs, and so forth.

Further, it is clear that there are a variety of educational settings both within and outside of public school systems, and that art teaching positions at these different settings often requires a unique background of experience and specialized instructional expertise. Art teachers outside the public schools, for example, may work as therapists, curriculum consultants, docents, or instructional materials developers. They may teach in museums, correctional institutions, or industry.

By indicating the range and the diversity of competencies that an art teacher might need in certain educational settings, prospective art teachers could become better able to match their abilities and teaching style to their professional aspirations.

I realize that there are legitimate theoretical debates concerning competency or performance based teacher education. But there is an equally urgent need to develop alternative models for program development and instructional evaluation, which will more than likely entail the incorporation of whatever there is of value from the existing models of curriculum and instruction.

A brief word concerning these perennial CBTE and PBTE debates. Historically, there have been many good ideas which were initially greeted with ridicule and casual dismissal, which were subsequently recognized but subjected to vehement scrutiny, and then ultimately claimed by all former antagonists to be true and totally consistent with their own beliefs after all.

For too long now, art education has theoretically dismissed reason, science, and clarity and has denied the instructional importance of structure and systematic planning. The reasons I am sure are more complex, but the syndrome shares too many similarities to the fears of many public school art teachers a decade ago concerning technology. And even today not all art teachers feel comfortable with photographic or electronic media; but there does at least seem to be less reluctance to operating projectors (which, incidentally, is often poorly done).

Instructional competence can assume as many forms as there are different types of educational settings. Differences in subject matter and student aptitudes require unique instructional capabilities; and a range of teaching styles can be effective within similar settings. Figure I indicates some of the possible effects of different styles of teaching on the curriculum and on students.

Figure I, a "fundamentalist" or subject matter orientation refers to teaching that is characterized by academic specialization and in-depth treatment of subject matter. Children are typically expected to accommodate themselves to the curriculum which is taken as given. Emphasis is on convergent learning with uniform instructional materials and methods. Traditionally this style of teaching has been referred to as "authoritarian."

In contrast, a "child-centered" approach to teaching places emphasis on students' needs and interests. Learning activities often grow out of a breadth of informal student (or teacher) explorations. Frequently there is an absence of explanations of methods and expectations by the teacher.

For those who are all too aware of the limitations of both the child-centered and the fundamentalist approaches, a third approach is represented in Figure I. This "third approach" to instruction has at times been referred to as "pragmatic". As it is conceived here, the approach is one that attempts to combine depth, breadth, and emergent forms of instruction seeking a synchronization of student interests and aptitudes with subject matter content and a wide range of instructional procedures.

There is a complex interaction of teacher, student, and subject matter variables within an educational setting. (See Diagram I.)

Intersection (a) in the model represents the student's interaction with the subject matter. Sensitivity to the subtleties involved when a student is working with an art medium can be important in diagnosing involvement, frustration, etc. Such instructional perspicacity can mean the difference between whether or not one is apt to capitalize on an educational opportunity or conceptualize a student's intellectual accomplishments. A young child building with blocks, for example, is not able to perceive the gradual increments of change in the forms of his/her structures, and could not put into words the idea that what he/she is doing is like what architects do; that the post and lentel structures he/she is now able to form make possible privacy and preservation against the elements even if only for the toy dolls that are imagined to reside in the dwelling.

	student	Curriculum	Educational Effects
Styles of Teaching	Fundamentalist	<ul style="list-style-type: none"> <li>-- systematic consideration of subject matter</li> <li>-- departmentalization of learning</li> <li>-- norm-referenced, comparative evaluation</li> </ul>	<p>The student learns:</p> <ul style="list-style-type: none"> <li>-- rule following (discipline)</li> <li>-- reliance on authority</li> <li>-- disrespect for alternatives and differences</li> <li>-- <u>the information and the modes of doing the subject</u></li> <li>-- self denial and repression</li> <li>-- a "hands off" attitude toward the environment</li> </ul>
	Child-Centered	<ul style="list-style-type: none"> <li>-- non-sequential</li> <li>-- non-developmental</li> <li>-- non-evaluative</li> </ul>	<ul style="list-style-type: none"> <li>-- self-reliance and self-protection</li> <li>-- self-expression (for exhortation) of personal feelings</li> <li>-- divergent thinking</li> <li>-- skills of social interaction and manipulation</li> </ul>
	Type 3	<ul style="list-style-type: none"> <li>-- systematic exploration of both subject matter and student learning variables</li> <li>-- flexibility of design to accommodate varying instructional strategies and a range of learning styles</li> </ul>	<ul style="list-style-type: none"> <li>-- self-awareness, assertiveness, responsibility and self-evaluation</li> <li>-- respect for diversity of life styles</li> <li>-- convergent and divergent inquiry skills</li> <li>-- critical thinking</li> </ul>

Figure 1. "Fundamentalist," "Child-centered," and "Type 3" instructional approaches and their educational effects

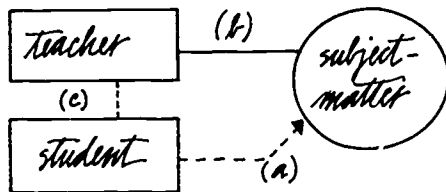


Diagram I. *Interaction between the teacher, the student, and the subject-matter*

The matching of instructional approaches with student aptitudes brings us to intersection (c) of the diagram which represents the interpersonal relationship between a teacher and a student. This intersection is enlarged in Diagram II. Here the teacher's knowledge of the subject has to be translated into a form that is meaningful to the student. This requires a bringing together of subject matter knowledge and knowledge of the student--including aptitudes, maturation, related background experiences, and cognitive style, to name a few.

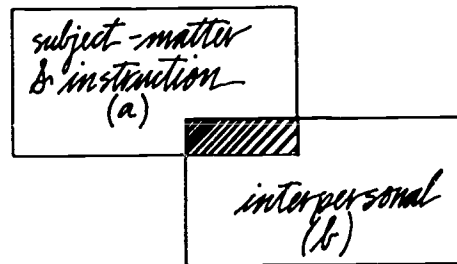


Diagram II. *Dimensions of Teaching Competency*

Intersection (b) in Diagram I represents the teacher's subject matter knowledge which can be an object of instruction or a means of communication with a student. Subject matter is one parameter of learning as well as communication. An art teacher's grasp of a subject is different than that of those who merely apply that subject but do not have to teach it. The teacher's understanding, in contrast, for example, with an architect's or a sculptor's, would be more comprehensive, more conscious, and more in terms of the subject's beginning points or elementals. That is, the art teacher needs to know where one can begin to learn sculpture or architecture, and alternative means to gaining such knowledge.

The above outline of some of the more elemental competencies required for effective art teaching is far from comprehensive. Many of the subtleties and variations in setting, subject matter content, learner aptitudes, and teaching styles would require a far more detailed analysis than this overview can even begin to attempt. In summary I offer instead the following models of art teaching competence:

Sensitive to his/her effect on people, the art teacher is aware and appreciative of cultural and individual differences in the functions of art in the lives of people.

Aware of the importance of art in the education of children, the art teacher is a connoisseur of art learning as well as art and art-making.

And lastly, the art teacher's competence entails an awareness of the range and the limits of his/her expertise. Projecting respect and concern, the art teacher is a careful listener who is perceptive of and able to conceptualize a student's accomplishments as well as learning problems, and has the inner strength to allow a student to err without reprimand in the process of learning.

In conclusion, there are as many effective instructional approaches as there are areas of subject matter and styles of learning. Each subject represents potential realms of achievement for students; and each instructional approach is a possible means for a student to acquire those educational values.

# Competency and the Craft Studio-Classroom: a Case for Literacy

Donald Duncan

The use of the term competency or any of its synonyms such as ability, skill, expertness, adeptness and others implies a quality of performance rather than a quantity of knowledge. However, the performance--the application or transfer of knowledge--and the body of knowledge itself are inextricable components of an effective teaching-learning situation. For those of us who make an effort to teach art and to teach teaching it is a constant struggle to keep the sibling rivalry between these Siamese twins in reasonable balance.

Performance or making/creating in itself becomes a major yet integral part of the body of art knowledge when presenting and teaching poetic modes and forms. The adages that "art comes from *rit*" and "we learn by example" are not without their truths. The object serves as an example and as an artifact of poetic phenomena and the act of making and creating--the act of handling physical and conceptual materials--serves as an example of the poetic process. Though I am not a strict believer in people teaching as they have been taught, I do believe as an artist and teacher that one is viewed as a model which reflects a field of endeavor or area of expertise. Either directly or indirectly we serve as launching pads of motivation which help the student to thrust himself into a self-sustained, independent participant in the arts.

It is with this orientation that I would like to discuss competency in relation to teaching art in the context of the craft studio and more specifically the jewelry and metalsmithing studio.

Although perhaps somewhat simplistic, I see competency in the studio and in teaching very much akin to a conservative approach to basic education--reading, writing, and arithmetic. As allegories have their limits, so will this, but the parallel concepts I intend to present here may reveal some critical areas which need delineation and attention when teaching in the art studio.

Though some advanced civilizations in the past appear not to have had written languages, we feel that basic literacy--reading and writing--is essential today. I would like to expand or exploit the concept of literacy into a more general frame such as the ability to identify and understand signs and signals and the ability to communicate with and through them. I think we could agree that verbal literacy is prerequisite for a language arts teacher. It is my contention that basic literacy in any one of the poetic or artistic idioms is as important to effective teaching of it as is basic literacy in a language essential for effective understanding and teaching of that language.

To be able to read; to see and understand information is a requirement for today's verbally literate man. For the visually, tactilely, spatially and kinetically literate craftsman-metalsmith, it is necessary that he be able to read: to decode and extract information from any given event or phenomenon effectively and efficiently. Whether it is reading a visual image, a personal emotional response to a situation, a series of independent movements, or a piece of metal under the heat of a soldering torch, information is there to be harvested and utilized as necessary. The poet's instruments for reading are as diverse as the arts. For the metalsmith, he reads with his hands, his eyes, his ears and sometimes with his nose. The languages he reads are equally diverse. They may be informal, esoteric, provincial and yet frequently almost universal. In any case, no matter what the language, a skilled reader is more likely to be able to teach reading than a non-reader. A skilled reader who is also a skilled teacher is even more likely to be able to teach another person to read.

Today's literate man is also required to effectively write a message that contains information. For the visually and spatially literate craftsman it is necessary that he be able to record, encode, compose, assemble, express, and relate a concept or idea. The contemporary metalsmith should have at his disposal the skill to use any of the components of his media which are available to aid in the delivery of the poetic message. These components needed for the expression or communication of a selected understanding of an image may include, for example, expressing a response to an earth-born material, expressing the soft supple movement of metal units linked together, or expressing the freshness of a clean hard edge. The competent use of tools and processes, whether mental or physical, frees the literate man--artist--metalsmith.

Another aspect of the parallel concepts is perhaps the most intriguing of this trilogistic allegory. Arithmetic when viewed as an area of interrelated systems and as an area of problem identification and problem solving, very closely parallels the area of poetic and aesthetic problem solving of the artist as well as the area of pedagogical problem solving of the teacher. The skills of identifying problems and the skills for solving problems for technical and utilitarian benefits are necessary for the development of the mind. Some theorists support the notion that it is in this realm of making associations and solving problems, no matter how directly or poetically, that the real event of learning takes place. To be able to skillfully or competently create, assemble, present, augment, or interpret an understanding into poetic relationships is the challenge of the artist. To be able to create problems which are in themselves their own solution by virtue of their paradox, coincidence, metaphor or similar poetic resolution is essential to the poet, artist, or contemporary craftsman. It is perhaps the most elusive and yet the most significant ability an artist must acquire and cultivate. If this skill is to be taught, it demands a teacher who is competent in recognizing this phenomenon, competent in reading it, and competent in communicating it verbally or by demonstrating it.

Skills, as concrete as knowing when and where to place the blow of a hammer on a rod of metal for maximum advantage when forging a neck ring and as abstract as conceptualizing a poetic juxtaposition of non-verbal elements, help to describe the wide range of competencies which make up the repertoire of the craftsman. Yet, this package of skills is only part of a larger package of verbal and non-verbal skills of "reading," "expressing" and "problem solving" which make up the repertoire of the teacher who teaches in a studio classroom.

In conclusion, let me touch on an additional aspect of competency: discipline. Competency suggests that discipline--either self or otherwise imposed--is more than a silent partner to its acquisition. At first glance the stultifying image of ultra conservative, highly regimented training raises its head. It need not be so. However, some form of discipline is necessary to develop and refine competencies. It is the skills, the abilities, and the competencies that are the freeing and liberating agents in that they provide access to a wide range of resources and alternatives. It is this form of literacy and liberation that is so vital when working in the studio, teaching in the studio-classroom and teaching teaching.



# Some Thoughts on Competency, Art and Art Education

Robert Arnold

It should be apparent to all of us that in the last few years there has been a surge of interest in the notion of competency in art education circles. What I hope to do in this paper is examine this notion of competency, and the way in which this notion has been applied to art education practice, at all educational levels, both in the area of studio activities and also in respect to art responding activities of a historical and critical nature.

In doing so I would like to make a distinction between competency, as it is generally used in this language, and competency as it relates to behavioral objectives and testable human behaviors.

Webster defines competence as "the means sufficient for the necessities of life" and "the quality or state of being competent." The word competent is defined as follows:

1. having requisite ability or qualities,
2. rightfully belonging, and
3. legally qualified or capable.

In general usage, and in simple terms, to be competent means to be able to do something, and sometimes it means to be able to do that thing well. I am sitting here writing because I am competent to write, or at least I think I am. This competency is made up of lots of little competencies: I am able to make marks with a writing instrument on a piece of paper, and form those marks into shapes that vaguely resemble the letters of the alphabet, so well in fact that another person, sitting before a typewriter, is able to translate those marks into the standard symbols found on the typewriter keys, and make marks with that machine that are easily read. I was competent enough to learn to read and write as a student, somewhere between kindergarten and doctoral studies, and having such competence, was able to persuade an institution of higher learning to bestow upon me the ultimate advanced degree, which puts me in the august company which I now find myself, and gives me an opportunity to communicate with you. I was competent enough to get up this morning, much to my regret; I was able to tie my shoes properly, walk to my car without falling down, drive to my office without having an accident, climb a flight of stairs, find my keys, unlock my office, find my desk, and set to work making those marks mentioned earlier. Each of these little competencies may be important, and indeed this paper would not be in the process of being written had they not been here. Each of these little competencies could also have a behavioral objective such as: given a list of ten things to do on a cold snowy morning, the student will arrive at his office unharmed, take a seat at the desk, pick up a writing instrument and make marks on a piece of paper. This of course can be tested, and you see before you proof of the pudding.

The point that I am trying to make of course, with this bit of foolishness, is that none of these little competencies have much to do with this paper or with what I am doing. The reason I am writing this paper is that I have something to say, and as such, want to say it. Stated as a behavioral objective, I guess it would sound something like this: the student will have two or three thousand words of something to say about competence and be able to legibly write them down on a cold snowy morning.

This last statement I think points to the problem with competency based education. We can train people to do lots of things. We can test our effectiveness in doing so. We can add up the bits of things and also test that but is it possible for us to ever get beyond the bits, to the larger competencies that we are really after.

I think most of us would agree that the most competent people in our society are government and academic bureaucrats. Each one has a very specific role and job description; each one is an expert on the rules that apply to his or her position. Each one does one or two or three things, nothing more, nothing less. Each one is extremely competent in doing these things.

I think most of us would also agree that the government and academic bureaucracies are the most incompetent institutions in our society. They are impossibly incompetent because almost all responsibility is lost between the bureaucrats, that is, there are no connectors between the bits and pieces.

This is what I worry about most with competency based education, particularly in art. Children, or adults for that matter, can be taught to mix paint, to make marks in certain configurations, to cut certain shapes, to form certain materials, to produce certain surfaces; all the little competencies that we usually associate with making art. But the making of art is an extremely complex business, perhaps the most complex of all human activities. To reduce this activity to certain sets of testable bits and pieces will no doubt allow a teacher to have his or her students produce objects that demonstrate some competencies, but at the same time diminishes the activity to such an extent that the guts of it, those hard, tough, imperfect, incompetent urges and needs are not allowed to surface. As such we have something that may very well resemble art, but in fact is a mere surface shadow of it.

This sort of art has long been associated with schools, long before the competency movement. The danger now exists of it being permanently institutionalized and becoming the standard for performance, that is, all of the competencies associated with school art are being promoted, whereas the few competencies associated with real art are being ignored. These include the desire to say something, the ability to reflect upon a situation and transpose that reflection into something tangible and significant, and the intellectual and sensual probings of life and the art process. These big competencies, unfortunately, cannot be broken down into little competencies, and cannot be tested either as behavioral or "expressive" objectives.<sup>1</sup> Because of this, they are by and large ignored.

The real danger here, though, is that by ignoring these larger competencies and concentrating on the superficial little ones, that students in such programs may come away with the impression that what they are doing is indeed art, and in doing so go through life totally ill equipped to interact with actual art and the processes and motivations behind that art.

This leads me to the other facet of art and art education that has been widely discussed: art response activities. Here once again we have an extremely complex human activity--looking at and responding to art. Here again the competency people have broken this activity down into bits and pieces, once again into tidy objectives such as: the student will be able to describe the linear elements of the painting, or the student will be able to choose a Pollock from a group of five abstract expressionist paintings. Such competencies are all fine and dandy, but once again they beg the issue; that issue being why do we look at art and what can such looking do for us. Surely it must be more than describing and identifying, and describing some more. Surely, as some have suggested in the past, looking at art may be a source of intense pleasure and considerable enlightenment, if not also a primary source of knowledge about the world and life. To see our students able to take pleasure, knowledge and enlightenment from art is something that I am sure would gratify all of us, but these complex behaviors are not subject to objective testing and therefore are once again often ignored. Of course these are the very competencies which we hope to achieve, but cannot be achieved by bits and pieces of description and identification.

To summarize then, it appears that although competence is something certainly to be desired, disconnected, little competencies are of little use, and because they are disconnected may often be dangerous to a student's understanding of art. There is another difficulty however, in applying the notion of competence to art and art education, that is, the content of our field, perhaps more than any other, is in a state of constant change. New art is constantly being made, and it is being made today at a rate much greater than at any time in history. Lawrence Alloway, the prominent critic, estimates that there are more artists alive today than in all other periods combined up to the present and that the volume of art put on display (and you realize only a small amount ever reaches public exhibition) has become staggering. He states that "Nowadays more than a thousand works go on view every week in New York City, for nine months of the year, which gives us at least 36,000 new items every season."<sup>2</sup>

New art is also being made in a much more diverse manner than ever; there is no "major" movement in the '70's, but instead we have what could best be described as a pluralistic avant-garde. Given this situation, anything other than the most general and complex artistic competencies becomes almost immediately obsolete. Should the education of artists be considered one activity for art educators, and I think it is, certainly to a degree at the high school level and much more so at the college and university level (I use art educator broadly here to include college studio teachers), one of our activities would be to make artists competent. But competent to do what, since what the artists do when they leave school will be in all probability vastly different than what they were competent to do in school. Learning the abstract expressionist techniques of Pollock certainly does not make one competent to be a super-realist painter like Estes. And so it goes; if we teach our students to be competent in making minimal sculpture, they will probably turn out to be realists. And if they are competent realists as youths, who knows; they may become major abstract artists as adults. Training for competency in this context becomes ridiculous.

Moreover, the stress on specific competencies seems equally futile in attempting to teach students critical behaviors in responding to art which is constantly changing, constantly pushing the boundaries of acceptability, and constantly rejecting older art (if by only a few years, or months, or days). Even if all of the little competencies associated with responding equip a person to deal with the solemn non-objective sensuousness of a Rothko painting, these would certainly be of little help in responding to the stark banality of a Warhol, or the gross fleshiness of a Pearlstein, or the numbing physical sterility of a Bochner, or the systematic logic of a LeWitt. This problem is especially apparent today in art education practice, where influence of the people who bastardized formalist art criticism into line, shape, color, texture, etc., lingers in an era of post-formalist art where such elements are either irrelevant or non-existent. Analysis of such elements makes no sense whatsoever in much contemporary art. As an example, try to apply those principles to the earthworks of deMaria and Smithson, the conceptual projects of Bal-dessari and Levine or the performances of Acconci, Burden, and Wilke. Unfortunately, those older competencies just do not apply.

What then can we give our students, whether they are to become artists, teachers, or people who we would like to see responsive to art? Perhaps the greatest competency, the most that we can do, is to attempt to give people the ability to learn, the desire to learn, and the guts to learn. This does not mean by pulverizing complex activities into a pabulum that is easily spoon fed. It comes from giving students the responsibility and potential for life-long learning. To be competent in dealing with material that is, and no doubt will be, in a state of constant flux, we can do no better than to teach people to competently handle change.

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# Toward the Liberation of a Conservative Concept

Kenneth Marantz

Competence has become a matter of things; of countables and accountables; a concept stripped of mystery, free of metaphorical encumbrances and undergirded by a puritanical logic. The idea of human competence seems to be a subversive notion or at least a forgotten one. What is being foisted on us instead is a grouping of fragmentary and demonstrable skills the sum of which constitutes an ideal pedagog. As I perceive the current scene with its finite set of "how-to's" marking the measure of the man, I cannot shake off the spectre of conservative enslavement which looms over my head.

Somehow I am very comfortable with the sound of a phrase like "the competent plumber" or even "the competent painter." Such phrases conjure up images of dripping faucets running controlled again and junk-stuffed johns flushing free once more. Or canvases with convincing draughtsmanship and non-peel paint. In a world of things, of measurement, of verifiable function--in the real world--the implications inherent in the word "competence" are graded in the banks of educational commerce today--such a world the coin rings true. When people are products of an educational process (a term found and heard with considerable frequency in our literature and roundtables, including OSU's College of Education), when people are things to be manipulated on an assembly line and teachers become interveners in the manipulating process (and the fastest growing model in schools today is the industrial management approach), when I recognize these facts I guess I must be a nit-picking carper to quarrel with the neat way competence becomes a member of the family of modern pedagogical technology.

But those of you who know me a bit, know me for an incurable romantic: a form of 19th Century fossil somehow surviving in an alien time who refuses to recognize his own obsolescence, who can't perceive the light of reason breaking on a new day, and who refuses to go Dracula-like to a necessary self-entombment. For the moment I'll go not quiet to my rest nor remain still amid the din of cackling voices and the clanking chains that seek to pervert the soul of the educational enterprise.

As I've tried to point out, the concept of competence is a philosophical weapon being forged by the forces of conservatism in order better to shape the minds of the young. We all know that current American educational policy is geared almost exclusively to socializing the young into the status quo. One need only glance at the not-so-historical headlines from West Virginia or read monthly such periodicals as Library Journal to realize the flagrant and tacit bookburnings which serve to underlie the adage that "The Truth Shall Make Ye Free" (or if not truth, at least knowledge). Censorship is a form of intellectual and spiritual starvation whether it occurs in a Moscow school we visited some time ago or in your local school. And it occurs for the same reason: to prevent the germination of ideas that might interfere with the smooth passage from childhood into conforming adulthood. The state must depend on its minions in the educational bureaucracy to facilitate this passage--and the smoother the better.

Thus, in order to insure the mediocrity which will insure this friction-proof journey, the state designs and administers training programs, sometimes euphemistically called pre-service teacher preparation programs. And to make sure that the 12 years of conditioning undergone in the elementary and secondary schools are reinforced, these training programs are structured on the measurable, testable bits of how-to's pointed out earlier. Teachers are given guidance in ways to fill their kit bags with bundles of facts and skills which will form the teaching episodes in the classes they will be put in charge of. The game still remains simple: the teacher knows something the youngsters don't and the fun or aggravation derives from the process of getting to know as much as the teacher. The term often used for this business is finding out the not-knowns. Where group instruction is the mode, movement is erratically undulating to accommodate the different rates of knowledge acquisition. What new waves mainstreaming will make remains to be observed. Individualization of learning is more like a board game horse race--each learner goes at his own pace to eventually reach the same place as all the other learners. The competent third grade teacher is one who can get all the third graders in her class to the beginning of the fourth-grade starting gate by June. You all know the trouble she gets into if she encourages or even permits some brighter or energetic youngsters to get into that fourth grade race! What will the fourth grade teacher do with these out-of-phase students?

What would happen if we were to liberate the teacher from the strictures of this conservative concept. What would happen if we created a liberal education teacher preparation program instead of our training programs? What might happen if we made the focus of such a program the education of a competent human being? Would such a process result in the guaranteed obsolescence of current competency practice? Could teachers accept the responsibility of setting their own parameters when now their vocational competencies are set by others?

For some beginnings to possible answers I'll refer you to a piece by Wayne Booth in a collection of essays entitled The Knowledge Most Worth Having. In the remaining space I can but hint at the seductive quality of his argument. To begin, it takes no great leap of intellectual effort to realize that the accumulated and multiplying knowledge resources represent an infinite and thus ungraspable mass. There are too many things to count, too many facts to learn, too many skills to acquire. So if subject matter is not the basis of a knowledgeable man, where do we turn?

Booth writes that "To be a man, I must speculate, and I must learn how to test my speculations so that they are not simply capricious, unchecked by other men's speculations." If ever there were a case for the significance of comprehending process it is this call for the heightening of curiosity, the demand to think for yourself in some systematic way in order to secure what you know. A world of instinctive behaviors, of creature satisfactions surely has its own rewards--ask any elephant. But our human (dare I say humane?) universe seems psychologically more complex and more demanding. We seek reasons, we anticipate, we plan, we speculate. If there is no Truth (with a capital T) there are truths and each have validating standards that need understanding. Do I err in agreeing with Professor Booth that a teacher, as a socially significant human being, must develop some sense of "his own nature and his place in Nature" through an increasing capacity to speculate systematically?

Further as another minimal competence Booth points to the "great human achievements in the arts." If one can already speculate about the beautiful and is curious about the ways in which men have argued for this or that theory in philosophical terms and can remain unswayed by the intellectual carpetbaggers with their instant ideologies and faddish formulas--if they have achieved this form of liberation, fine. But it doesn't substitute for the process of making an art object or of participating in the artistic act. Here we talk of the knowledge of rather than about an art experience--music, dance, theater, sculpture, poetry. Not speculation about but participation in response to the art made by his fellow man. This second point need not be labored for this audience except to add my personal bias that our students ought to be prodded, pushed or in some other way coerced to study the other arts, to learn how "to earn a great novel or symphony" in order better to understand a process perhaps too close to them in the plastic arts to comprehend fully.

And finally and perhaps most difficult to acquire is a modicum of practical wisdom, the ability "to understand one's own intentions and to make them effective in the world...to know what is possible and what impossible, what desirable and what undesirable..." If I cannot gain from direct or vicarious living this kind of wisdom how can I be saved from enslavement by the political and social intentions of some others--say school superintendents? Or even my own cultural prejudices? Morality is a matter of making right choices, a function of taking the responsibility for one's actions. Is it too much to expect teachers to be good people with a sense of ethics based on a study of their society and their notion of their own nature?

In the classic meaning of the liberal arts, these three kinds of competences seem to me to add up to a minimal description of a human being. Yet in the light of current practice this is a maximal picture--indeed, I would put it to you as an ideal picture existing, if at all, on some dusty drawing board in the cell of some obscure visionary long ago turned cynic. Given these goals as educational objectives, however, and some years to educate some teachers, I predict a genuine educational revolution led by a new breed of truly competent human beings whose objective is the liberalizing of others.

Unless the concept of competence, a term that has a kind of built-in goodness, can be wrested from the grip of educational industrialists who are using it to dull our humanity through endless sets of isolated and mechanical exercises, I must remain increasingly gloomy not only about the role of the arts but much more important about the role of humanity in our schools. But before slipping too easily into a cooperative posture I ask you all to act, for a moment, as if you were liberated competent human beings.



# The Logic of 'Competence' as it Bears on the Teaching of Art

Ross A. Norris

A characteristic of democratic society is its institution's openness to criticism. Education as an institution is no exception and currently it is under severe attack from several quarters. Underlying the overt issues of equal education, fiscal matters, local control and professionalism is the more pervasive issue of quality education. In a democracy, all its citizens have a right to an equitable and inexpensive, but above all, to a good education. The issues are what constitutes a good education and how it might best be achieved.

Whatever a good education may be, that the educational establishment is concerned with how it ought best to be achieved is borne out in this quote from the American Association of Colleges for Teacher Education publication, Performance-Based Teacher Education: A 1975 Commentary, "The AACTE Committee on Performance-Based Teacher Education (PBTE) views PBTE as a process for improving the preparation and development of educational personnel. Process is defined as a series of operations leading towards (particular) ends." These operations are five in number: 1) clear definition of the basis for decision-making; 2) student outcomes specific and defined operationally; 3) congruence between program design and student outcomes; 4) periodic evaluation of outcomes; and 5) feedback into these operations through evaluation. The process is obviously modeled on our characteristically American belief that whatever the desired goals might be, a systematic technological approach will get us to them. Also inherent in this approach is the pragmatic ideal that ends are congruent with means. Whether or not that is true remains to be seen in the course of this investigation. For now it is sufficient to say that PBTE proponents hold that if teachers are prepared by such systematic means then naturally their future pupils also will be and when they are the result will be, if not the best education possible, then certainly a better education than now ensues. Let me reemphasize that the topic to be addressed here is not what constitutes a good education but, rather, how an education might best be given to all who wish it.

The AACTE believes that PBTE is how an education is best gained. But some educators believe it not to be best simply because it is not logically possible. One of the best logical analyses of the matter with which I am familiar was presented by Kingsley Price in his presidential address to the Philosophy of Education Society meeting in 1974. In his analysis of the concept "performance" he demonstrates that teaching cannot properly be termed a performance. Later I will state one of his important conclusions. For the moment I wish only to say why my paper will deal not with "performance" but with another concept.



The AACTE defines PBTE in terms of Competency-Based Teacher Education (CBTE). They hold that a teacher education program may be called performance-based if it makes criteria statements for, causes and measures behaviors in terms of competencies involved in and derived from the role of teaching. That is, teaching behavior is understood by the AACTE in terms not of teaching performance, but of competency exhibited in the act of teaching. When teaching competencies are satisfactorily displayed then a person is said to be capable of performing as a teacher. Therefore, the effort here will be to analyze competence (or its cognates). The logical question is whether or not the concept "competence" may properly be applied to teaching. If it can be, if it is logically possible to do so, and, given that our specific concern here is with our field for art teachers have as much at stake as the rest of the educational hierarchy and parents, then the more important question for us is whether art education ought to be competency (i.e., performance) based. This, of course, is a matter of value, of what we as a teaching field believe is best to do. But the answer we are permitted to give if we wish to shift art teacher preparation to a performance-based system may be in the affirmative, if we wish it to be, only if it is logically possible to do so. A logical answer in the affirmative will not tell us whether we ought to do that but it will tell us whether it is possible. Therefore, in this paper first the logical matter will be analyzed. Then the matter of value will be argued.

To begin our search for criteria of competence it seems reasonable to look at the things people do, the activities in which they engage generally for here is where their abilities are exercised and displayed. Since competence has to do with abilities we need not be concerned either with idleness or with how people while away their time. To speak of a competent idler stretches the concept to the point of humor, and humor, as we all know, plays on the ambiguity of language. If logic is anything it is anti-ambiguity. Nor will we find help in the arena of avocations for it is precisely because a person does not have to be competent at painting or fixing his automobile that he may take those up as hobbies. Our concern must be with vocations, with the activities that people engage in to make a living, like business, the professions and callings. Examining these one finds five conditions which must obtain for the proper application of "competency" or its cognates. These conditions are conjunctively necessary but not necessarily sufficient. That is, all five must occur but there may be others.

First, competence is a state exhibited or not by sentient entities and sentience connotes choice. To say that a computer is competent to play chess stretches the concept beyond its limits. A computer is programmed to play chess rather than being competent to play it. The state characterized by "competence" is dispositional. A computer cannot be disposed or not to play chess for it has no choice in the matter. Once the computer is programmed and the "play" button is pushed, it responds to electrical impulses governed by its program and plays either good chess or bad depending on the sophistication of its circuitry and programming. The programmer may be competent or not but never the computer.

Conscious creatures either are or are not disposed to manifest their competency if they have one. Sentient creatures called animals are like computers in that they may be habituated to show a competency, for example to beg or roll over (although we never would command a computer to beg or roll over). To create such habits, incentives such as electric shock or Alpo are administered in association with the command to perform. Such incentives are said to give little choice in the matter to animals. In a sense, training Fido and telling him to roll over is like pressing the "play" button on the computer.

Sentient creatures called humans, however, are thought by many, although not by all people, to choose whether or not to perform. B. F. Skinner, for example, would hold that performing a competency is triggered by a stimulus other than the "will" or some similar decision-making mechanism. Even Skinner, however, believes that humans have the illusion that they choose when, upon proper stimulus application to cultural programming, they elect this over that alternative. In this sense, at least, humans may be said to be choice-making creatures. The ability to choose, then, however "choice" is defined, distinguishes humans as sentient creatures from animals and machines both of which may be human-like in other respects.

Second, for a person properly to be called competent he must have been granted his jurisdiction, i.e., certified as to his abilities, by others. Vocation, as distinct from avocation, is "other" oriented. A person may have and exercise the ability, for example to make pots, as a hobby. But we do not speak of such a person as a competent potter because there is no good reason to do so. Nothing is invested for others in whether or not he is able, as an avocation, to make pots because he competes with or serves only himself. His standards, reasons and purposes regarding pot-making are relevant to no one else for he neither competes with nor serves others. Once he places his products on the open market, however, his ability as expressed in those products is in competition. In both French and Spanish the terms "competence" and "competition" are synonymous. But his products also serve others.

Competition pits the abilities of people against one another. Service enlists people's abilities for their mutual benefit. While these two terms in a sense oppose one another, they do share two important characteristics. Both competition and service map out a territory of mutual interest or concern in which each person must agree the other has some right to involve himself. That right is certainly the exercise of ability. In both competition and service people need one another whether to be for or against one another. That need of one for the other is expressed by granting or not through some kind of certification the right to compete and or to serve. The second characteristic shared in common by these two terms is their measurability. Avocational products are seldom evaluated by others because they are seldom seen by any other than their maker. They may be compared by their maker against some standard. But the possibility exists of the standards being made to fit the product rather than vice versa when applied by the maker rather than another. In competition and service, competence is importantly measured by others. When ability "measures up" there is said to be competence which is granted its jurisdiction through certification.

Because a wide spectrum of vocations exist, the type of official certification varies. At one end of the continuum institutions like universities indicate with an appropriate degree whether or not a prescribed course of studies has been satisfactorily passed through, for example the degree Doctor of Medicine. At the other end of the continuum certification may be no more than comitance with being hired. For example, a mechanic is certified as competent when the person who hires him is satisfied as to the applicant's ability to repair cars. Between these two extremes the state is most often involved in one way or another. The doctor is licensed to practice upon successful completion of state Board examinations. Even now a movement is afoot to involve the state in certifying as to the ability of mechanics. Such mechanisms sometimes give lifetime certification of ability--even though a person's abilities may change. Other mechanisms certify in a more ad hoc manner. For example, if one wishes to build his own home he has the right. However, with the right goes an obligation to see that it is safe. The state sees to safety regulations through more or less stringent building codes. Thus, the house one builds himself, although he may not be certified as a plumber, electrician, etc., must be examined, usually by a city or county inspector who enforces building codes. Certification in this case is of the work performed rather than of the person to perform the work. Another kind of certification is of a person to engage in a trade like plumbing, for example. In such cases a person usually must have been apprenticed and been a journeyman before receiving official recognition, usually by a union prior to becoming a master tradesman. Ultimately the tradesman is certified by the customer.

The right to be the official certifying agency for a given jurisdiction is sometimes fought over, often heatedly. Those who practice a vocation want to be able to control the competition and to ensure that appropriate standards of service are lived up to through more or less careful policing of its members, for what any one practitioner of a vocation does reflects on all the certified practitioners of that vocation. The vested interests are prizes neither to be taken lightly nor gained easily. It should be pointed out here that the PBTE-CBTE issue involves, in part, a struggle between opposing forces over the very important right regarding teacher certification and for the reasons given above.

One last point to make about certification is that it never attests to greater than competence. That is, competence is not applicable to some vocations or to some aspects of other vocations. Although the illustrator may have his abilities certified as competent, the artist never does. While the businessman may be certified as competent if in no other way than by the satisfaction of his clients or customers, he may be more than competent. The reason for this will be discussed shortly in relation to the topic, rules. For now it should be enough to say that beyond competence is creativity. Some vocations like that of the artist must be creative and other vocations like businesses may be.

Third, a competent person is one who not only must have been certified as such, he must also believe. That is, official acceptance which is overt and a social phenomenon, demands a psychological counterpart. In a sense, belief is like one necessary aspect of taking an oath or entering into a contract. In order to receive a jurisdiction, to be certified one has had to apply for it. In applying with reservation, without belief one breaches the social contract. Giving allegiance to one country while believing in another is such a case.

In a calling like the ministry, belief has two mutually necessary and supportive senses: "belief that" and "belief in". "Belief that" is the concern which one has in respect to his own being that he is proper for the vocation: in the case of the ministry, that God has called him, that he is simply a vehicle for God's word and grace. "Belief in" is the concern one has in respect to the vocation itself: that it is a worthy endeavor needed by mankind. While the ministry requires both these senses of belief, in other cases like plumbing, book illustration and the grocery business "belief that" satisfies the criterion. Yet other cases like social work satisfy the criterion with "belief in". Plumbers need not believe their services are essential for mankind's well being, although plumbing has become almost basic to our standard of living, but they must believe in their dexterity to sweat a joint. Social workers, on the other hand, need not believe in their own wisdom to counsel unwed mothers regarding marriage--often just the presence of another human is sufficient to the situation --but they must believe in social work as a meritorious service. In this respect social work is more like the ministry than the grocery business is. In respect to certification, "belief that" would seem to involve competitiveness more than service, while "belief in" would seem to stress service more than competition. Since belief, whether in one's self, the enterprise, or both, is covert rather than being obvious, and although necessary it leads inevitably to the fourth criterion.

To be competent means fitness or ability to no less than some standard. There are two senses in which one can be thus fit or able. A person may be legally competent or incompetent, for example to administer his estate. Legal competence requires that one must be sane, which means that his ability to judge between right and wrong must be unimpaired, even though he might otherwise be totally incapacitated.

The second sense, and logically more important, is one's ability to behave, do or act (as opposed to decide to act as the first sense requires) at least to the level of the appropriate standard. If all that were required by the plumbing trade was the ability to join two pieces of pipe such that water or gas would not leak from the joint, then to sweat a nice looking joint which leaked would be to exhibit incompetence. Although one's judgment or lack of it may be involved with an ability, the ability itself must be involved necessarily. That a plumber may judge to place a pipe here rather than there, using a bit too much or reducing the efficiency of the system somewhat is forgivable where a leaky connection is not.

The fifth and last criterion of competence is that an ability must be exercised to no more than the jurisdiction. One reasonably neither requires nor expects more than what he contracts to be done. Nor does one vocation impinge on another. Even though both may be doctors, the surgeon does not practice psychiatry (although he may have to engage in some psychology during the course of his treatment). Increasing specializations map out narrower areas of competency. In a work-ethic oriented society this perhaps is to be expected.

These several reasons as arguments for the understandability of the fifth criterion while they may help, probably do not clearly demonstrate why this criterion logically must be involved in the concept "competence." That one must not fall below some standard is, I think, easily understandable. But what stops competence from going beyond an upper limit? One wants to ask why competence should have any upper limit at all. The answer in brief here is, because "competence" and "creativity" are concepts--some of whose boundaries are the same. In a sense, at some points or other, competence butts up against creativity like Indiana butts up against Ohio (no slur intended). How that is the case will be shown next.

Minimum and maximum exercise of an ability in respect to a jurisdiction, the fourth and fifth criteria of competence, map out for any given vocation a more or less narrow band within which a certified person has the right to operate: a sphere of authority for a practitioner. Any given vocational band or sphere is determined by a greater or lesser number of formulations like customs, maxims, prescriptions, rules, regulations, laws, precepts, and so forth which direct action, which in a sense tell a practitioner what to do given certain conditions. These formulations derive from and are the accumulated experience of those who have practiced and reflected thoughtfully and carefully upon that vocation. They are what the novice must master through means either prescribed for or chosen by him whether that be called "running the course" or "learning the trade." These formulations are of two kinds which will be called laws and precepts. Law will be meant to cover scientific formulations like the Law of Gravity and the Malthusian Economic Theory. Precept will be meant to cover custom-derived formulations like Stop At A Stop Sign, Love Thy Neighbor and Apply Flux Before Soldering which are, respectively, legal, moral and practical formulations made up by society for its judiciary, ethical and technological purposes rather than being discovered as existing in the world by scientists. Usually, precepts derive from laws. That flux is used in soldering most likely derived from understanding something about laws governing the flow of ions on metallic surfaces. It became a rule for the most efficient joining of two specific metals.

Laws and precepts are discovered or invented both by expert authorities engaged in the purposeful research for answers to problems and accidentally by Everyman in the practice of whatever he does. The scientist's job is to discover laws said to exist, and to author them in both the senses of "formulate" and "write down." Everyman may be an authority within his jurisdiction in the sense of originating something but he need not be necessarily. When he does "author" some rule or law, it must be done at the expense of time from his job for the authorship is a concentration in and of itself. The doctor who enters the laboratory to find the cause of cancer is necessarily away from the treatment, on the best knowledge then current, of his patient's ills. Everyman's job is to see that necessary daily work gets done within the parameters at least of efficiency and cost valued by his society. In this sense, the doctor is another Everyman. He does this not by authoring new laws and precepts for greater efficiency, but by following the ones available at the time. This is all to say that the creation of new laws and precepts is, first, a job in itself which takes time and thought; and second, that the creation of new laws in some sense is the breaking of old ones. For example, at one time a doctor's patients were bled to rid them of bad humors thought to be in their bodies and said to cause disease. But when germs were discovered to cause disease and that white corpuscles combated these germs, then the rule to bleed patients had to be broken, to be discarded in favor of a new rule to give rather than take blood. The creative act of discovery of the new prescription, an act requiring time from the exercise of the then current rule, mandated the authorship, the authority of a new rule to deal with the situation.

Here then is the logic of an upper limit on competence. For while a (scientific) law must be followed and a precept only may be, the law or precept cannot be followed any better than it is authored (i.e., stated). To state the law is not to engage in the doing of it. And doing what the precept says to do cannot be to some degree or other. It either is correctly applied so the solder flows or it is not. The ability to apply flux properly is to exhibit competence and not to be incompetent. Thus far, it should be clear that a vocation is a set of laws and precepts governing a jurisdiction such that their mastery and the application of one's abilities to properly exercise them is competence certified in some sense when exhibition is guaranteed. The guarantee must be at least for the reason that precepts cannot be followed to a lesser or greater degree. Going beyond them involves creativity.

Now with this definition and the five criteria in mind, let us ask again whether any good reason can be found such that education cannot be competency-based. Kingsley Price demonstrated that teaching could not be a case of performance and therefore that PBTE logically was doomed to failure. Attempting to be as fair as brief explication will allow, but without rehearsing the whole argument, his claim is that teaching performance is unlike the performance of a moral duty. One may have a moral obligation to his parents which can be fulfilled in any of several ways. But an educational subject matter like geography, for instance, does not demand its teaching like Honor Thy Parents commands that we apply it. He does, however, hold that teaching may be the performance of a duty not in terms of the action of teaching, but in terms of a teacher's obligation to live up to a contract engaged in. It is the contract toward which one has the moral obligation and not the teaching, he says.

Of course a subject like geography does not demand its teaching, nor does it demand its learning and so in this sense a subject is not like a moral rule. But nevertheless a demand is made. The teacher demands of the student that the subject be learned. Professor Price errs in believing that the rule makes any demand at all. What makes the demand in respect to a moral rule is one's conscience. One reflects on his possible conduct in respect to the rule and then chooses to exercise it or not. Whether or not he has a conscience in respect to the rule will determine, in part, his action. The important function of education is to see that demands not only are made of the student but that he does what he is asked or told to do, which is to learn. In a sense then, the teacher is to a teaching precept as one's conscience is to a moral precept. Since teaching is a vocation, and to the degree that it is entered into as a vocation, the obligation which teachers have is to exercise the rules which map out the jurisdiction and not simply to exercise a moral obligation to the contract. The contract reads, Teach. That is what the teacher is obligated to do. The obligation is to make appropriate demands of the student and to facilitate his learning. Education can logically be competency-based. The more important question for our purposes here, however, is what reasons might be given that the logically possible ought to be done. The ground must be cleared just a bit more before dealing with our specific subject matter, art education. First we must look at the matter of professionalism and then at the relation between education and teaching. These can be accomplished rather quickly.



The term "professional" seems to have a magical quality about it, a kind of valuable status. Teachers like to think of themselves as professionals, perhaps because of the magic and the status. But even "the evening" belong to what has been called the oldest "profession" in the world. Perhaps the status, if any, is gained by whom he wishes to see be his bedfellows. It is a fact that while colleges of medicine are given by universities the status, professional, colleges of education are not. But, as we have seen, the vocation of medicine as well as of plumbing and other occupations are jurisdictions within the confines of which competence is expected to be exhibited. That all vocations whether or not called professions be objective in the performance of their appointed tasks is more important; objective in judging the merits of a particular situation so that a proper rule may be applied and followed. This is what teachers should strive toward and not simply to be called "professional" in the status sense. Little is really invested in the application of this honorific to education as an occupation.

To speak of all education in the same breath is misleading, however, for there is professional education, private education, compulsory education, vocational education, higher education, informal education, and so forth. Our concern here is not with all of education but only a part. It is with compulsory education required by these United States of all its citizens roughly between the ages of six and sixteen. Even this sense of the term "education" is misleading. The fact is that all children must attend schools. Education does not define schooling nor does schooling define education. If this were the case then all people who attended schools would be educated and all educated people would have attended schools. Precisely because education is under severe attack this cannot be the case. Archie Barker attended school and he typifies the uneducated man. Abraham Lincoln did not attend school and he exemplifies the educated person in America. Schools are institutions which we plan to cause education, but they never can guarantee the eventuation of such plans. Schools name only our fondest hope for education, not its fact.

Even to say that schools might be agents causal to education is misleading. For not the buildings but the people in them called teachers and administrators are what we look to as agents causal to desired education. But schools are more than both its buildings and its personnel. The institution of schooling is a set of precepts. The people who operate schools constitute a bureaucracy supposed to enact the precepts.

These precepts are of several kinds: legal rules like walk don't run in the halls, account for your absence with a note written by your mother, etc.; customary prescriptions like dress neatly and be sure your body is clean and odor-free, don't swear, etc.; practical admonitions like sharpen your pencil before taking the written exam, hold the chalk this way so it will not screech when you write on the blackboard, etc. The major type of precept used by teachers in schools, though, is what shall be called a teaching precept: remember that Washington crossed the Delaware; see how the red balances the blue in this picture; understand the causes of the French Revolution; cut the required size wood from the end of the plank and not the middle; and so forth. These teaching precepts (usually about facts or techniques) may be given in relation to other teaching acts like showing how and explaining why to cut wood from the middle of the plank is not a good idea. But ultimately the pupil is supposed to behave as commanded, to do what the precept says to do. When he is able to exhibit the required behavior we say that he has learned. When he has learned we say that he knows the precept because he has been taught it (even though the causality attribution is logically unwarranted).

Teachers employ not only precepts--which, by the way, means to teach or instruct--they also employ laws. They say such words as "You can do it because you are a bright person" which urges the pupil, and "I don't think you can remember the rule" which dares him to learn. Both daring and urging are (loosely speaking) laws yielded us by the science of psychology as it studies human behavior. The use of such laws psychologizing the teaching precepts is supposed to guarantee learning. That is, they are supposed to link teaching acts with appropriate learning. However, either they eliminate choice on the part of the learner, making him less than a moral agent (which makes for an ethical problem for schooling) or they don't always work as well as the law of gravity does. Either way, the linkage between teaching and learning is unsatisfactory.

To summarize thus far, we can say that education as schooling can be carried out by teachers competent to exercise their jurisdiction, for teaching and schooling are synonymous. To be competent, teachers must, as they can, conform to the five criteria (i.e., choose to teach, be certified to teach, believe in teaching and be able to teach to no less nor more than the required standard). We have also seen that the required standard, the teaching jurisdiction, is comprised of a set of precepts to be psychologized by the teacher in an effort to get the pupil to learn. But also we saw that teaching competence has problems guaranteeing learning. Since to give schooling is not necessarily to get educated why, then, ought schooling (i.e., teaching) to be competency based? The simplest straightforward answer to that question is because teachers generally no longer know how to be creative and the public have a right not to gamble on the possibility of their being so when the children and the money at stake are theirs. As we have seen, beyond competence is creativity, but if one can't have creativity he had better settle for competence than to have nothing at all. Let me demonstrate with our own field the claim that has been made here in respect to teaching generally that teaching is no longer a creative activity. For if any subject matter in the curriculum ought to exhibit creativity, to be creative, it should be art.

Precepts exist for making a painting. Balance the placement of forms, is one of those rules. Art teachers in classrooms I visit know this precept very well. However, many, if not most, of those teachers choose not to exercise the precept, not to demand their pupils learn it. There is a reason for their not so choosing. Most art teachers whom I know hold the view that people are creative by their very nature and that the task of the art teacher is to evoke this creativity. Creativity is held to be like a thing, a spirit, a force existing inside each person which can be freed. When freed to act upon some material like paint the creative force makes art sort of like the spirits of the dead are brought forth in a seance. As the creative spirit makes art, the rules for the making are left behind like the spider spinning her web. But the rules are by-products, cast-offs to be neglected except by the uncreative who need them to make anything at all. Conditions exist for stopping egress of the creative force from its body. If creativity only leaves behind it an exudate of rules then certainly rules will be what deny its existence. Therefore, art teachers hold anathema any rules whatsoever. The art room is a place where there should be no rules. But precisely because this is what art teachers hold is the reason for their terrible dilemma. The school as an institution is a rule governed place. Yet, rules preclude the operation of the creative force, they say.

By understanding creativity as a metaphysical force, art teachers lose sight of the possibility that art is the result of the meaningful breaking of old rules in order to invent new ones. New York critics like Harold Rosenberg know quite well that a good grasp on the history of art by artists gives them a much greater edge on making art because knowledge of the old is a necessary background for understanding what can possibly be new. One has to know and be able to practice rules in order meaningfully, creatively, to break them. Schools are the ideal places for such rules to be learned because they are rule governed institutions.



Now, the objection might be raised that while some rules might be learned--even legitimately learned in order to be broken--this is not what art is about in schools. Some people might hold the art room to be the last refuge in schools for release from the incessant learning which goes on in English, math and the rest of the curriculum. In this sense art becomes a kind of therapy for psychological damage done by other subjects. This objection is specious, however. Music is an art form. But if ever there were an art form in which not to follow the rules will clearly show chaos it is music. We have all been subjected at one time or another to the cacaphony of a poorly prepared orchestra or band. There is therapy in music, as there can be in art. But first one must know how to make it. Otherwise the result is frustration which most of us have seen children experience when they did not know how to proceed with a project.

Art as therapy might be meant in some other way than not to learn the rules or a subject matter into which escape may be made from the maddening world. I suspect that it is. I suspect that art teachers mean nothing more by art as therapy than "to do one's own thing". But, if this is the meaning then certainly no teacher is necessary. One may learn a good deal by doing what he wishes when he wishes. But that is not conducted by schools as they are nor perhaps even as they could be.

On every ground art teachers as the standard bearers of creativity have failed themselves to be creative in their approach to education and that is why there is no place left to go but toward mere competence. Parents are not fooled by the annual art show. They have spoken with their children and know that the art room is where children go to get away from teaching rather than to encounter it in a meaningful way. That is why art is considered a frill in the curriculum. It is in the area of their subject matter that art teachers have both failed to be creative and have blatantly displayed unconscionable incompetence. And those of us who have been engaged in the preparation of art teachers are even more culpable. Art education has little choice now but to move in the direction of competency-based art teacher preparation if it wishes to remain part of and contribute to schooling.

This paper is presented here, unrevised, as it was given in St. Louis.

Price, Kingsley, "The Sense of "Performance" and its Point," Philosophy of Education 1974: Proceedings of the Thirtieth Annual Meeting of the Philosophy of Education Society. Published for the Society by Studies in Philosophy and Education, Southern Illinois University, Edwardsville, 1974 (11-32).

Performance-Based Teacher Education: A 1975 Commentary. Published by the American Association of Colleges for Teacher Education, PBTE Series, No. 19, Washington, D.C., 1975 (3).

## Annotated Bibliography

This bibliography is only a sampling of the available literature about or relevant to the concept of competency, hence many worthwhile books and articles about the topic are not included. In addition, the bibliography was completed prior to March 1976 and more has been published since; in fact something seems to appear each day.

Atkin, J. Myron. "Professional Leadership and PBTE," Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives, and Accountability. Edited by Ralph A. Smith. New York: John Wiley and Sons, Inc., 1975, pp. 15-23.

The article explores performance-based teacher education on the university level in respect to accountability pressures on the educational system that came to full flower in the late 1960's.

Arnstine, Donald. "Needed Research and the Role of Definitions in Art Education," Studies in Art Education, N.A.E.A. Fall, 1965/66, pp. 2-17.

The role of definitions is crucial not only for guiding research, but also in proving justification for teaching art and a way of organizing and conducting such teaching. The concepts with which research in art education deals are: work of art, artistic activity, art appreciation, and aesthetic experience. An attempt to define the aforementioned concepts is the major focus of the paper.

Burke, Bruce. "A Position Statement on Performance Based Education," Art Education, N.A.E.A. November, 1973, pp. 4-5.

In an N.A.E.A. address, Burke outlines his assumptions (that our concern lies in a total educational system that is fundamentally sound, and that it can be strengthened by institutional change) and elaborates on the roots of the competency based education movement. These include: call for accountability, research in learning, the management organization movement, and cultural diversity. Ten factors giving the meaning of CBE are given.

Broudy, Harry S. "PBTE/CBTE: Do They Mean What They Say?" Regaining Educational Leadership: Critical Essays on PBTE/CBTE Behavioral Objectives, and Accountability. Edited by Ralph A. Smith, New York: John Wiley and Sons, Inc., 1975, pp. 24-35.

The article examines the influence of PBTE/CBTE on certification boards and state departments of instruction. Stressed is the point that certification is being withheld from programs that are not competence based or performance based, or at least do not use these terms lavishly.

Broudy, Harry S. "A Critique of Performance-Based Teacher Education." PBTE Series, No. 4, Washington, D.C.: AACTE, n.d.

The article examines the gap that exists between theory and practice in regards to teacher education, plus the ramifications of student competencies and the teacher's role in light of PBTE.

Burdin, Joel L. and Margaret T. Reagan, editors. Performance-Based Certification of School Personnel. Washington, D.C.: Eric Clearinghouse on Teacher Education and the Association of Teacher Educators, November, 1972.

This report is a public service in that it provides information, ideas, and interpretation on a major national effort to change certification patterns. The report consists of papers on performance-based teacher certification, the dynamics of changing certification traditions: plans of selected organizations and state agencies, and an outlook for performance-based teacher certification.

Chiple, Donald R. and Chiple, Sheila M. "Structural Criteria for Textbook Evaluation in Art Education." Studies in Art Education, N.A.E.A. Spring, 1969, pp. 61-65.

Due to a wide variety of new curricula, instructional strategies, etc., new texts are being produced more rapidly than ever before. These texts have a definite influence on what and how art is taught. Thus there is a need for identifying and specifying basic criteria which can be used by art educators to judge the structural adequacy of art education texts. Eleven criteria are given and discussed, such as: a clear statement of objectives, a theoretical rationale, an appropriate treatment of the content, provisions for individual differences, etc.

Cooper, James M. "Differentiated Roles in Teaching and Teacher Education," Performance-Based Certification of School Personnel. Edited by Burdin and Reagan. Washington, D.C.: Eric Clearinghouse on Teacher Education and the Association of Teacher Educators, November, 1972.

The article consists of contrasts in staffing patterns, elements for organization, levels of responsibility, areas of specialization, initial placement and parallel advancement strategies, and supporting strategies and systems.

Daniel, K. Fred. "Performance-Based Teacher Certification: What Is It and Why Do We Need It?" Performance-Based Certification of School Personnel. Edited by Burdin and Reagan. Washington, D.C.: Eric Clearinghouse on Teacher Education and the Association of Teacher Educators, November, 1972.

The article identifies the need for it, the way to get it--the Florida plan, and its legal and certification aspects.

Davis, Donald Jack. "Human Behavior: Its Implications for Curriculum Development in Art." Studies in Art Education, N.A.E.A., Spring, 1971, pp. 4-13.

The article concerns itself with the goals of art education over the years, stating objectives in a behavioral manner, devising plans for implementing behavioral learning objectives and their evaluative power, and an overview of departures from the behavioral approach.

Dobbs, Stephen Mark. "Program Analysis in Arts Education." Studies in Art Education, N.A.E.A., Winter, 1972, pp. 19-22.

The article examines evaluation as an integral component of research and project findings, the drawbacks of traditional evaluation as related to "outcomes" or terminal performance, the need for more formative and process-oriented methods of assessment, the features which distinguish program analysis from more orthodox outcome evaluation, program analysis and its consequences for arts education, role of the program analyst in arts education, and the overall advantages of program analysis.

Eisner, Elliot W. "Do Behavioral Objectives and Accountability Have a Place in Art Education." Curricular Considerations for Visual Arts Education: Rationale Development and Evaluation. Also in Art Education, N.A.E.A., May, 1973, pp. 185-194.

The article examines how public school systems, and state departments, have pushed the behavioral objective and accountability matter. Discussed are areas in the instructional arena where behavioral objectives do not work. Reported in some detail is when behavioral objectives first emerged as a concern in the field of education, why they emerged as a concern, and the values which lie behind them. Viewed as a foundation for the behavioral push is the work done by Frederick Taylor, Franklin Bobbitt, Ralph Tyler, Benjamin Bloom, Robert Mager, and Robert Gagne. Discussed in some detail is Eisner's category of objectives (instructional, expressive, and Type 3).

Eisner, Elliot W. "The New Rationality in Art Education: Promise or Pitfall?" Art Education, N.A.E.A., February, 1969, pp. 6-10.

Curriculum planning, federal funding, concern for evaluation of both teacher and student, specific educational objectives and their specification in behavior terms have dictated a need for a new rationality in art education. The pervasive orientation of progressivism in the 50's, and training in the methods of art rather than science produced generations of teachers who found it difficult to state coherent goals. While Eisner admits the necessity for development of these skills in art education, he also points out the dangers; homogenization of learning activities, abandonment of objectives that cannot be stated in behavioral terms, and the loss of individualization concerning teacher and student.

Eisner, Elliot W. "How Can You Measure a Rainbow? Tactics for Evaluating the Teaching of Art." Art Education, N.A.E.A., May, 1971, pp. 36-39.

Eisner distinguishes between the meanings of evaluation, measurement testing, and grading. To evaluate is to be aware of what one values, what one does, and what the consequences of one's doing yields, a crucial process. The evaluation of student work can be focused in terms of objectives specific to art and/or objectives that are equally important but which are not particular to art, e.g., development of self-esteem. He lists and explains three areas of competence for the student; the productive, the critical, the historical aspects of art, and strategies for their evaluation concern for values.

Eisner, Elliot W. "Toward A More Adequate Conception of Evaluation in the Arts." Art Education, N.A.E.A., October, 1974, pp. 2-5.

Eisner clarifies the issues and gives the background needed to understand the roots and assumptions of the movement towards accountability and the movement to technologize curriculum planning. Decreasing enrollment, problems in research, and lack of funding have created a need for accountability--hence, the National Assessment Program. The technology of curriculum planning makes assessment possible, however improvable its implementation in the arts. Eisner recommends "portrayals," a description of what's being done in art classes, rather than achievement tests, and a more holistic complex view of evaluation generally.

Frankston, Leon. "Effects of Two Programs and Two Methods of Teaching Upon the Quality of Art Products of Adolescents." Studies in Art Education, N.A.E.A., Spring, 1966, pp. 25-32.

This study speaks to the issue of the breadth versus depth approach to the teaching of art. A major problem is the clarification of what is meant by depth and breadth. The terms are defined and the procedure of the study is discussed, the data and finding are analyzed.

Greene, Maxine. "Choice Versus Performance: An Existential Look at PBTE." Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives, and Accountability. Edited by Ralph A. Smith. New York: John Wiley and Sons, Inc., 1975, pp. 202-211.

Explored is the self-consciousness of the teacher at the moment when, by implication at least, the profession is being blamed for the failure, the manipulateness, and the marginality of the schools.

Hausman, Jerome J. "Curriculum Projects: Reflections on Their Evaluation and Continuance." Art Education, N.A. E.A., November, 1971, pp. 24-26.

Hausman critically analyzes methods and strategies involved in the evaluation of curriculum projects. "Crisis" terminology, jargonese, and lack of follow-through are cited. He outlines five factors: realistic expectations, program priorities, evaluation over time, real data, and realistic estimation of funding that should be considered in curriculum evaluation and discusses them at length.

Heath, Robert W. and Nielson, Mark A. "The Research Basis for Performance-Based Teacher Education." Review of Education Research. Fall, 1974, pp. 463-484.

The authors are from Nomos Institute. The article presents an analysis of the research on the relation between specific teacher skills and student achievement which fails to reveal an empirical basis for performance based teacher education.

Hildebrand, Milton. "How to Recommend Promotion for a Mediocre Teacher Without Actually Lying." The Journal of Higher Education. January, 1972, pp. 44-62.

Criteria for Pro's and Con's of student evaluation of teaching and its importance. The distinction between meaningful and "typical" letters of recommendation are discussed through the use of examples and criteria are suggested to improve such letters.

Hildebrand, Milton. "The Character and Skills of the Effective Professor." The Journal of Higher Education, January, 1973, pp. 41-50.

This article is a discussion of what changes are needed to improve teaching and what measures are needed to evaluate it. Included are listings of characterizations of best and worst teachers, characterizations of effective and ineffective performance, and discriminations in self evaluations between best and worst teachers. Factor analysis and correlation is used to describe effective performance criteria such as: analytic/synthetic approach, organization/clarity, instructor-group interaction, instructor-individual student interaction, and dynamism/enthusiasm.

Johnson, Mauritz. "Conceptual Confusion and Premature Policies." Regaining Educational Leadership: Critical Essays on PBTE/CBTE Behavioral Objectives, and Accountability. Edited by Ralph A. Smith. New York: John Wiley and Sons, Inc., 1975. pp. 46-63.

The article examines a movement to certify teachers on the basis of demonstrated competence and preparing them to perform their tasks effectively. Also mentioned is whether or not competence should be judged by observing the behavior of teachers or measuring the achievement of students via PBTE.

Korn, James H. "Promoting Good Teaching." The Journal of Higher Education, February, 1972. pp. 123-132.

This paper contains some suggestions for a change in emphasis by groups concerned with improving college teaching. One suggestion involves placing greater emphasis on the planning of learning rather than on classroom performance. A plan for a learning experience should include: a rationale, a statement of objectives, methods of implementation and methods of evaluation.

Lake, Dale G. "Participation in Decision Making." Performance-Based Certification of School Personnel. Edited by Burdin and Reagan. Washington, D.C.: Eric Clearinghouse on Teacher Education and the Association of Teacher Educators. November, 1972.

The article identifies the research and theory in group problem solving and group performance as a function of patterns of interaction as related to certification.

Lewis, Hilda P. and Mussen, Paul E. "The Development of an Instrument for Evaluating Children's Artistic Creativity." Studies in Art Education, N.A.E.A. Spring, 1969, pp. 25-48.

The paper reports on a study which endeavored to develop and validate an instrument for the identification of artistic creativity in pre-adolescents by evaluating their art products for (a) aesthetic merit and (b) originality. The instrument consists of a series of descriptions of observable qualities of graphic and plastic art presented in a format that facilitated rating each quality separately on a five-point scale. The development of the instrument involves several steps.

McCarty, Donald J. "Competency Based Teacher Education." School Management. October, 1973, pp. 31-32, 38.

The only way effective change can occur in the schools is a direct result of the Education Commission of the States becoming agitated over an issue. As a result we have competency based teacher education as a tentative response to the demand for accountability. The article further deals with the politics, aims, individualization, evaluating and objections to CBTE.

Maclaine, A. G. "An Evaluation of the System of Inspection in Australian State Schools." The Journal of Educational Administration. Vol. XI, No. 1, May, 1973, pp. 23-32.

A look at the role of the inspector in the state schools of Australia, specifically the roles of: educational advisory to teachers, assessor of teacher efficiency, and the obvious incompatibility of the two. A brief history is given as well as the current state, reforms and limitations.

Merrow, John G. G. II. The Politics of Competence: A Review of Competency-Based Teacher Education. Washington, D.C.: Basic Skills Program on Teaching, National Institute of Education, 1975.

This particular volume provides a review and interpretation of activity based on the politics of competence. Presented is a series of perspectives by people who either helped shape the "competency-based" concept or who are now responding to the concept's shaping force. The general purpose of the volume is to raise the level of public debate on contemporary issues in education.

Nash, Paul. "A Humanistic Approach to Performance-Based Teacher Education." Regaining Educational Leadership: Critical Essays on PBTE/CBTE Behavioral Objectives, and Accountability. Edited by Ralph Smith. New York: John Wiley and Sons, Inc., 1975, pp. 186-201.

The paper is a second attempt to identify the humanistic element in performance-based teacher preparation programs. The article touches upon freedom, uniqueness, creativity, productivity, wholeness, responsibility, and interdependence.

Ocansek, Oliver. "Educators in the Political System." Theory Into Practice. February, 1973, pp. 39-43.

Ocansek outlines the responsibilities of teachers in a political system and explains how to go about lobbying and forming coalitions to protect and advocate educational concerns.

Reagan, Gerald M. and Richard N. Pratte. "An Understanding of Schools: An Aspect of Teacher Competence." Theory Into Practice. February, 1973, pp. 1-4.

The author supports the adoption of a broader view of teacher competence and greater articulation of commonly agreed upon competencies such as "adequate knowledge of subject matter," "natural endowments," and "knowledge about students." The authors reject the idea that the performance of a teacher according to certain criteria necessarily demonstrate competency. A broader understanding of the profession and of "the foundations of education" is prescribed.



"A Resume of Performance-Based Teacher Education: What Is the State of the Art?" Washington, D.C.: American Association of Colleges for Teacher Education, n.d.

The movement is not full-fledged but it seems to be revolutionary in nature. It lacks a satisfactory description; however, the essential elements are distinguishable. They are: competence, criteria, assessment, rate of progress, and facilitation of achievement. The article further looks at implied characteristics, related and desirable characteristics, impact, effects, unanswered questions and promises.

Rhodes, Lewis A. "Accountability: An Overview of Current Approaches." Performance-Based Certification of School Personnel. Edited by Burdin and Reagan. Washington, D.C.: Eric Clearinghouse, November, 1972.

The article covers the growing demand for assurance, planning for learning, operating to support learning, measuring output, and ramifications of the Educational Audit System.

Rouse, Mary J. and Hubbard, Guy. "Structured Curriculum in Art for the Classroom Teacher: Giving Order to Disorder." Studies in Art Education, N.A.E.A. Winter, 1970, pp. 14-26.

The paper reports on an elementary art instruction program in light of the statement that unless art educators can bring order to disorder, their expectations for the future are indeed poor. The program is a sequential, conceptually based program for art instruction in which minimal requirements for the first six grades in school are specified. The content of the program is based on the most fundamental concepts available from the several subject fields pertaining to visual arts education. The program attempts to apply the findings from recent research in learning, child development, perception, creativity, and other related studies in order to make the content more accessible to the child.

Rowe, Bobby L. "Designing Objectives for Competency-Based School-Centered Teacher Education Programs." Art Education, N.A.E.A. April/May, 1975, pp. 2-5.

Explored are the ramifications of transferring courses in art education from the college classroom to a field-centered operation, and their impact on competency-based and school-centered teacher education programs. Examined in some depth are the objectives which exemplify both competency-based and school-centered and how they revolve around gaining abilities in art education.

Schalock, H. Del. "The Focus: Knowledge, Teaching Behavior, or the Products?" Performance-Based Certification of School Personnel. Edited by Burdin and Reagan. Washington, D.C.: Eric Clearinghouse, November, 1972.

The article covers an introduction to the criterion issue, the case for the demonstration of specified teaching behaviors, a case for demonstrating specified outcomes, issues relative to teacher behaviors, and some issues relative to "products" of teaching.

Smith, Earl P. "Selected Characteristics of Teachers and Their Preferences for Behaviorally Stated Objectives." Studies in Art Education, N.A.E.A. Winter, 1973, pp. 35-46.

The purpose of the study is to determine if certain groups of teachers, either by subject teaching area, or by psychological type, are likely to place emphasis on objectives for instruction that are behaviorally stated, specifically those that describe student performance.

Smith, Philip G. "Instructional Objectives and Observable Behavior." Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives, and Accountability. Edited by Ralph A. Smith. New York: John Wiley and Sons, Inc., 1975, pp. 75-86.

The article attacks the perceptual-epistemological problems investigated in the philosophical literature and bypasses the technical problems discussed in the literature of measurement to construct a simple analysis based upon the common sense distinction between what can be directly observed and what can reasonably be inferred from what can be observed.

Smith, Ralph A., ed. Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives and Accountability. New York: John Wiley and Sons, Inc., 1975.

Regaining Educational Leadership is an excellent collection of original and reprinted essays by well-known educational leaders. The essays do not merely present the negative aspects of PBTE/CBTE--instead, they go behind the rhetoric of the movement to examine thoroughly its basic assumptions and underlying beliefs. Offering serious, constructive criticism, the contributors deal with performance, competencies, behavioral objectives, evaluation, accountability, educational leadership, and systems analysis. Their views not only lead to an understanding of the issues, but also motivate students to contemplate the intrinsic moral and intellectual complexities.

Smith, Ralph A., ed. "Introduction: Educational Criticism and the PPBS Movement in Education." Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives and Accountability. New York: John Wiley and Sons, Inc., 1975, pp. 1-4.

This article provides critical perspectives on selected aspects of the efficiency movement in contemporary education, especially on what is known as performance-based and competency-based teacher education. The discussions are intended primarily for policy-makers, administrators, teachers, students, and the concerned public.

Smock, H. Richard and Crooks, Terence J. "A Plan for the Comprehensive Evaluation of College Teaching." The Journal of Higher Education. November, 1973, pp. 577-586.

Design constraints and design variables are discussed in relation to a system for the evaluation of instruction. Types of data and data collection process includes: inputs from students, inputs from colleagues, and inputs from departmental administrators. Use of the data by students, instructor, head of department, and college and campus administrators are discussed. It is concluded that a tri-level system of evaluation of instruction should be profitable in maximizing the educational impact of instruction.

Steele, Charles and James, Victoria. "Accountability and Assessment of Art Education in Public Schools." Art Education, N.A.E.A. September, 1975, pp. 14-19.

This paper defines a theory of accountability that is compatible with public education, formulates the presuppositions that underlie a theory of art and of teaching, examines the concepts of a behavioral methodology for assessment and its limitations, and discusses some alternatives upon which art experience and its assessment ought to be based. The thrust is philosophical.

Thomas, E. Barrington. "Criteria Employed by High School Principals in Evaluating Teachers in Victoria." The Journal of Educational Administration. May, 1972, pp. 19-33.

A study of principals' evaluation of teachers for classroom and administrative promotion. Data collected from 230 principals. Findings revealed that although a common body of criteria was used principals placed prime emphasis upon "process" criteria in evaluating teachers for classroom promotion and upon "prerequisite" criteria in evaluating teachers for administrative promotion. The study also established relationships between some of the evaluative criteria and certain "biographical" variables such as principal's age and extent of administrative experience.



Travers, Robert M. W. "Empirically Based Teacher Education." Educational Forum, May, 1975, pp. 417-433.

This article is an attempt to examine some of the ideas related to teacher education which are being widely promoted at the present time and to substitute for them a plan for teacher education based on the results of research.

Weinberg, Ephraim. "Aesthetic Education, Teacher Preparation, and Accountability." Art Education, N.A.E.A. November, 1973, pp. 20-22.

Weinberg makes a plea for broader teacher training to include informal as well as formal aesthetic education. Evaluation should include documentation of overt behavior, the residue of behavior, and the projection of behavior. There can be only one curriculum for learning, that which is basic and universal, i.e., forms of communication. He makes a case philosophically for the inclusion of the five components of the learning environment: 1) arts, 2) language, 3) psychology, 4) science, and 5) research and development.

Whitfield, Raymond P. and Lawrence M. Brammer. "The Ills of College Teaching: Diagnosis and Prescription." The Journal of Higher Education, January, 1973, pp. 1-14.

The academic Achilles' Heel is a low level of teaching performance. Performance can be improved by: stating goals of courses clearly, planning teaching-learning activities carefully, providing a range of instructional materials and strategies, encouraging feedback from students, and making clear and meaningful assignments. In addition, a number of specific suggestions for directions and institutional usage are given.

Wilson, Brent G. "A Proposal for Systematic Curriculum Evaluation in Art Education." Studies in Art Education, Spring, 1968, pp. 57-68.

The purpose of the paper is to propose a type of curriculum evaluation in which a full range of evaluative criteria is applied to different aspects of existing art programs. The paper focuses in on assessment of goal worth, assessment of the relationship between goals and objectives, assessment of the relationship of objectives to course content, the relationship of course content to examination content, the relationship of objectives to examination content, and assessment of objective achievement.

Wilson, Brent. "The Status of National Assessment in Art." Art Education, N.A.E.A. December, 1970, pp. 2-6.

Wilson outlines the history of the National Assessment in Art project and describes the objectives and content of the testing instrument. Students should be able to (1) perceive and respond to aesthetic elements in art, (2) recognize and accept art as a realm of experience and participate in activities related to art, (3) know about art, and (4) form reasoned critical judgments about the significance and quality of works of art. NOTE: The National Assessment was to have taken place in '74-'75 and more recent information should be forthcoming.

Woodruff, Asahel D. "First Steps in Building a New School Program." University of Utah: Bureau of Educational Research, April 25, 1967.

The working papers are for use with school personnel engaged in revision projects. The collection of papers consists of the nature of the impending change in education, an analytical description of the teaching process when it is directed to producing behavioral objectives, behavioral objectives as a basis for instruction, and developing an instructional unit for a behavioral objective for use in a continuous progress program. Also included are examples of how the unit of instruction should be organized as to terminal behavior, process concept, structural concept, verbal information, and so on. These first steps are part of a historic break with traditional patterns. Its deep-seated nature is not manifest yet in actual practices, although several innovative changes in practices are being attempted throughout the country.

Woodruff, Asahel D. "A Guide to Effective Teaching: A Map of Classroom Conditions Required for Producing Behavioral Change in Students." University of Utah: Bureau of Educational Research, 1968.

This guide is intended to identify the crucial conditions for producing change in human behavior, and to indicate the forms of those conditions which facilitate change and the forms which inhibit it. Each item in the guide thus resembles a continuum with facilitating conditions at one end and inhibiting conditions at the other end. While the guide serves primarily to map out the productive conditions, it may also be used to record the actual conditions in a classroom under observation.

Wright, James. "Questioning Positivist Behaviorism: Some Humanistic Alternatives for the Artist/Teacher." Art Education, N.A.E.A. September, 1974, pp. 25-27.

Wright attacks the other-directive positivistic orientation of behaviorism, and its relevance to art education. He outlines ten humanistic competencies: understanding the nature of the learner, authenticity, dialogue between learner and teacher, greater use of technology, individualization, use of personal documents, an organic process of problem solving, qualitative and quantitative problem solving, creation of an atmosphere endemic to the artist's behavior, and encouragement to develop strategies of self-evaluation.