AN INVESTIGATION OF THE SELF-PERCEPTIONS CERTIFIED FINE ARTS TEACHERS HAVE TOWARD THEIR ROLES AS ARTIST AND INSTRUCTIONAL STAFF MEMBER IN SELECTED PUBLIC HIGH SCHOOLS OF OKLAHOMA

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

John E. Clinton, B.A., M.M.E.
Denton, Texas
August, 1991
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Clinton, John E., *An Investigation of the Self-Perceptions Certified Fine Arts Teachers Have Toward Their Roles as Artist and Instructional Staff Member in Selected Public High Schools of Oklahoma*. Doctor of Philosophy (Music Education), August, 1991, 229 pp., 26 tables, bibliography, 87 titles.

The purpose of this study was to investigate the self-perceptions certified public high school teachers in the fine arts have toward their roles as artist and instructional staff member. The research problems were the determination of occupational titles with which fine arts teachers identify; the determination of commitment fine arts teachers have toward the roles of artist and teacher; the determination of reference groups with which fine arts teachers identify; and, the determination of social positions fine arts teachers believe they hold as artists and/or instructional staff members.

The teachers were from eight of the 32 largest schools in Oklahoma, selected by a committee of officers in state fine arts organizations. Forty-five teachers, fifteen each from art, drama, and music, were randomly selected to be interviewed according to 31 pre-tested questions.

Trained coders analyzed the data according to content analysis procedures. Chi-square tests showed significant differences among the three groups of teachers. Specifically, art teachers preferred titles of either artist or educator/artist. Drama and music teachers preferred titles of either educator/artist or educator. Art and drama teachers were influenced by events outside of education or by other artist/performers. Their time spent as professional artists/performers was considered valuable in itself, not as it related to teaching. The music teachers were influenced by others in the music teaching profession. Their artistic development was important primarily because it would help them be better teachers. Reference groups for art and drama teachers were other educators, professional
artists, and people outside of either of these areas. Music teachers' reference group was that of other music educators. The teachers had a positive view of their social positions as teachers except in comparison to artists/performers. The majority felt that fine arts teachers' social status was lower than that of the artist/performer.
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CHAPTER I

INTRODUCTION

Rationale

Considerable effort and energy have been expended in recent years on improving instructional effectiveness and productivity through standardized competency testing of teachers and through staff development programs. For the past thirty years, many of the decisions for such staff improvement programs were made by authorities and/or committees at the national, state, or regional level, rarely including input from the teachers at the local level. This has been particularly true for the development and administration of standardized, professional competency tests for teachers and teaching evaluation tools.

Ever since such standardized assessment tools have become a reality, many professional staff members in schools have expressed concern that content and procedures of those tools do not take into consideration the teachers' status as experts in a particular discipline and field of study. This concern has been especially expressed by instructors of specialized subject matter areas, such as physical education, music, and the other arts. The concern has also been shared by many supervisors of such specialized areas because the training and experiences of teachers in these fields have placed them in an unusual position when compared to each other and other educators. For example, Foley and Templeton (1969) suggested that teachers of art and teachers of math have different perceptions of themselves because "the general population has much clearer expectations of what the math teacher does and what the products of the math class should look like" than those in art (p. 12). These different perceptions also could have an effect on how specialized teachers view their evaluations if supervisors and administrators do not take into account the
specialized training and experiences of fine arts teachers. Not only have fine arts teachers been trained and certified to teach, many of them have also spent a good portion of their lives learning to be performers and artists.

In a discussion pertaining to the commitment necessary to be a successful performing artist, Kamerman states:

Not only is commitment intense, but, in most cases, begins early. Virtually every instrumental soloist began music lessons early. The same is true of ballet dancers. You must, in other words, develop commitment at a young age or at least must be pushed into it early. In theatre, however, you can begin training much later, making an interesting contrast for study. (Kamerman & Martorella, 1983, p. 40)

Other research supports this idea of intense commitment and has suggested that secondary music teachers seem to have a rather weak perception of themselves as educators and identify more with their respective performance discipline (White, 1964).

While not generalizable, L'Roy reported that those who teach instrumental music began playing an instrument at an early age. Band directors did not become interested in teaching band until secondary education or during their initial years of college (L'Roy, 1983). String teachers also began playing an instrument as a child and had similar experiences to those of band directors. However, they generally held teaching as a second or third option after first having had aspirations to become soloists or professional performers. Vocal music teachers seemed, among secondary music teachers, the least sure of their role as either educator or artist. This is due in part, in comparison to instrumentalists, to the fewer number of years involved in training and the lack of role models in both large ensembles and private instruction (L'Roy, 1983; White, 1964).

Writers addressing the role of visual arts and drama teachers in the classroom have shown the same concern for the dual role of artist/teacher that music teachers appear to bring to the occupation of public school educators (Day and Norman, 1983; Errington, 1978; Foley and Templeton, 1969; Hobbs, 1983; Leatherby, 1970; Sikes, 1985; Spence,
1970). For example, Corwin discussed the conflict that occurred between the craftsman (teacher) and the professional artist in terms of the possible conflicts that occur within visual arts teachers (1966). Corwin felt that it was necessary for the art teacher to be trained and to be proficient in both areas.

Those who teach drama are usually trained as either speech teachers, language arts teachers, and at times as drama or theatre educators. Although the National Association of Schools of Theatre (1987-1989) recommends that one-half of a prospective drama educator's undergraduate course work be done in drama, the reality is far from this ideal. In Oklahoma, one can be certified to teach drama with a degree in language arts with a minimum of six hours of speech (State of Oklahoma Department of Education, 1987-1988). Only recently have institutions of higher learning in the state of Oklahoma awarded specific degrees in drama or theatre education. Unlike music or art, though, drama is still connected with a more "practical" degree such as English or language arts. Therefore, they would appear to have developed the least degree of a dual perception between artist and educator. It appears that a possibility does exist for dual roles among fine arts teachers. While the dual roles of artist and educator may not be necessarily conflicting, they do allow for a unique standing within both the community of productive artists and educators.

The possibly diverse perceptions fine arts teachers hold of their roles as artists and instructional staff members can pose quite a dilemma for those administrators who may not be aware of this role diversity. In fact, the above observations suggest that the attitudes, beliefs, and views teachers hold about themselves as professionals in a particular subject matter have more bearing on their effectiveness than results of competency tests and evaluation tools. Research seems to support the idea that supervisors and administrators who are aware of differences in teachers and their self-perceptions are more effective in implementing appropriate educational changes (Boyer, 1983; Glatthorn, 1984; Glickman,
A better understanding about the aspirations, beliefs, attitudes, and goals individual teachers hold regarding their job might enable administrators to effect change in teacher behavior to a far greater degree than teaching evaluations in the classroom alone can do (Braga, 1972; Fishburn, 1962; Gordon, 1955; Sashkin and Huddle, 1986; Twyman and Biddle, 1983). Such awareness may allow supervisory personnel and other school administrators to work actively toward a school climate in which it would be possible to share common values, beliefs, and norms of behavior and to articulate differences in views and behaviors in such a way that they could lead to a constructive and positive school culture (Sashkin and Huddle, 1986).

Most recently, the above view has found support by those educationists who have argued the value of site-based management as an alternative to decision-making processes "from the top down" and away from the school in which instructional improvements are being sought (Brookover et al., 1979; Cuban, 1984; Edmonds, 1979; Gross & Herriott, 1965; Metzdorf, 1989; National Staff Development Council, 1989; Perkey & Smith, 1982; Wood, 1989). Staff development, including the training of administrators, is being linked more closely than was the case in the past, to the actual work place of the school personnel to be supervised. Knowledge about the school faculty's motivation and attitudes toward their work becomes thus an integral part of understanding how they perform their duties as teachers. Any administrator or teacher evaluator should therefore be aware of such views, attitudes and beliefs, their professional staff members hold (Goodlad, 1984; Lewis, 1971).

This study seeks to contribute to such awareness in the area of arts education.

**Background of the Study**

Occupational identity and self-perception are intertwined through a developmental process that usually falls into distinct categories of training and post-training mechanisms (Becker, 1970; Hughes, 1958; Pavalko, 1971). Training functions as the agent that helps a
person gain the knowledge, skills, norms, and roles necessary to be inculcated into a chosen occupation. The idea is that training institutions change the individual's perception from that of a lay person or an "outsider" to an "insider" (Hughes, 1958). This process has been labeled as occupational socialization. Post-training mechanisms provide further delineations of standards, rules, and regulatory practices that help the individual identify with the profession and guide the person's action as a professional.

Identity theory holds that each individual carries a variety of different sub-identities that are arranged in hierarchical order according to how likely they are to be invoked in any different situation (West, Nicholson, and Arnold, 1987). This "identity salience" is impacted by commitment to the chosen occupation which in turn impacts role performance (Stryker, 1987).

According to Mead (1934), the concept of self is derived by taking on the role(s) of significant others. That is, our self-perception is a composite of all of those whom we value and whom we would most likely emulate. Becker describes the self as a process in which the roles of significant others are taken and used in organizing our own activities (Becker, 1970, p. 292). This view of the self takes into account the non-static nature of the individual (Rossenberg, 1981). Shrauger and Schoeneman (1979) suggest that the self is strongly related to how we perceive others evaluate us rather than on how others actually evaluate us. The self would, thus, be an ever changing entity depending upon those with whom we interact.

Becker and Carper (1970) studied self-perception and occupational identity among three occupational groups and suggested four major elements of occupational identification (pp. 177-188). These are occupational title, commitment to task, institutional positions and reference groups, and social position. The researchers designated these four elements of work identification after having informally interviewed and compared data received from
graduate students in physiology, philosophy, and mechanical engineering. The three groups "showed a considerable degree of inner consistency", suggesting the existence of relatively stable combinations and perceptions that could be useful in the study of self-perception and occupational identity among varied groups (Becker and Carper, 1970, p. 187). The following paragraphs provide a narrative on each of the four elements and examples as they might pertain to teachers within the fine arts.

**Occupational Title and Ideology**

Individuals tend to associate themselves with others who do what they do and who label themselves in a like manner. By categorizing someone according to occupational title, a great deal can be implied about the characteristics of that person. When one uses the label musician, artist, or actor, rather than teacher, one has indicated a preference as to where one wants to belong. The identities of those artists (for example, painters) who for economic and social reasons became commercial artists is an explicit example of the conflict that one may experience in an occupational title (Griff, 1963, pp. 339-363). The painter would identify with the benefits of creative freedom, whereas the commercial artists are, in the eyes of artistic painters and possibly in their own minds, on a lower artistic level because they gave up their creative freedom. Because of parameters dictated by their clientele and employers, commercial artists must identify with a much more narrow, specific field. The title "commercial artist", may or may not be proudly claimed. It "may become an object of attachment or avoidance" (Carper, p.179).

**Commitment To Task**

People may gain occupational identity by developing commitment to certain tasks. One's occupational identity is thus dependent upon the degree to which the members of the occupation become committed to specific kinds of work. The feeling of the occupational members may be that the tasks can only be accomplished by those who have been trained to
do so; or, it is also possible the individual feels the tasks to be vague and ill-defined and easily accomplished by a non-trained person. The way one perceives a task in an occupation and the kinds of work one does have a significant bearing on how one identifies with an occupation. The implication is that those who have spent a significant amount of time developing specialized skills, have a greater commitment to the occupation and, thus, a stronger, more positive self-perception towards their occupation. As noted earlier, music and visual arts teachers, because of their early commitment to a specific art form and because of the individuality of their work, have probable cause for a greater degree of commitment to their art than those who teach drama.

Institutional Position and Reference Groups

This broad heading includes two important categories. The position a person may or may not hold within an institution is the first category; the reference group within the organization is the second. The kinds of organizations to which an individual belongs provide a sense of identity that could range from narrow to broad within a certain field. For example, Carper found that engineers felt comfortable with any technical position within the industrial system. Physiologists, on the other hand, saw themselves as "potential occupants of a few well-defined slots in a highly organized work world" (Carper, 1970, p. 184). The implication for fine arts teachers may be that, although many were trained as fine artists who tended to assume independence of society's organizations and institutions (Griff, 1963, pp.339-340), they belong to one of the most structured institutions in society--public schools (Anderson, 1981, p. 45).

Those holding an occupational position also place themselves in reference to others upon whom their success depends (for example, clients or colleagues). These reference groups have an important impact, in so far as the individual identifies with them, on the formation of attitudes, expectations, and norms (Kuhn, 1970, p.76). Occupational identity
may vary depending upon informal systems that may be present within the occupation. Those fine arts teachers who are performers, artistic painters, actors, etc. would have a wide list of clientele and colleagues ranging from administrators, students, other teachers, artists, musicians, or actors, and the people for whom they are performing.

**Social Position**

The fourth major component, social position, refers to the status a person holds within the hierarchy of other groups. Based upon the chosen occupation, society places individuals on an hierarchy of occupations ranking them higher, lower, or side by side with each other (Pavalko, 1971, p. 97). Reference groups clearly play a significant role in the hierarchical structure of occupations. Likewise, friends, relatives, and colleagues may have a significant impact on the identity of the individual as well. As will be shown next, this impact can be both positive and negative.

The place of the arts within accepted social standards of occupational choice has a history of social "ups and downs" (Griff, 1963, p. 341). For example, some families encourage their children in the pursuit of the arts and show them off at many opportunities. This encouragement provides a significant aspect of verifying the importance of the arts during the child's early years. This encouragement many times reverses when the child becomes older and indicates an interest in choosing the arts as an occupation. The family becomes less encouraging and usually expresses distress over the perceived economic and social welfare of the artist (Griff, 1963, pp. 340-346). The social stereotype of a professional artist tends not to be acceptable as an occupational choice.

Teaching, while not an upwardly mobile occupation, is a respected middle-class occupation (Lortie, 1975, p. 54). On the other hand, professional artists, unless economically successful, are rarely accorded the same esteem as teachers of the arts (Griff, 1963, p. 344). Perhaps the joining of the teaching and arts occupations as dual roles
provides some relief from the perceived and actual pressures placed on those making occupational decisions in the arts.

Purpose and Research Problems

The purpose of this study was to investigate the self-perception of certified fine arts teachers have toward their roles as artist and instructional staff member in selected public schools of Oklahoma.

The research problems were:
1. to determine the occupational titles with which fine arts teachers identify;
2. to determine the commitment fine arts teachers have toward the roles of artist and teacher;
3. to determine the reference groups with which fine arts teachers identify; and
4. to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members.

Definition of Terms

The following definitions have been paraphrased from Theodorson and Theodorson (1969) and Webster's Third Dictionary of the English Language Unabridged (1981). Reference should also be made to the Coders' Manual (Appendix F) where additional operational definitions are given.

1. **Artist**--A person who works in or is skilled in any of the fine arts, especially in painting, drawing, music, theatre, dance, etc.

2. **Commitment**--A feeling of obligation to follow a particular course of action or to seek a particular goal. A as result, freedom of choice and the number of alternatives in social action are limited.

3. **Fine Arts Teacher**--For this investigation, any individual who is certified by state
educational standards and who is assigned to teach art, drama, or music.
The teaching load during the school day must constitute one-half of their time. In certain instances within this research paper there are sentences which contain the parenthetical phrase fine arts teacher. This phrase is used in order to avoid the redundancy of using the words art, drama, and music teacher. For the interview schedule I will change the phrase "fine arts teacher" to match the specialty of the person being interviewed to his/her specialty area.

4. **Occupational Identity**--A process in which an individual internalizes the expectations, standards, values, and goals of an occupational group, and utilizes them in the organization, reorganization, and stabilization of one's social self.

5. **Reference Group**--A social category that an individual uses to help define beliefs, attitudes, and values and to guide his/her behavior. The individual has some sense of identity with this group, but need not be an actual member of it, may not even wish to join it, may have inaccurate conceptions of the group and its values; may also refer to a group whose norms and activities an individual uses as a guide to what shall be rejected and opposed.

6. **Self-Perception**--The sum total of a person's concept, feelings, and beliefs about him or herself. The self-perception can be divided into two parts--one that includes characteristics and personality traits and a second that is an evaluation of the worth or desirability of the traits.

7. **Teacher**--For this investigation, a person who is certified by the Oklahoma State Department of Education to pursue legally the occupation of teacher in the public school. Also referred to as a certified teacher.

8. **Valuables**--Those designated gains such as salary, knowledge, social stature, that one accrues in an occupation.
CHAPTER II

RELATED LITERATURE

The literature reviewed here consists of those studies and articles that deal with the self-perception/role concept of classroom and fine arts teachers and with effective schools. Crucial to this investigation also are selected concepts of symbolic interactionism and reference group theory. The research on the role concept of school teachers is presented to provide an overview of the variety of roles common to the teaching profession. The literature on effective schools is organized to provide an overview of such research from its infancy to its current status. Only a limited amount of related literature in each of the fine arts fields under investigation. There is, however, a sufficient amount of material on research regarding the occupational identity of artists and/or teachers and on the dual roles fine arts teachers may play.

Symbolic Interaction And Reference Group Theory

In virtually any discussion of occupational identity and socialization, the theory of symbolic interaction is implicit (Pavalko, 1971, p. 87). This theory, associated with the writings of Cooley (1902), Dewey (1930), and Mead (1934), implies that the learning of roles, development of work styles, and the development of self-concept are the outcome of interaction with others.

Seeing communication as a matter of action in response to another action, Mead explains communication among two or more people as the result of one person interpreting the intentions behind any given action by another person. As Meltzer (1967, p. 8) describes it, a man draws back his arm. Another man, perceiving that act, imaginatively completes the act as "I'm going to be hit." This imagined act can occur only if there is a set
of symbols known to both participants. Any real or imagined action based upon shared sets of symbols is referred to as a gesture. Language, dress code, eating behaviors, attitudes, or the belief in a common set of values are gestures shared by specific groups of people. In order for society to exist, there must be some mechanism whereby the individual can understand the gestures shared by others (Krech, 1980). That understanding facilitates the appropriate response to the intentions or meanings behind a given communicative act.

Response to gestures of others implies knowledge of one's own self. According to Mead (1934), the self is formed by the way we view ourselves and by the way others view us. Accordingly, the self consists of two parts—the "I" and the "me". The "I" reflects the part that responds impulsively; that which is known only to any one individual. The "me" responds from the standpoint of a particular role one plays in a given communicative act. The "me", thus, is shaped by the attitudes, norms, and expectations common to a particular social group. The mind, internalizing gestures and instigating a course of action, is shaped by the ongoing interaction between the "I" and the "me" whereby two or more people communicate with each other.

Researchers have explored the process by which individuals arrive, by comparison or in reference to other group members, at a definition of their own status within the group. A reference group with which an individual identifies, thus, becomes a standard for self-evaluation and a source of personal values and goals. Occupational role concepts, commitment to specific tasks, and issues regarding personal identity as artist or as educator-teacher may be indicated by the kind of reference groups with which a person identifies or with which the person would like to identify.
Role Concept Of The School Teacher

Biddle, Twyman, and Rankin (1962) investigated the relationship between the role of the public school teacher and recruitment into the teaching profession. They observed that most research regarding teacher career decision-making had centered on personality traits and conscious and unconscious motives for teaching. Thus, the purpose was to investigate the teachers' roles and the perception specific groups held about these roles.

A questionnaire, followed by an interview, was given to three groups. The groups studied were teachers, education students, and students who were not enrolled in professional education courses. The sample of teachers was taken from public school teachers in a major metropolitan area that included a wide range of social and economic levels. All students were enrolled at a university within the same metropolitan area in which the teachers worked.

The investigators hypothesized that there would be, among the three groups questioned,

more significant differences for norms than for expectations; that there would be more significant differences for "own" than for attributed role elements; and that there would be a greater tendency for respondents to attribute role elements to people in general than to teachers or to school officials. (p. 204)

Biddle, Twyman, and Rankin initiated a pilot study and chose fifty content areas for teachers that would most likely elicit differences between groups in norms or expectations for the teacher. This list covered activities of a teacher including "policing the halls" and "speaking out at PTA meetings". The findings confirmed none of the hypotheses.

The investigators alluded to the fact that role research was in its infancy, with little attention paid to ideas held about the role of the teacher. Perhaps this is why their study appeared somewhat confusing. Specifically, the investigators defined role as being descriptive and prescriptive. A descriptive role was defined as "the individual's assessment of reality, his picture of things as he presumes they are" (p. 192). A prescriptive role
orientation was defined as how an individual felt things should be (p. 193). Based on the fifty role descriptors noted, the study seemed to be tilted toward the descriptive orientation. It did not provide a balanced look at both the assessment of reality and the norms or feelings about the activities in which teachers are involved.

Fishburn (1962) studied the role perception of teachers in the secondary schools as perceived by the teachers themselves and by administrators. The subjects were from two high schools in one community. This particular community had also been the site for other research in recent years. Thus, the investigator used the results of previous findings in his research as a bench-mark for comparing data. The teacher's role perception was related to the following factors:

the socio-economic level of the service community in which the teacher was assigned, teacher's age, teacher's sex, teacher's length of professional service, teacher's place of residence, teacher's amount of college training, and teacher's teaching assignment. (p. 57)

Fishburn first established the usefulness of a previously defined set of roles as a framework for his investigation. He then applied this framework to discover if there were differences between individual teachers, groups of teachers, and administrators in their perception of the teachers' role. Fishburn used the six roles in which teachers were expected to have a degree of competency as established by the monograph Measure of a Good Teacher (1953). These six roles were director of learning, counseling and guidance, member of the school community, mediator of the culture, liaison between school and community, and member of a profession (p. 57). Data were collected by means of a biographic information sheet, an interview with each of the teachers and administrators of the two schools, and a written instrument which was administered to the subjects interviewed. A scale of forty-eight items, eight items for each of the six roles, was developed and given to the teachers to rate on a seven-point scale ranging from "Very Great Importance" to "Very Little Importance".
The results of the study suggested that

The six roles described are relatively separate and distinct and are, as a means of categorizing, essentially a unified function effective as defined. The six roles are perceived by teachers and administrators of this study in the following order of importance: Mediator of the Culture, Member of the School Community, Director of Learning, Guidance and Counseling, Liaison Between School and Community, and Member of a Profession. Teachers and administrators perceived the teachers' roles in contradictory manners. No single factor explains all the differences in perception of the teachers' roles. Age and length of professional experience were the factors most related to differences in perception of the teachers' roles. The teaching assignment and the socio-economic level of the service community in which the teachers were assigned were the factors least related to differences in role perception. (pp. 58-59)

One aspect of this study concerned the differences between younger teachers and those who were more experienced. Younger teachers considered their roles as director of learning and as a member of the profession to be less important than did those teachers who were more experienced. Younger teachers also perceived their role of mediator of culture as being more important than those who were more experienced. Interestingly, administrators viewed the roles of the teacher in nearly the same terms as did the inexperienced teacher.

Geer (1966) used Becker's concept of commitment to compare the kinds of valuables generated by aspects of certain occupations. Valuables, in Geer's research, is used to designate those items such as salary, knowledge, and social stature that one accrues pursuing an occupational goal. Comparisons were made between medical doctors, college teachers, researchers, and performing artists and to the accrued valuables characteristic of public school teachers. The data were collected from public documents, findings from a study of undergraduate students at a large midwestern university that was conducted by Becker, Geer, and Ray (1967), and extensive readings concerning career commitment.

From the data, Geer compiled a list of valuables by which people become committed to an occupation. The valuables that pertain to an occupational self-perception include (1) the specificity of knowledge and skills that can only be used by a limited number of people in a
singular occupation; (2) social prestige that would be lost if one left the occupation; (3) loss of face if one were unable to continue in the chosen profession; and (4) prestige among society and colleagues (pp. 36-41). She concluded that the most compelling valuable an occupation can provide is specificity of knowledge and skill. Geer listed three valuables, knowledge and skills, public and audience, and promotion, as being particularly important to work-related commitment. The first two, knowledge and skills and public and audience, may be considered especially valuable to the investigation of fine arts teachers and their occupational self-perception as knowledge and skill present a unique situation for those within the fine arts teaching field:

Unlike that of the scholar-scientist or creative artist, the schoolteacher's job is to spread other peoples' butter. He is a conveyor and transmitter, but not a creator of knowledge. The commitment resulting from the cumulative acquisition of this form of valuable is seldom possible in a life regulated by the school bell. (p. 37)

Based on training and previous experiences, those who teach music and the visual arts appear to have a commitment to the artistic, creative side of their occupation, yet are still "regulated by the school bell".

Concerning the relationship between public and audience, Geer describes the situation for teachers and other occupations as follows:

Professional athletes and performing and creative artists undergo training and refine their skills throughout their careers in a continuing effort to please a public. With the help of managers, agents or directors, the performer-artist engages in what is essentially a recruiting process to attract and maintain public interest over the years.

Shut in by the four walls of his classroom, the schoolteacher has neither a public nor an audience of colleagues which he can increase by the excellence of his work as in the performing and creative arts, or bind into a helpful peer group as in research. (pp. 39-40)

While performing and visual art teachers are "shut in by the four walls of a classroom", they have ample opportunity through music concerts and contests, art contests and exhibits, and drama productions and contests to receive some kind of collegial response to their
work. In this sense, it seems commitment to their occupation would be a very high for many who teach their fine arts in the public schools.

Braga (1972) proposed to examine the area of conflict that affects the teacher's own role definition: the discrepancy between the perception of the ideal and the realization of the actual role of the teacher. He defined the ideal role of the teacher as one in which the teacher interacts with students in such a way as to present them with new alternatives to the learning of content. However, Braga felt the perception of the actual role of the teacher was not only to instruct, but also to maintain order and contribute to a smoothly running operation. Thus, his primary concern was to examine the "cognitive dissonance" or role conflict of teachers.

Braga first interviewed students who were training to become teachers. He found that the students divided the ideal and actual roles into two categories. The perceived activities of the ideal teacher were related to teaching, but they also included preparation, evaluation, and professional development. The activities of the actual teacher fell into eight clusters--classroom instruction, activities related to classroom teaching, classroom supervision, clerical work, professional development, preparation and planning, supervision of extracurricular activities, and evaluation (p. 55). These clusters were subdivided and randomized so that items of the same category did not fall together. A questionnaire was constructed with examples cited for each item. Second, he interviewed 75 certified teachers. The teachers, who were from four schools, were asked to allocate the amount of time, based upon an eight hour day, the ideal teacher might spend on each item. Braga found that the typical day of the ideal teacher resembled very closely that of the actual teacher.

Braga offered two possible explanations for the findings. One, the teachers misunderstood the instructions and believed that they were describing the typical day of the
actual teacher. This was discounted since there were several assistants available to clarify any misunderstandings during the time the questionnaire was being completed. The second explanation was that these teachers had adjusted their own role perceptions to approximate the actual role, so that they no longer perceived a discrepancy between ideal and actual role (p. 56).

One of the most significant and extensive pieces of research regarding teachers' self-perception and occupational identity was done by Lortie (1975). He based most of his observations and findings on two large projects which are summarized in The Schoolteacher. The first study, subtitled "Five Towns", was conducted among teachers from five school systems in the greater Boston area. The second study was conducted in the public schools in Dade County, Florida. In the first study, Lortie and his assistants used interviews to obtain data. In the second, interviews as well as a mail survey were employed. Information from both of these studies was presented in quantitative and qualitative form. While the summation of the material is quite extensive and covers a broad range of topics, only the information dealing with self-perception of the teachers will be discussed in the following paragraphs.

According to Hughes (1958), Taylor (1968), and Becker (1970), one of the most important functions of any training institution is to change the lay perception of the "outsider" to the more professional view of the occupation of the "insider". With two noted exceptions, Lortie found that teachers did not change their view of the teacher's role from the perceived role they had had as students (p. 65). (The two exceptions consisted of the difficulty of teaching and the amount of clerical work involved.) Furthermore, most teachers had learned to take the role of their most influential former classroom teacher. There was little, if any, change in the continuous role description and function of a teacher during his or her career. One of the most telling remarks that has been noted earlier was the
process by which some teachers of English and athletics had sublimated their hope to be an actor or a professional athlete and lived vicariously through their students and the teaching profession (p. 29). Lortie theorized that institutionalized trials tested commitment to those individuals aspiring to an occupation.

Within the fine arts field, students of music, art, and drama have had varying types of trials as they have committed to their chosen occupation. Music students perform regularly in ensembles and as soloists. At the end of each semester, a performance of prepared music literature is presented to the applied music faculty which acts as an evaluative jury. The student's musical success can be based upon individual as well as group participation progress. An art student's work may be shown in an art gallery that is judged by instructors as well as the public, but the evaluation is based solely upon the individual's progress, not upon that of the group. Drama students have an equal opportunity to share certain institutionalized trials through the production of plays. Yet, if most drama teachers major in areas outside of drama, the opportunity for commitment to the field of drama education could possibly be less than those in music and art. Based on training and experiences there appear to be more institutionalized trials for music teachers, somewhat fewer for art teachers, and significantly fewer for teachers of drama.

Art Education

Of all the fine arts areas, magazine and journal articles on the role definition, conflict, and duality of role of the visual arts teachers are the most numerous. It appears that art teacher trainers, visual artists, and art teachers are struggling with this topic more than others. While there is little systematic research done in this area, opinions regarding the identity of the artist and the art teacher are numerous.

Foley and Templeton (1969) proposed to study the status of art educators and the impact these people have in the public schools. The investigation was based on Corwin's
(1966) study of professionalism versus employee mentality. Corwin stated that the difference between a craftsman and professional was the degree to which the craftsman had specialized in terms of techniques and methods.

While professionals must be skilled in the use of a variety of techniques, the major emphasis in their training is on an organized body of theoretical knowledge. The stress that traditionally has been placed on "methods" in teacher-training programs perhaps places teaching closer to other crafts. On the other hand, specialized training in the psychology of learning, the history and philosophy of education, the sociology of education... is more in accordance with professional education. (pp. 65-66)

The art teacher has been trained quite heavily in techniques and methods. Thus, the art teacher qualifies for Corwin's definition of craftsman. Yet, as specialists, artists possess and hold a certain amount of unique information that places them in the professional category. The researchers contended that "The traditions of art, artists, and art education have not lent themselves to assisting the art teacher to straddle their dual professional roles without difficulty" (p. 9). Furthermore, Foley felt that most training programs have worked toward producing the craftsman more than the professional. If the art teacher is to change status from craftsman to professional, it is critical that the teacher understands how the other members of the professional peer group (other educators) perceive their occupation and interact with other educators.

Using Getzel's General Model of Social Systems and Social Behavior (1963) as a model for change in the perceived role of the art teacher, Foley and Templeton maintain that there has been an overemphasis of the studio training of art teachers. They do not suggest a reduction in such programs but insist, instead, that in order to be effective professionals a greater degree of emphasis should be placed on training in sociology, history, philosophy, psychology, and anthropology.

Szekely (1975) discussed the crisis that most young students and teachers in art encounter in the initial stages of their career.
While the young student plans with hope and determination a productive career which in art schools is encouraged, once he becomes an instructor in the public school system, he finds himself gradually removed from his ideal to practice his art. (p. 18)

He contended that because of background and training, the art teacher saw the teaching profession not as another area of creativity and fulfillment, but as a hindrance to art and personal ambitions.

Statements such as "The ability to harmonize one's creative powers in teaching and art making should be the foremost competence of each art teacher" (p. 19) might lead one to believe that the author, because of the emphasis on creative teaching, is leaning toward less emphasis on art studio instruction. However, Szekely lists four short-term and long-term competencies that each prospective art teacher should be able to demonstrate. In his opinion, each candidate should be expected to

synthesize a personal philosophy of art teaching and art making, continue creative growth in an arts specialty area while engaged in teaching, maintain contact with other artists and events in the art world, and perform as an artist in the school and in the community. (p. 20)

It appears that Szekely speaks to both sides of the issue. On one hand, he elevates the teaching field as part of the creative act that is believed to be inherent in art. On the other hand, most of his recommendations revolve around the continued development and practice of being an artist.

Anderson (1981) lent credence to Foley's and Templeton's opinion of broadening the scope of visual art educators by placing more emphasis on the humanities. Anderson asserted that "Art educators today obtain education and training from institutions of higher learning and settle into roles previously defined for them by their mentors, primarily artists, not art educators" (p. 45). His contention was that art educators should not identify with just one area of being an artist or a teacher, but learn to identify with the roles as one entity. This view appears to place Anderson, Foley, and Templeton within a similar framework of concern over the identity of art teachers.
Anderson's definition of an artist and a teacher of art provides insight into his view of the art teacher's role concept. He defined an artist as that person who is perceived by the public as a maker of objects. He defined an art teacher as one whose product was the student while the by-product was the art object. He further believed that the dual role of art teachers and the subsequent identification crisis "would be resolved if teachers thought of themselves as pedagogues, as persons concerned with the art and science of teaching a given subject" (p. 46).

Hardiman and Johnson (1983) proposed to provide an updated, broadly-based description and analysis of the current state of art education. Using the American Art Directory as the primary source of names, the investigators surveyed art supervisors and state directors of art education who represented key professional responsibilities, urban, suburban and rural populations, and a variety of educational levels across the United States.

The data were collected by using two questionnaires. The first included essay questions related to certification requirements in art, art teacher training programs, and the impact of state and local issues on art programs in the schools. This questionnaire was sent to 43 state directors of art education. Of the forms mailed, 62 per cent were returned in usable form and were evaluated. The second questionnaire contained the same essay questions as the first one. It was accompanied by a number of statements which attempted to identify ten-year statistical trends concerning elementary and secondary enrollments in art and the number of full-time certified art teachers employed by school districts. It was sent to coordinators of art education at the elementary and secondary schools. The total number of questionnaires distributed was 77. The number of returned, usable questionnaires was 37, i.e. 49 per cent of the total mailed out. The information from both questionnaires was reported in statistical and anecdotal form.
The results of the surveys showed that there were fewer undergraduates in art education and fewer art teachers than reported as a result of the survey sponsored by the National Art Education Association in 1979-1980. Ninety percent of all art classes at the elementary school level were taught by classroom teachers who had little or no training in art while at the secondary level virtually every school surveyed had at least one art specialist in the classroom. Course offerings in art at the secondary level increased by 57 per cent with most of these additional courses being specialized topics such as basic design, drawing, painting, ceramics, and photography. Two states, Florida and South Carolina, were listed as the only states, at the time of the survey, to have created a requirement in the arts necessary for secondary school graduation.

The responses regarding the training of art teachers showed an overwhelming recommendation by the respondents to require more studio courses. The art educators also felt that the training institutions needed to provide more course content in the humanities, multicultural concerns, philosophy, human relations, and in the other arts. Finally, the recommendation from state supervisors of art and art teachers was that training institutions throughout the United States should adopt the following certification program for art education majors who receive a K-12 certification.

1. a minimum of 48 hours in art production
2. a minimum of 36 hours in art appreciation and history
3. a minimum of 12 hours of art education

Obviously, most art supervisors and teachers of art recommended that the most time spent in training for a career in art education should be in production and in the learning of skills and techniques to become a practicing artist.

Most of the literature cited in this section reflects two basic beliefs. First, there are those who believe the only way to train someone to be an art teacher is with a significant
amount of work learning to be an artist. As Szekely stated "It is time to put back the art into art education" (p. 20). On the other side, there are those who believe that in order for the art teacher to work effectively with schools and to help straddle the dual roles of artist and teacher, more emphasis during training should be placed on broader knowledge of those who are primarily pedagogues and who, secondarily, teach the subject of art.

Drama Education

During the late 1960's and the early 1970's, two research studies addressed the certification requirements and preparation of secondary drama or theatre education teachers (Girault, 1967; Combs, 1971). Girault investigated three interrelated purposes: (1) He described the present status of the undergraduate preparation of the student intending to become a teacher of drama in secondary education; (2) he wanted to find what preparation was recommended for these students by leading authorities in educational theatre; and (3) he compared these findings with already established criteria in the field of teacher education and educational theatre. A questionnaire was sent to 330 schools listed in the Directory of American Colleges of Theatre to determine the actual state of preparation of undergraduate students for teaching drama in the public schools. The results of the questionnaire were then compared with college catalogues from the responding schools. A second questionnaire was formulated that was sent to thirty leading authorities in drama education. The purpose of the questionnaire was to gather information regarding opinions on recommended practices in drama education. Of the thirty questionnaires sent, twenty usable forms were returned.

The results of the questionnaire on actual school practice showed that at the time the study was conducted

1. general education requirements were widely varied;
2. Agreement existed on five basic courses in education while elective courses varied greatly;
3. Course requirements in theatre were diverse with exposure in all areas of the theatre arts generally required;
4. A second teaching area was generally required;
5. Laboratory experience in technical work was often meager;
6. Directing experience during the student-teaching experience was very rare;
7. Laboratory experience in directing was limited;
8. 50 per cent of the drama majors in a school went into public school teaching;
9. Large numbers of students participated in theatre programs who were neither majoring nor minoring in that area; and
10. Obvious understaffing existed within theatre departments.

The results of the questionnaire sent to theatre education authorities suggested that there was general agreement for a strong liberal arts education; agreement on some preparation in the professional education aspects of teaching; agreement that the student should be trained in all areas of the theatre arts, be proficient in two or more production areas, and have directing experience during the undergraduate program; agreement on the need for a strong secondary teaching area other than speech, with some debate as to what it should be; and agreement that the student must develop an honest and sincere attitude toward secondary school theatre as a unique art form. The comparisons made between existing practices and leading authorities' recommendations yielded two areas of conformity and three areas of conflict. Agreement existed toward strengthening the liberal arts education of the drama educator and reducing the number of hours in professional sequence courses required at the time. The authorities recommended, however, that drama educators pursue only one teaching field, that being drama education; future drama teachers
should have increased technical and directing experience; and the number of credit hours required in theatre arts should be doubled. It appeared there was an attempt to provide a broad range of experiences for the future drama teacher. Also, the authorities seemed to have notable interest in providing specific knowledge and expertise in the performance and technical part of these teachers' training. No doubt, the job market for this area is weak and a strong second field of teaching is therefore important.

Combs (1971) surveyed drama teachers in the secondary schools of Mississippi and compared these results with opinions held at that time by authorities in drama education. The purpose of his study was to propose standards of certification for secondary school drama teachers and to propose the college curriculum necessary to fulfill these standards. Among the secondary teachers and authorities, Combs discovered agreement on two issues. First, undergraduate training in drama education should cover a broad background in drama courses. Second, drama teachers needed a second teaching field. The authorities also recommended minor increases in drama education courses and greater increases in learning the skills of performance.

Based upon the results, Combs recommended standards of certification for secondary school drama teachers that required significantly increased time in the drama field. Among the recommendations were 18 hours of professional education, which included the directing of a one-act play, and 30 hours to include course work in the history of theatre, literature of theatre, acting, directing, basic areas of technical theatre, phonetics, methods of teaching drama, and at least one area of specialization within the drama field.

One of the conclusions Combs reached is of particular interest to the questions addressed in this study. For the secondary schools of Mississippi, he found a lack of status for theatre education. This status was reflected in the relatively small number of opportunities for students to experience drama education. Also, there was a general
absence of economic support for drama programs. Although he did not justify his claim within the dissertation, Combs concluded that the "educational background of the teachers who were teaching drama or directing plays in Mississippi was inadequate for the task" (p. 135).

One of the leading exponents for a change in drama teacher education is Courtney (1985). From his personal experiences as an instructor in drama education, Courtney wrote critically about the differences in backgrounds of those who train drama educators. These pedagogues come from "theatre of various kinds, education, therapy, language, literature, and even from drama education" (p. 2). He then describes, under the title "plurality of context", the types of programs and differences in preparation future drama teachers receive. The types of programs include those who are

... preparing young drama students who will only have one pre-service course before they join the profession—often with a ludicrously small number of hours. Some of us are dealing with existing teachers (perhaps librarians or physical education teachers) who may have only one in-service drama course—with equally minimum hours. Those of us in Drama or Theatre Departments may, possibly, see the prospective students for one or two full-year courses in their B.F.A. or B.A., but not see them at all in their teacher-education year—or, if we do, the number of hours in such courses is still minimal. And some of us—as I do today—may meet them only when they become graduate students where the variety of their backgrounds is like the colours of the rainbow—and still we have insufficient time. (p. 3)

Courtney continue by listing six principles for what he believes should guide drama teacher training.

Drama teacher education must be based on the different contexts in which they (the students) will be teaching. Teaching skills must involve two levels: life interpersonal skills and drama interpersonal skills. Drama teachers must understand and work with tacit knowledge (gained from personal experiences), explicit and practical knowledge (for example, $1 + 1 = 2$). Drama teachers must be educated in contemporary use of reason (for example, learning styles, instructional techniques, and learning and social theory). Drama teachers must learn how to get along within the school setting. Drama teachers' training must include a focus on the practical knowledge they require as teachers. There is no one way to teach. (p. 6)

Perhaps one of Courtney's most important statements lends credence to what appears to be the difference between drama teachers and music and art teachers: "A great theatrical
artist need not be a great teacher, and a great teacher need not be a great theatrical artist. A drama teacher must be a good teacher first" (pp. 18-19). The assumption made by some researchers who have written about music and art teachers emphasizes the necessity to be a musician or artist first, then a teacher (Seeger, 1960; Swider, 1970; Szekely, 1977; Hobbs, 1983). Courtney stresses that drama is not, as in math and history, a specific subject matter, but is subject matter drawn from anywhere. "The essence of drama is the students' action. The medium is the person" (p. 6). The music and art specialists, on the other hand, appear to place more emphasis on the performance or the product as the medium, not the person.

Jagerman (1987) investigated the current status of drama education in the public schools of the United States. Her purposes were (1) to prove that teaching strategies do exist and can bring respect to the field of drama education throughout the curriculum; and (2) to show that with acceptance of ideology comes the necessity to improve the drama education program that helps provide students with a complete education program (p. 3). The study consisted of an extensive annotated bibliography that covered five specific areas. These areas were conceived to

- establish the basic concepts and values of drama education;
- explore creative dramatics, a popular teaching strategy using drama to enhance learning in other content areas;
- assess the value and content of theatre curriculum;
- examine teacher training in drama education;
- and survey the current status of drama education in the United States. (p. 6)

She discerned three problems to which she offered four separate recommendations for improvement. The first two problems, which are important to this study, are

- standardization of teacher training and adequate state requirements for teachers of drama.

The third problem was concerned with the addition of an arts education requirement in the high school degree requirements. She concluded that "Most states assigned drama classes to English teachers with no formal drama training" (p. 23). This lends some support to Courtney who spoke of the "plurality of context" from which drama teachers are drawn.
Jagerman's recommendations for solutions to the three noted problems were that

1. a training program in creative dramatics for new and experienced teachers be developed;

2. the drama education curriculum at the undergraduate level be developed to train all prospective teachers in creative dramatics; and

3. states set education requirements for teachers of drama.

She stated that "When these problems are solved, drama will be a respected part of the academic curriculum for every student" (p. 23).

Jagerman has provided a valuable source of information with the collection of the annotated bibliography. She has also stated what appears to be significant problems with self-perception of drama educators—the lack of adequate state requirements and training for teaching drama. Courtney and Jagerman have researched and discussed the differences in the plurality of training programs. As noted earlier, institutional trials are critical to the establishment of identity within any social group. The plurality of experiences in requirements and training leaves drama educators little opportunity for cohesiveness by sharing in common experiences.

Music Education

Seeger (1953) wrote an article for UNESCO that, in many ways, enumerates the problems that occur within the society of musicians and teachers and the possible duality of those roles. Within his article, he asked two questions that he felt should be covered at the conference on Music in General Education that was held in Brussels in 1953. His first question concerned the conference and the limits it had placed on itself by including music in general education as the topic when, as he felt, the whole topic of music education should be addressed. This question is the one that is pertinent to this research project.
Seeger's second concern was whether the view of the professional musician or that of the professional educator, should dominate the teaching of music in schools. Seeger presented a brief history of civilization's move toward teaching music to the masses and concluded with his thoughts that "The professional musicians who were interested in education decided that the thing to do was to teach the hordes of children . . . how to appreciate and read written music" (p. 16). The fallacy of this effort, according to Seeger, was that there were not enough competent musicians who were also competent teachers to handle the populations in our schools. The quandary, he asserted, was that the musician traditionally emphasizes subject matter--devotion to the art--while the educator had more interest in the child than in subject matter. His final suggestion was one of balancing these opposing views so that students receive the best of both worlds. Seeger suggested that it was very important for the musical scholar (whom he differentiates from the educator and the professional musician) to mediate the process of providing professional instruction in music to the students in schools.

White (1963) studied the professional role of the public school music teacher. His purpose was to investigate the sociological characteristics of the professional role and status of the public school music teacher in American society. A stratified random sample of one thousand school music teachers and one hundred ex-music teachers completed a questionnaire that provided the necessary data. Of those who completed the questionnaire, thirty were selected and participated in an interview. This data was interpreted from a symbolic interactionist's point of view.

White reached nine basic conclusions that described the professional role and status of music educators in the United States.

(1) The social origin of music teachers is from the upper-lower and lower-middle classes of the social structure and they are predominantly from White, Anglo-Saxon, and Protestant backgrounds. (2) While music teachers are more geographically stable than most other occupational groups, they have social mobility upward from their class
of origin. (3) The men are usually younger, receive higher salaries, are more "job-oriented," concentrate more heavily on instrumental music teaching, attain higher educational degrees, but come from a lower socio-economic background than the women. (4) New members from the music teaching profession are mainly recruited by music teachers. (5) Music teachers chose their career because of their love of music, their desire to work with youth, and their personal abilities. The reasons music teachers give for leaving the profession are related to personal rather than structural conflicts. (6) Music teachers view society as being congenial to their careers while the concept society holds of music education is that it is recreational and entertaining rather than educational. (7) The music teacher perceives his professional role as teaching the cultural heritage of worthwhile music to his students. (8) His role functions in an intimate, non-threatening atmosphere, and gives him ego-gratification. (9) The occupation of the music teacher is an adjustive rather than a deviant social role and few serious occupational stresses or tensions are experienced. (1967, p. 8)

White reported his data in percentages and ratios primarily using measures of central tendency such as means and medians. The data were compared to each sub-group of music teachers (band, orchestra, choral, elementary, and secondary) as well as social characteristics of professional musicians, composers, concert pianists, dance musicians, and public school teachers. His statistics were descriptive with no tests of significance for any of the variables.

White found that the large majority of music educators were born in small towns, attended relatively small schools, and their social circles and the strata in which they moved were quite homogeneous. He also noted in his conclusions that the occupation of the music teacher was an adjustive rather than a deviant social role and few serious occupational stresses or tensions had been reported by the teachers. This, of course, is significantly different from the experiences related by professional musicians and could provide more information for the importance of maintaining the dual role concept of a deviant role (that of the artist) and the adjustive role (that of the music teacher).

L'Roy (1983) chose to study undergraduate music education students' commitment to music education. L'Roy's purpose was to investigate the development of an occupational identity in undergraduate music education majors. The population was limited to the students at the University of North Texas. A secondary purpose was to discover if the
theory of symbolic interaction was a viable approach to explaining the process of role development in music education majors. Her frame of reference for the study, thus, was the theory of symbolic interactionism. Based on the research of Becker and Carper (1970), L'Roy analyzed this development by breaking the process into three major components: (1) the identification of occupational norms and values of undergraduate music education majors, (2) the determination of the commitment of undergraduate music education majors to specific skills and knowledge of music education, and (3) the determination of undergraduate music majors' career commitment to music education (p. 10).

L'Roy gathered her data through a questionnaire that was distributed to music education majors at the university. Questionnaires were sent to 273 undergraduate students and returned by 165 (72 per cent return). The classification, from freshman through senior level, was determined by the number of hours completed and the students' placement within the school. In order to clarify information obtained by the answers to the questionnaire and to probe more deeply into certain topics, she added data by conducting 38 personal interviews.

The results of the study revealed that

1. There was little commitment to the occupational norms and values that comprise a professional ideology for music education.

2. There was a lack of commitment to specific work-related skills and to a clearly defined body of knowledge.

3. Students who had teaching experience had a stronger commitment to music education as a career.

The findings confirmed that role development resulted from the interaction of students, faculty, and the training environment. Also, symbolic interaction was found to be a viable approach in explaining the processes of role development in music education majors.
L'Roy's dissertation contained an extensive literature review which provided a solid foundation for studying the development of an occupational identity within the music education field. She analyzed the studies that pertained to the sociological view of symbolic interaction. Her review of studies in career occupations of lawyers, doctors, nurses, and school teachers provided a basis for the study in music education as an occupation. L'Roy described and critiqued studies that dealt with the identity of professional musicians and those striving to be professional musicians. She avoided making definitive statements regarding the results of this study. But one short-coming of her research clearly was the use of a single state university as a sample from which to draw her data. As she stated in her conclusion, it would be highly profitable and important to duplicate the study in colleges and universities which perhaps would show less emphasis on performance groups and more emphasis on the students' training as music educators. A broader range of interviews would need to be conducted in order to be more conclusive about the development of an occupational identity among undergraduate music education students.

Professional Artists/Performers

There has been some research completed on those who have made a career as an artist/performer. These research projects have focused on the social characteristics, values and norms within the occupation, and commitment to the field. The projects seem to have a direct implication on those within the fine arts education profession in that the training for being a professional artist/performer and an educator have been shown to be similar in many ways (National Association of Schools of Music, 1987; National Art Education Association, 1984). It seems plausible that the two areas are similar in terms of the commitment to the art form. Furthermore, it is reasonable to assume that the professional artist's and the educator's norms and values have been impacted by the same individuals.
One of the topics researched by Griff (1963) concerned the commercial artist. Griff based his findings on two studies. He first investigated a group of students attending a large art school in Chicago (Griff, 1955). One of the objectives of this study was to discern the reasons for students entering the field of art when the possibilities for success are so limited. He found that students understood how difficult success would be and they knew they would have to supplement their income with other jobs.

The second study described what an artist does when the formal training has been completed (1958). One alternative was to become a commercial artist. However, this was in conflict with one's previous training as an art student. The art student had been allowed and expected (within the parameters of elements and principles of visual arts) to express him or herself freely as fine artists are assumed free from any societal restrictions. The commercial artist is not free from such restrictions. Rather, the commercial artist is bound by employment to produce what the consumer or contractor desires.

Griff found that in order for an art student to move from the status of a fine artist to that of a commercial artist, he or she faced three problems, having to

1. legitimize relinquishing their former identity as fine artists;
2. legitimize the meaning of their new self-conception (make their new identification bearable and find rewards in the new role); and
3. legitimize their new identity as commercial artists to their significant others.

(Griff, 1963, p. 343)

Griff suggested that those who changed careers from fine artists to commercial artists did so through several avenues of conflict resolution. Comments, such as "Now I know where commercial art fits in--it beautifies the industrial world (p. 345)," provide an opportunity for the commercial artist to justify an existence in the lesser respected field. Also, there is in the commercial artist a sense of relief when others who have maintained their status as fine artists are suffering economically and socially. The commercial artist must, however, satisfy two significant groups--colleagues in the field and family relations.
who have supported the education as a fine artist. In this regard, commercial artists have limited options. Griff suggested two such options. First, the commercial artists must remove themselves either geographically or symbolically from significant others. Second, they must accept their new role in silence.

Fine artists face different but equally unsettling identity crises in their roles. Griff notes that the role-concept of the fine artist is difficult in that their career is precarious and success uncertain. There is virtually no confirmation of one's abilities nor a frame of reference for improvement. For example, in many careers one can assume that if the work is satisfactory, workers might receive a raise in salary or a promotion in position. The fine artist usually does not receive this sort of confirmation. Also, the precarious future of the fine artist may clash with institutional challenges within the culture. Many times this clash comes from family and friends who do not understand the unrestricted nature of the artist. Finally, if one knows in advance the possibly poor economic and social status of an art career, the artist must wrestle with the question of why others (family members, for example) should have to sacrifice for the artist (p. 355).

No matter what field is chosen, retention of the role of fine artist may still be the most important. Its most positive function would appear to be that it answers the question of who the artist is. This statement is not, however, totally adequate for an understanding of identity since there are a number of questions coming from this basic concept. One important series of questions pertains to the original identification in those situations where the individual is conscious that one's identity will be questioned by significant others, for example in choosing the role of a fine artist or becoming a commercial artist. Griff alludes to his belief that this conflict would arise and would be quite comparable if the fine artist changed emphasis to any related arts field. If the fine artist decided to become an "art educator", a similar identity crisis would exist (p. 361).
Faulkner (1973) conducted a study of symphony musicians and their feelings and ideas about mobility in the orchestra world. One of his areas of concern had to do with the way players coped with the reality of non-advancement in their careers. Faulkner conducted his study over a three-year period using fieldwork observations, analysis of personnel records, informant interrogation, and longitudinal respondent interviewing. His reports were derived mainly from unstructured interviews with 110 symphony musicians in three orchestras. One of the orchestras could be classified as a major symphony, while the other two ranked in the middle strata of the orchestral hierarchy.

Faulkner’s findings revealed that, as players remained in the middle level orchestras, they went through a process of self-definition which made it easier for them to accept their lack of movement to better orchestras. During this process, they realized that it would cost them more to change positions than to remain where they were since many of them would have to start at the bottom in their new ensemble. The musicians, thus, became committed to these middle-level orchestras where they had high status, security, and seniority. Through the study of professional orchestral musicians, Faulkner has shown the degree of and changes in commitment that may occur in individuals. Faulkner’s findings present further verification for the concept of commitment as a critical part of a self-concept for an occupation.

Frederickson and Rooney (1988) investigated the role concept of free-lance musicians. They described the persons as “professionally trained artists who lack permanent membership in any musical organization” (p. 222). The investigators, both of them professional free-lance musicians, gathered data for ten years as participant observers. Utilizing an interview guide, formal interviews were conducted with twenty-three freelance musicians and informal interviews with “many others”. Four variables were considered in selecting subjects for formal interviews: age, gender, degree of financial
success, and instrumental category (strings, woodwinds, brass, and percussion). Age of
the respondents was between 20 to 59 years, with approximately one-half being male and
the other half female. The researchers found that free-lance musicians experienced a
number of situations which contributed to their perceived status as musicians. The
situations that primarily affected these individuals were: (1) Though considered
professional, free-lance musicians are considered to be low status service employees;
(2) free-lance musicians did not belong to any established artistic groups, but rather were
interchangeable among shifting groups; (3) as support personnel (for the stage
performers), they felt ignored and experienced numerous artistic conflicts; and (4) when
performing for operas, ballets, musical theatre, etc., the importance placed upon on stage
performers and the avoidance of the support "pit-orchestra" personnel symbolized and
affirmed the role conflict between core and support personnel (p. 226).

The research results were descriptively reported with specific comments and stories
from the musicians quoted verbatim. One free-lance musician who was also a teacher
noted that

The free-lancer is viewed by parents of students as just being kind of bogus. Just
based on the kinds of questions they ask: 'Do you play for the symphony?' It's hard
for them to believe that there is anything else to play for. (p. 231)

Frederickson described in detail the kinds of antics that occur in the "pit orchestra" in order
for free-lance musicians to create a world of their own.

The findings of this research show that free-lance musicians, who are trained as
professional musicians, exist in two worlds. First, they perceive themselves as being
treated by society at large as a non-person or someone who exists as a support person. On
the other hand, these musicians achieve personal identity by creating standards within the
world of other free-lance musicians. As a result of existing in both worlds, the musicians'
values are a blend of both standards. The dilemma that this blend poses for highly trained,
skilled individuals can be compared to those who teach music in the public schools. The
demarcation line between the social roles they hold as members of the society of musicians
and the roles they hold as teachers are possibly blurred. It seems highly likely that music
teachers possess values and norms for both the trained musician and the trained public
school teacher.

School Effectiveness

Effective schools research has been divided into four major periods (Lezotte, 1986). These periods are divided into the years 1966-1976, 1976-1980, 1980-1983, and 1983 to 1989. By investigating the major contribution in each one of these periods, it is possible to form a sense of the direction of this relatively new movement.

The initial studies regarding effective schools have been described as input/output equity studies. The most notable among these is known as the Coleman Study (Coleman et al., 1966). The Coleman Study was initiated by national legislation after the passing of the "Civil Rights Act" of 1964. The purpose of the study was to assess the distribution of educational resources by race and, based on these descriptive data, assess equality of educational opportunity in public schools (p. 1). A questionnaire designed and validated by the U.S. Department of Education was administered to over 100,000 people in the public schools including superintendents, principals, teachers, and students.

The questionnaire addressed four major areas. The researchers sought to assess the extent to which racial and ethnic groups were segregated from one another in the public schools. Second, they wanted to know whether or not the schools offered equal educational opportunities which included such tangible items as the number of laboratories, textbooks, and libraries. Also included in this second area were less tangible items such as the teachers' verbal ability, indicators of teachers' attitude towards student learning, characteristics of the students, and pupil attitude toward education as it relates to success in
life. The researchers then addressed how much students learned as measured by
performance on standardized achievement test. The fourth part of the questionnaire
attempted to discern a possible relationship between students' achievement and the kinds of
schools they attended (p. iii-iv).

The report showed that educational resources available to black students closely
matched those available to white students, thereby suggesting greater parity among schools
than was previously thought (p. 18). The only significant disparity among the schools
was that white teachers with their prevailing middle class, urban attitudes taught primarily
white students along with a small percentage of minority students. Also, black teachers
taught black students with a small minority of white students, but rarely taught in schools
with a predominantly white population (p. 187). The report stated that, in spite of
availability of similar educational resources, black student performance was considerably
below that of white students. The conclusions were that the student's family background
was largely responsible for the differences (p. 300). Thus, student performance was taken
to be more directly related to conditions outside the control of the school than those within
the school. Toward the final summary of the results, Coleman stated that

Schools bring little influence to bear on a child's achievement that is independent of his
background and general social context; . . . this very lack of an independent effect
means that the inequalities imposed on children by their home, neighborhood, and peer
environment are carried along to become the inequalities with which they confront
adult life at the end of school. For equality of educational opportunity through the
schools must imply a strong effect of schools that is independent of the child's
immediate social environment, and that strong independent effect is not present in
American schools. (p. 325)

The results of the study proved to be detrimental to advancing educational equity for
poor and minority students (Mace-Matluck, 1987). Although there were studies that
supported the conclusions of this study (most notably Jencks, et al., 1972), there appears
to have been problems in the methodology and underlying assumptions. In the preface of
the Coleman Study, thanks is given by the authors to the "thousands of teachers who
helped administer the questionnaire to the students (p. ix). An assumption is made here that there were written instructions given to those who administered the test, but there is no report given as to the effectiveness of the instructions or the resulting validity of the questionnaire. Klitgaard and Hall (1974) pointed out that since the input/output studies examined the average effect of all schools in a sample on student outcomes, they measured only general effects. They argued that no mention was made of individual schools and the reasons why some may have been more effective than others.

During the late 1970's, effective schools research was characterized by case studies and program evaluation reports. Brookover and Lezotte (1979) proposed to determine what, if any, "school social structure, climate, programmatic, or personnel changes coincided with the consistent patterns of improvement or decline in achievement in selected selected Michigan elementary schools" (p. 4). Through the use of a questionnaire and personal interviews, data were collected to complete an in-depth analysis of eight elementary schools in which the ethnic and economic backgrounds of the student population were similar. The researchers defined schools with high needs as those in which "less than 50% of the fourth grade students tested attained 75% or more of the objectives on the 1974 Michigan Educational Assessment Program (MEAP)" (p. 7). The schools with low needs were those in which more than 50% of the fourth grade students tested attained 75% or more of the objectives of the 1974 MEAP. In all, eight elementary schools, six of which were characterized by improving student achievement and two of which reported declining student achievement, were chosen for the study. The data reported in the summary was given in percentages and in anecdotal quotes. The findings were, first, that in high achievement schools teachers and principals displayed a more positive attitude towards the students' ability to learn than did those in the low achieving schools. Second, the principals in the high achievement schools were stricter
disciplinarians, task oriented, and bureaucratic in their procedures. Finally, principals in
the low achievement schools were more permissive and emphasized informal and collegial
relationships among the administration and the teachers.

The researchers reported any and all differences found among these selected schools.
While Coleman (1966) had reported the average results among many schools, Brookhover
and Lezotte gave an in-depth view of specific schools with their similarities and
differences. Unfortunately, the sample was extremely small. This led to the inability of the
researchers to report any statistical analysis among the schools and, therefore, to draw any
conclusions beyond the sample schools. However, they provided an important new
direction in which effective and ineffective schools could be described.

At the close of the 1970's and the beginnings of the 1980's, Ron Edmonds emerged as
one of the leaders in the effective schools movement. His emergence was attested to be
Lezotte (1986) three years after Edmonds death:

First, many of us lost a personal and professional friend; second, the Movement
[effective school movement] lost a great communicator; and, third, the Movement,
much to the credit of his discerning wisdom and active involvement, had begun to
be institutionalized. . . . We found the energy to go forward, propelled in no small
measure by the inspiration of Ron Edmonds' work and personhood. (p. 9)

Edmonds published extensively, but is perhaps more well-known for his summaries
of the research on effective schools in comparison to his own research (1979a, 1979b,
1981). His primary concern was the ability of many schools to work successfully with
middle class children and the inability of most schools to work successfully with poor
children. Thus, his definition of an effective school is "One in which the children of the
poor are at least as well-prepared in basic school skills as the children of the middle class"
(1979b, p. 28). He maintained that it was possible for all children to learn, at the very
least, minimal skills in math and reading.
The purpose of his research (1978) was to identify and analyze city schools that were instructionally effective for poor and/or minority children. Edmonds randomly selected 2,500 students out of 10,000 who were part of twenty elementary schools in Detroit, Michigan. These twenty elementary schools were all from the inner-city and had predominantly poor and minority pupil populations. Comparisons had previously been drawn among the schools using the Stanford Achievement Test and the Iowa Test of Basic Skills (Lezotte, Edmonds, and Ramer, 1975). The sample of 2,500 students included eight per classroom in each of the previously identified twenty schools. The mean math and reading scores for the twenty schools were compared with city-wide norms. Edmonds defined an effective school as one that was at or above the city average grade equivalent in math and reading. Five of the twenty schools were judged effective in teaching both math and reading.

Edmonds next established the relationship between pupil family background and building effectiveness. Of the twenty schools, he found two that matched on social and economic indicators. A comparison was then made of the the two schools achievement scores. The students at school "A" averaged nearly four months above the city average in reading and math. The students from school "B" averaged nearly three months below the city reading average and one month below the city math average. As part of his study, Edmonds also reviewed the effective schools literature and correlated that information with the characteristics of the twenty elementary schools in Detroit.

He concluded from his research that an inference could be made concerning the importance of school behavior in making pupil performance independent of family background. "Family background neither causes nor precludes elementary school instructional effectiveness" (1979b, p. 31). He also concluded that schools did make a difference in pupils' achievement level in math and reading. However, based on the
number of schools who were part of the study and the relative homogeneity of the population, the conclusions remain somewhat speculative.

From his synthesis of research, Edmonds suggested five characteristics of effective schools. They included strong (1) administrative leadership without which the disparate elements of a school cannot be brought together, (2) a pervasive and broadly understood instructional focus, (3) an orderly, safe school atmosphere that was conducive to teaching and learning, (4) teachers whose behaviors convey the expectation that all students should obtain at least minimum mastery of the basic skills in math and reading; and (5) effective schools use pupil achievement as the measure for program evaluation. In short, it is the responsibility of "... all personnel to be instructionally effective for all pupils" (1979b, p. 32). Edmonds suggested that one of the most important components of an effective school is the leadership of the principal. He also advocated the critical nature of the perception the principal and faculty hold of one another within the educational process.

The period 1986-1989 saw a significant increase in research, books, and articles on effective schools. One of the primary examples of the type of work completed during this time is exemplified by Cuban (1988) who had a three-fold purpose for writing his book. He reexamined the organization experiences that bonded teachers and administrators; reaffirmed the legacy teachers, principals, and superintendents jointly inherited once they entered the classrooms; and argued the importance of reconstructing "that sense of common purpose about the role of the school that both teachers and administrators seek" (p. xvi).

Cuban asserts that two dominant images—the technical and the moral—have dominated both teaching and administration over the last one and one-half centuries. He argues that there are currently three common roles among administrators and teachers. Those roles are managerial, instructional, and political. Important to the research about teachers' self-perceptions and roles, Cuban states that
What entangles the set of expectations further is that among teachers, principals, and superintendents are professional norms, derived from training and experience that generate additional obligations. (p. 186)

These additional obligations include for the administrators to be aware of the attitudes, beliefs, norms, and perceptions of teachers and to instigate a positive collegial relationship between administrators and teachers (p. 187). This is in contrast to Brookhover's and Lezotte's findings in which concern for the teacher's background and a collegial working relationship with the administrators was not a priority.

Summary and Conclusions of Related Literature

The emphasis of the research and literature regarding public school teachers has focused on the training of future teachers, differences in the neophyte's and the experienced teacher's concept of the occupation, the idealistic and realistic role as perceived by teachers, commitment to the occupation, and general attitudes towards the profession. All of this has added to the body of knowledge necessary to ascertain who teachers are, what they do, and how they complete their task. Lortie and Geer, in their research, make frequent references to teaching as it compares to several other occupations, including that of the artist and/or performer. These comparisons appear to place teachers in a more restricted occupational role than is evident for that of the artist/performer. A question then arises about the individual who may be both an artist/performer and a teacher. Is it possible or even reasonable to assume that all teachers of fine arts subjects maintain similar attitudes and perceive themselves as having a dual occupation?

The background, experiences, and training of music and visual arts teachers seems to have placed them in a unique position of being both artist/performer and teacher. The research literature and journal articles in both of these areas are quite adamant about the possibility of holding these dual roles. Those who have written about visual arts teachers even offer conflicting advice as to how to prepare art teachers to "straddle their dual roles".
Those who teach drama could possibly hold different perceptions of their role when compared to other fine arts teachers. They generally have had the least amount of training and experiences in theatre arts. Their opportunities to commit to the role of actor have been few. Of the fine arts teachers, drama teachers are the only ones who have often earned a degree in a related field, such as language arts and/or English, and still teach drama. As noted in the related research, future drama teachers have the least amount of formal drama training to enter their occupation.

While generally categorized by the schools and the public as being the same in their background, training, and experiences, fine arts teachers might be significantly different from each other. The present structure of the public schools evaluation system of teachers assumes homogeneity of teacher roles across subject matter assuming that all teachers should exhibit the same qualities. This view may be erroneous, at least as far as fine arts teachers are concerned.

Existing literature on the subject points out the possibility of significant differences in self-perception that those within the teaching occupation hold toward their work. Fine arts teachers seem to be characterized as having different self-perceptions from classroom teachers and different self-perceptions among themselves. The intent of this research is to make a contribution to the better understanding of the characteristics and the occupational identity of fine arts teachers. In order to further this understanding among fine arts teachers, classroom teachers, and administrators, it seems important to focus on a description of the similarities and differences in perception fine arts teachers hold towards their roles as artists and instructional staff members.
CHAPTER III

METHODOLOGY

The purpose of this study was to investigate the perception public high school fine arts teacher have toward their roles as artists and instructional staff members. A series of pilot studies were initiated during the Spring 1990 to develop all necessary research tools.

Pilot Studies

The pilot studies were conducted to satisfy three needs. First, it was important to develop a series of questions for the interview schedule that would allow the gathering of data necessary to address the research problems. Second, the results of the pilot studies needed to indicate that the four research problems were appropriate parameters to investigate the self-perception of public school fine arts teachers. Finally, it was imperative for this researcher to develop interview skills for this investigation.

Pilot Study I

Informal Interviews

The informal interviews were based on loosely structured, open-ended questions, following Becker's and Carper's format of asking "How did you happen to get into the occupation of being a [fine arts teacher]?" (1970, p. 179). The four broad topics of occupational title, commitment to task, organizational and institutional positions, and social position provided the parameters for these interview questions. At their conclusion, the interviews were analyzed and organized in relationship to the four research problems.

Informal interviews (Appendix A) were conducted with 15 certified, fine arts teachers (three from each of the areas of band, chorus, drama, orchestra, and visual arts) who had agreed to participate in the pilot study. They were chosen from two school districts that
had programs in each of the fine arts areas being investigated. Because of the teacher's schedules, all interviews were conducted either after school hours or on weekends.

All participants were fine arts teachers from within the state of Oklahoma. Nine of the teachers taught in grades 10 through 12, and six taught in schools that consisted of grades seven through nine. These teachers had been teaching from three to seventeen years with an average amount of public school teaching experience of nine years. With the exception of one drama teacher whose undergraduate degree was in speech and language arts, they all had degrees in their specialty area.

The music teachers were diverse in their professional performance activities. One of the band directors played professionally in a pit orchestra for musicals and in a regional professional orchestra. Except for performing at church functions and activities, none of the choral directors performed on a regular basis. All of the orchestra teachers performed as contract players with either a community orchestra or with a regional orchestra.

The visual arts teachers and the drama teachers were quite similar in their artistic activities outside of school. Both visual artists professed to be continuing work in their chosen art form, yet only one had art works shown in any art show within recent years. According to one of the art teachers she "created works for her own mental health and to maintain her skills as an artist" (Teacher A-B). Of the drama teachers, one performed in local community theatre groups as an actor, director, technician, etc. The second drama teacher felt that her time with students was too demanding and time consuming to gather the energy necessary to be involved in a drama production outside of the school. She considered directing school plays as her performance area (Teacher D-C).

Once the general background data had been noted, the teachers were asked open-ended questions that related to each of the research problems. Of the 15 interviews in the initial
pilot study, nine people agreed to a taped recording of the interview. The remaining six interviews were hand recorded.

The first research problem centered around occupational titles with which fine arts teachers identify. This problem was to discern, within possible occupational titles, if the teacher's self-perception was more closely identified with the teaching field, the artistic field, or with both. Therefore, the initial part of the interview centered around the discussion of classroom teachers, fine arts teachers, artists and what they do within their occupation. A series of questions followed regarding what they would like to be called (artist, teacher, performer, band director, etc.) and how they thought "others", based upon their perception, would label them. The final series of questions in this section sought to gather descriptors from teachers within each fine arts area of their perception of society's view of those within their occupation.

The interviews confirmed the possibility of different perceptions fine arts teachers hold toward their roles as artist and teacher. The results of the interviews regarding occupational title revealed unexpected bits of information. The band directors, who had been described in research by L'Roy (1983) and White (1964) as adamant toward their role as band directors, not teachers, were concerned that they not be limited by the title of band director. They described themselves as being equally musicians and teachers. They did not particularly want to be associated with the band director's title. The band directors who were interviewed thought that other band directors were "weird" and overly concerned with their own recognition and not the teaching of students. The string teachers were more concerned that society view them as musicians first and teachers second. Secondary vocal music teachers were the most firm in their commitment to the role of a choral music director. They felt the title of choral director had more positive implications than the titles teacher or vocal music teacher implied.
The visual arts teachers were ambivalent toward either role of teacher or artist. They seemed to lack a sense of any occupational title. One of these "... just wanted to be. The world of the artist or art teacher is not capable of being categorized. I suppose if I had to be labeled some title I would like for it to be 'creator'. Not in the religious sense, but a creator of thoughts and emotions" (Teacher A-A).

Perhaps the most interesting revelation was the difference between the two drama teachers. One, who had a bachelor's degree in theatre felt that being called a drama teacher lent credibility to the position of teaching school (Teacher D-B), while the one who had a degree in language arts, but was teaching drama, felt more closely aligned with the teaching profession rather than the field of drama (Teacher D-C).

The results of the interviews revealed that while the fine arts teachers realized the existence of their dual role, each area perceived their occupational titles in different ways. It, thus, became obvious that the general occupational title of "fine arts teacher" was a phrase with which most of the teachers were uncomfortable or with which they could not identify. The questions were changed for subsequent interviews so that the term "fine arts teacher" was clarified and used in conjunction with the different specialty areas of the teachers. Also, in order to clarify the artistic part of their occupation, the term artist/performer was used in place of the more general term artist.

The second research problem proposed to investigate the fine arts teacher's commitment to specific tasks. Commitment to specific tasks within a perception for an occupation is concerned with two areas--the type of work done and the amount of preparation required to be successful in a position. For example, questions such as "Who is capable of doing your job?" revealed that the music teachers and visual arts teachers thought only those who were trained in music or art could adequately accomplish the task of teaching those subjects. The drama teachers felt that, while training was important, other teachers within the fine arts could possibly accomplish their stated artistic goals as well. When asked if classroom
teachers could be effective in their area, the unanimous response was no. However, with a minimal amount of training, a successful fine arts teacher was perceived as being able to teach math, science, language arts, etc.

Other questions elicited descriptors of the subject’s perception of what classroom teachers, fine arts teachers, and artists/performers do within their occupation. In addition, questions were asked about training, experiences, and general commitment to the field of fine arts teaching.

There seemed to be a general consensus among all the teachers that teaching in the fine arts was more complex than classroom teaching and more long-lasting (through the influence one exerts on students) than that of the artist/performer. The teachers were, with the exception of the drama teachers, fairly well committed to their specific field of fine arts teaching. Findings of previous research on experiences and training of drama teachers were confirmed as the drama teachers received the least amount of training in theatre education. In comparison to the other fine arts teachers, their professional goals were more vaguely defined. They also seemed to be less committed to teaching drama.

The results of the questions on commitment indicated that additional questions were necessary to acquire an adequate picture of the self-perceptions of fine arts teachers. Specifically, there were such divergent types of answers regarding commitment to skills, that it appeared important to become more specific to the type of skills necessary to teach. Also, the length of commitment to teaching in the fine arts area had to be broadened to accommodate those teachers in drama who decided to teach theatre after they had been classroom teachers for several years.

The third research problem dealt with organizations and institutional positions. Some of the more important topics to be addressed within this problem were evaluation by others and reference group choice. Individuals are concerned with whom evaluates them. This is
particularly true for occupational groups who have specific skills not known by the public. The apprehension is that few people are capable of evaluating those special skills. "Who should evaluate your work?" was the type of question that sought to provide information on this complex issue. Questions of who should set the standards for a particular field of teaching and how the teachers gauge the effectiveness of their work were also posed to provide some insight into reference group choice for each of the areas investigated.

Of those interviewed, it appeared that the more training one had in a specific field, the more that individual wanted someone within that field to conduct the evaluation. Thus, band, orchestra, and choral directors felt that only those who were trained in the same field as themselves had enough knowledge to evaluate this type of work. Likewise, visual artists felt that although building principals were capable of an acceptable evaluation of visual arts teaching, other visual arts teachers were more qualified to evaluate this type of work. Drama teachers, on the other hand, felt that building principals who were also skilled teachers and any other successful teacher in the fine arts field could evaluate their work.

The results of the questions on reference group choice yielded similar results as the questions on organization and institutional positions. Music teachers felt that only someone within their specific arts area was capable of setting standards for their profession. The choral music directors were the most adamant about their choice of who should set the standards: only other choral music teachers. The visual arts teachers and the drama teachers felt that those who taught any of the fine arts areas and other successful classroom teachers were capable of setting appropriate standards for their profession. The choices of reference groups seem to be linked to the specificity of the training of the members in the group and the type and number of experiences the teachers had already had within their field.
There appeared to be a pronounced, defensive attitude about evaluation among all teachers. Judging by the facial expressions of those interviewed and from the hesitant answers given regarding evaluation, the questions in this area had to be worded more carefully than had occurred in the pilot study. The questions were, thus, worded to ask in whom the fine arts teachers would have confidence in understanding what the teachers were doing in their classroom, not someone who was criticizing their abilities. This explanation appeared to create a more relaxed attitude among the teachers. The teachers answered the questions regarding evaluation much more openly and freely than in the pilot study.

The fourth research problem proposed to assess the perception fine arts teachers had toward their social position within the organization of artists, teachers, and with other reference groups. The importance of this problem centered around the conflict that might occur if one views oneself as a teacher, artist, or artist/teacher and the social stigma that might accompany these occupations. The fusion of the two roles provided for an interesting dilemma for those who have been trained to both teach and perform.

The responses to the questions about which occupation, teaching or performing, the teachers considered socially more acceptable were enlightening. Band and vocal music directors felt that teaching was more socially acceptable than performing. A comment made by one of the band directors was indicative of their perception that "Performers are a little bit crazy. You (would) have to be to want to either travel all the time or go out and sell yourself as a performer when you know there are at least a hundred out there who play better than you" (Teacher M-C). The visual arts teachers felt that "Unfortunately, being an artist is not socially acceptable. It's basically seen as being irresponsible" (Teacher A-C). The drama teachers felt that either was acceptable, but those who taught generally had an inferiority complex around performers.
Pilot Study II

As a result of the pilot study interviews, the series of informal questions and their responses were converted into a questionnaire form (Appendix B). The purpose of this questionnaire was to gather more information for the structured interview schedule. Although the responses to the informal questions were beneficial, a questionnaire would allow the respondents a better opportunity to reflect on their answers without the pressure of an interviewer being present. It also allowed for a more structured presentation of the questions than the informal interviews had.

Development of Questionnaire

The presidents of the Oklahoma Art Education Association, Oklahoma Bandmaster Association, Oklahoma Choral Directors Association, Speech and Drama Teachers of Oklahoma, and the Oklahoma chapter of the American String Teachers Association were contacted and asked for three names of teachers from each of their areas they believed would be good representatives of their organizations and capable of responding to the questionnaire. These 15 teachers were contacted by telephone and asked if they would be willing to cooperate in this phase of the pilot study. Ten of those contacted agreed to participate. The ten fine arts teachers consisted of two art, three band, two chorus, two drama, and one orchestra teacher. All ten teachers were part of a state-wide meeting convened by the Oklahoma Secondary Activities Association to be held three weeks after the time they received a copy of the questionnaire. Nine of the teachers returned their completed questionnaire at the appointed time. The tenth teacher (choral director) did not attend the meeting and did not return the questionnaire. The remaining nine agreed to stay after the meeting long enough to offer suggestions concerning those questions they felt were unclear or did not give them an opportunity to reveal their true feelings about the issue at hand. Based on their input and the questions they had concerning the questionnaire, revisions were made. A revised copy of the questionnaire is included in Appendix B.
The results of the questionnaire and the teachers' criticisms revealed important information. First, the arrangements of the questions needed to be in a logical, sequential order so that a consistent direction was maintained. Second, there needed to be more variables in the possible answers. This was rectified by providing more possible answers and lessening the opportunity of using the "other" category. Third, the topic of evaluation became less threatening to the teachers by asking the teachers to describe the attributes of the ideal evaluator as opposed to asking them who, artist, classroom teacher, or administrator, could evaluate their work. The Oklahoma State Department of Education, as part of their required evaluation of teachers, considers both formal and informal evaluations of teachers important. However, the informal evaluation is considered to be less threatening and more collegial in nature than the formal evaluation. Fourth, while the questionnaire format was an important part of the pilot study, the need for a personal interview with each of the teachers became ever more obvious. The interview allowed for more probing of initial answers, the opportunity to clarify responses, and more freedom for the respondent to answer all questions in depth.

**Development of Structured Interview Schedule**

From the results of the questionnaire and responses to the informal interviews, a structured interview schedule was written and piloted. Nine fine arts teachers, three from each of the fine arts areas under study (art, drama, and music) agreed to be part of this portion of the pilot study. All of these individuals taught at the secondary level (grades seven through twelve) within the same school district. All teachers either had degrees or had majored in their speciality area with five having a bachelors degree and four with a masters degree. One music teacher had completed a masters degree in public school administration along with a masters in music education. The teaching experience of these
educators ranged from seven to nineteen years with a mean of 9.7 years. Of the nine fine arts teachers, five were females and four were males.

Initially, the interview schedule contained 20 questions. However, as the interview process continued, it became apparent that in order to probe more carefully into the teachers' opinions additional questions and the rewording of others was needed. Under the first research problem, occupational tides, it appeared that belonging to professional organizations was not a high priority for many of the teachers as either educators or artists. The question had to be further explored by probing into the benefits, if any, that these organizations provided for the teachers. Also, a final question within this research problem was added that forced the teachers to make a decision as to whether they would like to be known as a successful teacher or a successful artist. It was hoped that the answers to this point would provide information that would make this question unnecessary. However, the pilot studies had shown that the teachers were inconsistent in their answers and a conclusion could not be drawn from their previous answers.

Under the second research problem, to determine the commitment fine arts teachers have toward the roles of artist and teacher, two questions had to be added to complement the question "On a scale of one to ten, with one being the ultimate educator and ten the ultimate artist/performer, what number would you give yourself". Many of the teachers could not or would not place themselves in a position of rating themselves. While this question was kept as part of the interview schedule, two other questions were added that seemed to make it somewhat easier to deal with the rating system. The teachers were asked, based on a rating scale of one to ten, with one being someone without adequate skills and ten being the most skilled, how they would rate themselves as educators and, also, as artists/performers. This allowed the individuals to express their feelings of
adequacy or inadequacy on each subject before they made a final decision as to their view of themselves as an educator or an artist/performer.

At the end of each interview, each individual was asked if they had any further statements they would like to make concerning their roles as artists and educators. Eight out of the nine teachers commented on different social pressures they went through in making their decision to pursue an artistic career or a teaching career. Thus, a final question concerning outside pressures was added to the interview schedule.

Upon the conclusions of the interviews, questions mentioned above were reworded and added to the interview schedule. Each of the nine fine arts teachers who were part of this pilot phase were contacted and asked to respond to the additional questions. The added information received clarified many aspects of the interview schedule and allowed the teachers to respond more fully to important questions concerning their role as a fine arts teacher. A copy of the final interview schedule is included in Appendix C.

The initial results of the pilot studies indicated the following:

1. Fine arts teachers do carry with them a dual perception of their roles as artist and teacher.

2. There appear to be some differences in title preference, commitment, perception towards reference groups, and social status among these fine arts teachers.

3. It was feasible to gather usable data from fine arts teachers to investigate their possible dual role status. The teachers were interested in the topic and appeared to be eager to express their opinions.

4. The pilot studies (informal interviews, questionnaire, and interview schedule) suggested that the research problems were appropriate and useful for investigating the perception fine arts teachers hold toward their occupation.
The interview schedule was appropriate for use as the investigative tool for this study.

Content Analysis Procedures

Quantification of the results of the structured interviews followed the procedures and principles of content analysis described by Holsti (1969 and Borg & Gall (1983). Each question under the four research problems was divided into units which, based on the research of Becker and Carper (1970) and the pilot studies for this investigation, reflected the fine arts teacher's perception of an occupational identity. Many of the questions resulted in like units. However, the most important aspect in deciding upon the units was to reflect accurately the responses of the fine arts teachers. Thus, for question one "Which teacher or artistic/performance professional organizations are you a member?" the units were Educator, Educator/Artist, and Artist. These terms reflected whether the teacher, through professional organizations, had placed more emphasis on the view of an educator, the dual role of educator/artist, or artist/performer. On the other hand, question 22 asked, in the opinion of the teacher, whether he or she felt that fine arts teachers were socially equal, higher, or lower than are artists/performers. Thus, the units for this question were Lower Status, Same Status, or Higher Status. Based upon the results from the pilot studies, each question from the interview schedule was divided into units which best reflected all possible answers.

The categories for each of the questions refer to the headings of art, drama, and music, as labels under which individuals were interviewed. Because of the multitude of specialties within each fine arts area and teacher certification laws in Oklahoma that allow, for example, instrumental music teachers to teach band, orchestra, and vocal music, these three units appeared to be appropriate for this study. As visual examples of the relationship between categories, units, and frequency cells, the contingency tables for questions one
and 22 from the interview schedule are provided in Figure 1. All contingency tables for each question are located in Appendix D.

Figure 1--Categories, Units, and Frequency Cells as Related to Questions

Question 1A--Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARTIST/PERFORMER</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Question 22--Do you think that teachers of (fine arts area) are socially equal, higher, or lower than artists/performers? Why?

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOWER STATUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAME STATUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HIGHER STATUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Coding of Data

Clarification of each one of the categories and units was critical to the coding of the interviews. Without a clear and complete understanding of the procedures for arriving at the definitions and clarifications of the categories and units, this investigation would have become ambiguous in its results. Thus, two steps were taken to insure the measurement reliability for this study. Rather than this researcher analyzing and coding the interviews, three coders were selected to independently score each one of the interviewee's answers.
This step was taken to prevent possible biases that could occur with one individual's
decision and also because of the varied backgrounds of the coders. The three coders
consisted of a public school administrator, a public school fine arts teacher, and a teacher
who had been involved in integrated fine arts classes. These three coders were familiar fine
arts teachers, with the overall purpose of this study, and with the possible educational
jargon that fine arts teachers might be prone to use in answering the interview questions.
In light of the possibility of misunderstanding the terminology and definitions of the
categories and units, the coders were given a manual of instructions and trained in the use
of content analysis for this study.

Training of Coders. Prior to establishing statistical reliability, the three coders were
given verbal and written instructions on how to categorize the interview responses (see
Appendix F for manual of instructions). The instructions given in the manual were critical
to achieve satisfactory reliability. Although in many cases the categories were the same,
there were subtle differences from question to question that needed to be explained in
detail. Each of the three coders received copies (taken from the pilot study interviews) of
transcribed interviews and were asked to mark, in the appropriate cells, each teacher's
response to each question. Figure 2 shows an example of the format used for each
question in the interview schedule. This example shows a question taken from the
interview schedule (question 5), the answer given by the interviewee, and the possible
units the coders were to mark.

Figure 2--Example of Question, Answer, and Units for Coders

Q. If you could at this very moment make a choice to be known as a successful teacher of
music or a successful performer, which would you prefer? Why?

A. I like the final goal real well. I like the feeling of a performance and certainly I would
rather do that. On the other hand, long term, performances don't last that long. They
are short lived. Long term after I had had a few performances I would probably say a
teacher. Probably even as a performer I would be a teacher first off. I have been
teaching a long time—at church, and other places—It is probably what my inner instinct is first—to be a teacher. But that long goal to be a conductor is very appealing. If you would give me the chance to be a conductor, that's what I am going to do. But after two or three performances, I'd probably go back to teaching. Really a teacher is the most important everyday title. (Teacher M-P)

UNITS EDUCATOR EDUCATOR/ARTIST X ARTIST

The statements made by this subject reveal that he is interested in both teaching and performance. Thus, the coders agreed that the interviewee should be placed in the Educator/Artist unit.

Upon completion of the coding of the pilot interviews, a composite reliability of inter-judge agreement was established for each research problem. The instructions and definitions of units for the coders were moderated until there was a minimum of .90 composite reliability among the judges. As suggested by Holsti (1969, p. 137), the formula for establishing inter-judge agreement was

\[
\text{Composite Reliability} = \frac{N \text{ (average inter-judge agreement)}}{1 + [(N-1) \text{ (average inter-judge agreement)}]}
\]

Thirty-one questions were asked of each of the nine fine arts teachers who agreed to be part of the final pilot study for the interview schedule. Thus, the total number of responses was 279. Out of the 279 responses, the coders agreed on 197; this yielded a reliability coefficient of .88

While .88 constituted an initially satisfying reliability factor, the minimum reliability of .90 was not met. It appeared that the definitions of the units for two questions caused this to occur. The coding to the responses from questions nine and 18 revealed that each of the coders saw the responses in different ways. Question nine asked the respondents to recall the courses that interested them the most in their undergraduate degree program. The confusion occurred with the definition of the educator and educator/artist units. These two units were given more precise definitions whereby those courses such as music history, art
history, etc. would be listed in the educator unit. Question 18 asked them to give their opinion of teachers outside of the fine arts. Initially, there were only two units—positive and negative. The coders felt that, although the statements might tend to be positive or negative, the responses were not comfortably placed in either of these units. Thus, the indifferent unit was added to accommodate those who were neither positive or negative. It was imperative at this point to bring the three coders together to discuss not only the definitions of the units for these two questions, but also to clarify any questions that might have occurred during the coding process and to rewrite the definitions to facilitate the categorization of the responses. After some extended dialogue, the initial definitions of the units for questions nine and 18 were rewritten to allow for more consistency in the coding process. Also, at the coders' request, the definitions of the units for questions number two, six, ten, and 15 were changed to allow for a broader definition of the term Educator. The pilot studies revealed that some fine arts teachers entered college to become teachers, but not necessarily teachers in the fine arts. Thus, the definition of Educator was changed to allow for those teachers who entered college and/or took courses in an artistic area with no thought of either performing or teaching in their fine arts area.

After the definitions for these questions were rewritten, the coders were asked to recode the responses to questions two, six, nine, ten, 15, and 18. The tabulation of the coders' responses now yielded an agreement of 214 out of the 279 responses, yielding a composite reliability of .91. To be certain that this criterion was maintained throughout the study, a composite reliability was calculated at an interval of every ninth interview. The reliability was maintained between .907 and .913 throughout this investigation.
Main Study

Sample and Data Collection

The fine arts teachers selected to be part of this investigation consisted of 72 fine arts teachers from eight schools in the state of Oklahoma. The eight schools were selected from the largest 32 in Oklahoma which comprised, by classification, all 5A high schools. The largest school districts were selected because they have fine arts teachers in each of the areas of art, drama, and music while many smaller school districts are lacking such teachers in any one area. The selection of teachers from different classifications of schools might have added variables that this study was not designed to explore.

The selection of the school districts was done by a committee that consisted of the Administrator for Arts in Education at the Oklahoma State Department of Education and the presidents of the Oklahoma Music Education Association, Speech and Drama Teachers of Oklahoma, and the Oklahoma Art Education Association and/or their designees. Each of these people was presented with a complete list of the 32 schools under consideration. They were asked to mark those eight schools that they believed typified quality arts education programs in their area for Oklahoma's largest schools (Appendix G). A list was then made up of these individuals' selections and mailed to the committee again. Using the same criteria, they were asked again to select eight schools. This approach yielded a consensus as to the eight schools from which the teachers were to be drawn. From each respective school, a list of all of the fine arts teachers employed in the schools was procured. A total list showed that there were 31 music teachers, 22 art teachers, and 19 drama teachers. Fifteen teachers were randomly selected each from the three populations. The randomization followed the procedures suggested by Mendenhall, Ott, and Scheaffer (1971).

Each teacher who had been selected as a participant in the main study was contacted by telephone and letter and asked to be part of this study. The initial telephone contact was
done to provide the teachers with a brief description of this research and its possible benefits to the teaching profession. The letter (Appendix I) confirmed the information discussed during the telephone conversation and contained a date, time, and location for the interview. The letter also contained a form on which the teacher was to fill out pertinent biographical data. This biographical data sheet (Appendix J) was used to provide a description of each individual’s educational and professional artistic experiences. With the permission of each teacher, interviews were tape-recorded and were, in turn, transcribed by a reporter. A sample of nine interviews, three each from art, drama, and music teachers, appears in Appendix H.

Data Analysis

A table on all raw data was drawn up to show the coders' categorization to each of the questions answered by the 45 subjects (Appendix D). The purpose of this table was to provide a visual summary of the number of responses that fell into the units for each of the fine arts areas. The raw data were then used to calculate the differences and/or similarities among the fine arts teachers interviewed. Each research problem was divided, depending upon the problem, into three or four sections. These sections consisted of one or more questions from the interview schedule. For example, the first research problem, occupational title, was divided into three sections—organizational membership, title preference, and perceptions of others. The first section, organizational membership, was addressed in questions 1A and 1B of the interview schedule. Figure 3 provides a view of each research problem, sections, and questions.
### Figure 3--Divisions of Research Problems

<table>
<thead>
<tr>
<th>RESEARCH PROBLEM</th>
<th>SECTIONS</th>
<th>QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupational Title</td>
<td>Organizational Membership</td>
<td>1A and 1B</td>
</tr>
<tr>
<td></td>
<td>Title Preference</td>
<td>2, 3, and 5</td>
</tr>
<tr>
<td></td>
<td>Perceptions of Others</td>
<td>4 A, B, C, D, E</td>
</tr>
<tr>
<td>Commitment to Roles of Artist and/or Teacher</td>
<td>Artistic and Educational Influences</td>
<td>6, 7, 8</td>
</tr>
<tr>
<td></td>
<td>Development as Educator, Educator/Artist, and Performer</td>
<td>9, 10, 11, 14A, 14B</td>
</tr>
<tr>
<td></td>
<td>Self-Opinion as Educator and Artist</td>
<td>12, 13</td>
</tr>
<tr>
<td>Identification of Reference Groups</td>
<td>Influences to Pursue Artistic Career</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Opinion of Fine Arts Teachers, Artists, and School Teachers</td>
<td>16, 17, 18</td>
</tr>
<tr>
<td></td>
<td>Preference for Professional Associations</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Attributes of Ideal Evaluator</td>
<td>20</td>
</tr>
<tr>
<td>Social Positions as Artist and/or Instructional Staff Member</td>
<td>Perception of Others' View of Occupation</td>
<td>21, 23, 24</td>
</tr>
<tr>
<td></td>
<td>Comparison of Social Status--Teacher and Artist/Performer</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Reasons to Leave Teaching Profession</td>
<td>25</td>
</tr>
</tbody>
</table>

A chi-square test of independence was calculated for the sections of each research problem. If the results of the chi-square tests showed, at the .05 level of significance, that the fine arts teachers had significantly different perceptions, a chi-square test of independence was calculated to compare each fine arts area with one another. For example, if the teachers' views were significantly different, a separate comparison was made between the art and drama teachers, art and music teachers, and drama and music.
teachers. This was done to discover similarities and significant differences among the teachers in the three fine arts area. In cases where it proved valuable to do so, individual questions within each section were analyzed to ascertain specific information that might further illuminate any differences. The chi-square tests were calculated through the use of an Apple IIe computer using the software *Statistics With Finesse* (Bolding, 1984).

To report similarities and unusual differences in the responses, anecdotal narration illuminated the findings. This kind of qualitative analysis allows one to confirm the degree of similarities and/or differences among fine arts teachers toward each one of the research problems. The full responses of nine of the teachers who were interviewed (three per subject matter) are contained in Appendix H. All 45 interviews are contained on a computer disk, Microsoft Work 4.0. This has been included in the back pocket of the dissertation copy submitted to the University of North Texas Toulouse School of Graduate Studies.
CHAPTER IV

ANALYSIS AND INTERPRETATION OF DATA

The purpose of this study was to investigate the perceptions of certified fine arts teachers have toward their roles as artist and/or instructional staff members in selected public schools in Oklahoma. Based on Becker's and Carper's (1970) research on self-perception and occupational identity, four problems were identified. They were:

1. the determination of occupational titles with which fine arts teachers identify;
2. the determination of commitment fine arts teachers have toward the roles of artist and teacher;
3. the determination of reference groups with which fine arts teachers identify; and
4. the determination of social positions fine arts teachers believe to hold as artists and/or instructional staff members.

Description of the Sample

The fine arts teachers who were selected to be part of this investigation consisted of 72 fine arts teachers from eight schools in the state of Oklahoma. The eight schools were selected from the largest 32 in Oklahoma which comprised, by classification, all 5A high schools. From each respective school, a list of all of the fine arts teachers employed in the schools was procured. From the list of a total of 72, 45 teachers, i.e., 15 from each of the three fine arts areas, were randomly selected to be part of the main study. Figure 3 provides a graphic of the general characteristics of these teachers.
Figure 4--General characteristics of the sample

<table>
<thead>
<tr>
<th>Fine Arts Area</th>
<th>GENDER</th>
<th>DEGREES</th>
<th>YEARS OF EXPERIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Bachelor</td>
</tr>
<tr>
<td>ART</td>
<td>3</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>DRAMA</td>
<td>6</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>MUSIC</td>
<td>8</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

All of the art teachers had degrees in art education. Their areas of specialties included painting, design, illustration, sculptor, fiber art, and pencil drawing. When asked if, in recent years, they had pursued their artistic area professionally, 10 of the art teachers answered yes. The professional experiences covered a wide range from commissioned works, fashion design, art shows, to book illustrations. The fewest number of years of public school teaching experience reported by the art teachers was 10 and the highest was 24 years. With the exception of three art teachers, all of them had taught elementary school through university level students. The three noted exceptions had all of their years of experience at the secondary school level. All 15 art teachers taught art full time.

Even though 12 of the drama teachers had degrees in theatre or drama education, each one had earned teaching degrees in areas outside of drama or theatre education. These degrees, without exception, were either in language arts or English. Three of the drama teachers had degrees only in language arts. Their areas of artistic specialties included writing, acting, and technical work. The same three teachers who had degrees only in language arts did not state any artistic area as a specialty, rather they were inclined to label themselves as generalists within the field of drama. Ten out of the 15 drama teachers had been active in pursuing their area professionally through writing (ghost writer for the "Hardy Boys" mystery series) and through community and summer theatre work. The number of years of public school teaching experience ranged from five to 17 years. Two
of these teachers had taught at the secondary and university levels with the remainder having had teaching experience only at the secondary public school level. While all of them were teaching at least two-thirds of their total load in drama, the remainder of the day was spent in one of the following subjects: writing, language arts, English, competitive speech, or debate.

Six of the music teachers had earned a bachelor's degree in either music education or education with a music emphasis (one had earned two bachelor's degrees with one in performance and the other in education), seven had master's degrees in music education, one had recently earned a doctorate in music education, and one, who also had a masters of music education degree, had received an administrative certificate. The group was comprised of five string teachers, five vocalists, and five wind and percussion teachers. In addition to their public school teaching, four of the string specialists were performing in one of two regional orchestras. Two of the vocalists performed professionally in summer musicals or as paid members of community choruses. Of the five wind and percussion teachers, two performed as contract players with a regional orchestra and one played regularly with a rock band. The number of years of public school teaching ranged from three to 27 years. Twelve had experience in teaching from elementary through secondary schools. The remainder had elementary through the university level. Unlike the art and drama teachers, all of those in music also taught privately. All were full time teachers in their specialty area.

Data Analysis

The raw data from which all computations and analyses were obtained are included in Appendix D. Only those tables which revealed significant differences are addressed in this chapter. Appendix E shows the tables in which non-significant differences were obtained. Seventeen of the 27 tables contain totals which are greater than the 45 people interviewed.
In these cases, the total number reflects a compilation of the coding of different questions on a sub-section of the research problem. Figure 3, page 64 of this study shows each research problem, its divided sections, and the questions used for each section. The data are generalizable only to the population of teachers from whom the sample was drawn.

**Research Problem Number One—Identification with Occupational Titles**

According to Becker and Carper (1970), occupational title may be determined by three criteria—organizational membership, title preference, and the perception of one's title as one believes others to perceive it. The questions in the interview schedule sought to determine the perception fine arts teachers in the public schools held in those three areas.

**Organizational Membership**

Table 1 shows the coded responses regarding organizational membership. A test of significance revealed that there was a significant difference among the three groups (p < .001).

Table 1--Organizational Membership

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>16</td>
<td>21</td>
<td>2</td>
<td>39</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
<td>9</td>
<td>9</td>
<td>25</td>
<td>43</td>
</tr>
<tr>
<td>ARTIST</td>
<td>5</td>
<td>0</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>TOTALS</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>90</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 31.58$, p < .001

As these responses proved to be significantly different between the groups, a test of significance was calculated to compare each of the groups to one another (Tables 2 and 3). This analysis showed a significant difference between the art and music teachers (p < .001) level of significance and the drama and music teachers (p < .001). There was no significant difference between the art and drama teachers.
Table 2—Comparison of Art and Music Teachers on Organizational Membership

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>16</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
<td>9</td>
<td>25</td>
<td>34</td>
</tr>
<tr>
<td>ARTIST</td>
<td>5</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>TOTALS</td>
<td>30</td>
<td>30</td>
<td>60</td>
</tr>
</tbody>
</table>

Note: \( \chi^2 = 18.9, p < .001 \)

Table 3—Comparison of Drama and Music Teachers on Organizational Membership

<table>
<thead>
<tr>
<th></th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>21</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
<td>9</td>
<td>25</td>
<td>34</td>
</tr>
<tr>
<td>ARTIST</td>
<td>0</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>TOTALS</td>
<td>30</td>
<td>30</td>
<td>60</td>
</tr>
</tbody>
</table>

Note: \( \chi^2 = 26.23, p < .001 \)

Most of the art and drama teachers expressed a closer affiliation with those organizations that are associated with teachers across subject matter area than with those organizations which attempted to integrate a particular art form into the educational setting or with artistic organizations. For example, when asked to list those organizations which benefited them the most of the art and drama teachers listed the Oklahoma Education Association as the most beneficial. The reasons given for this included items such as legal protection, salary benefits, and the "... provision of short and long range studies going on as to how to meet the needs of students" (Interview A-G).

In contrast, a majority of the music teachers reported a closer affiliation with those organizations whose primary emphasis was on artistic experiences within the school setting. For example, the music teachers noted that the Oklahoma Music Educators
Association, through organizing music contests or through in-service workshops, provided the most help for them within their occupation.

**Title Preference**

Table 4 gives the coded responses regarding title preference. As can be seen in this table, there was a significant difference ($p < .001$) between the groups of teachers.

**Table 4—Title Preference**

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>7</td>
<td>14</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
<td>21</td>
<td>22</td>
<td>32</td>
<td>75</td>
</tr>
<tr>
<td>ARTIST</td>
<td>17</td>
<td>9</td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>45</td>
<td>135</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 14.16$, $p < .001$

A further analysis was therefore warranted. A comparison by groups showed that there was a significant difference between the art and music teachers only ($p < .01$). There were no significant differences between the other groups. Table 5 shows the coded responses to the comparison between the art and music teachers.

**Table 5—Comparison of Art and Music Teachers on Title Preference**

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>7</td>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
<td>21</td>
<td>32</td>
<td>53</td>
</tr>
<tr>
<td>ARTIST</td>
<td>17</td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>90</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 10.58$, $p < .01$
As can be seen in the raw data of Table 5, the art teachers had a more positive view than the music teachers of titles that emphasized the artistic side of education. The music teachers preferred titles that were associated with the specific nature of music teaching. The responses to the individual questions for this section shed some light on the feelings of the teachers concerning titles.

For example, one of the questions asked the respondents to rate from 1 to 5 a list of titles that someone in their profession might be labeled. Those responses were coded into the three units of educator, educator/artist, and artist, depending upon the ratings given. The raw data for this question showed that the art and music teachers held positive opinions of those who were known as both educators and artists/performer. The drama teachers overwhelmingly held higher opinions of those who were called educators. None of the drama teachers had a high opinion of those who might be labeled artist/performer.

Art teacher A-K was asked which would she choose if she could at this very moment to be known as a successful teacher of art or a successful artist. She responded with:

At this very moment, I am going to say teacher simply because I really, honestly, enjoy 100 per cent what I do. There is a little lapel pin that I used to wear that says "Teach A Child, Touch The Future". As an educator or teacher, I think you either believe that or you don't. If you are teaching because you want the three months off, then you need to get a different profession so that you can make lots of money and take three months off. It would be wonderful to be able to paint or draw or whatever and your work be marketable. Although there is a certain amount of stress involved in this job, there is also stress with that (being an artist). It would be nice to do both. I just like the human factor (in teaching). (Interview A-K)

When asked what she would like for her title to be and why, a second art teacher responded with:

Arts Educator because I'm working with students and I'm not just an artist for myself. I'm there to guide the kids and to try to motivate them in that area and to get kids who have that interest or have that special feel for it to keep up with it. (Interview A-I)

A third art teacher replied differently when asked the same question.

Q. What would you like for your title to be? Why?
A. Premier Painter or Artist. I think it is because their (society's) view is important to me. I think that is part of art. (Interview A-L)

Unlike the art teachers, the drama and music teachers seemed to have similar opinions toward their occupational titles. Again, most of these individuals were placed in the Educator/Artist unit. The majority of the remainder of the subjects perceived themselves primarily as educators. Very few of the drama and music teachers perceived their occupational titles to be within the realm of the artist/performer. When one music teacher was asked if a choice had to be made to be either a successful teacher of music or a successful artist/performer in music, he responded by saying

Man, you ask the hard questions. I like them both. It's neat to see kids get better and to be at least partially responsible for that. If I thought I could make a decent living by performing, I'd probably go that way. Playing your horn is a real personal challenge and it feels good to do it right. (Interview M-W)

Another music teacher responded to the same question:

Educator. I devote my entire life to helping other people become educated in the field of music and aware of what is available to them as not only a performer of music, but one who consumes it. What it can do for their lives and enrich it. (Interview M-Z)

The drama teachers seemed to have similar responses. However, the degree of importance attached to each of the titles showed a greater depth of feeling based upon the drama teacher's experiences and training. After a series of questions regarding the individual's opinion of certain titles, one drama teacher was asked if there were other titles that might have been left out. She responded with

No. I am not even sure you teach acting. Not real acting. I don't really . . . I think you can teach language arts to a degree. I try to make my kids know their own value, own beauty, own uniqueness, and I want them to know that there is a group of people who will watch and listen to them. If I can, I want my kids to go out with more self control. Because I think everyone in the world wants to feel that "I am in control of my existence". I want them to taste that. Anything creative is discipline. It's control. It is absolute, it is laser beam intensity, focus, and concentration. A lot of my kids will feel a lot easier about being in a group in class. If I have one that thinks he is interested in acting, then I will really lean on him about the techniques of acting. I only lean on those who are very interested. (Interview D-H)
This drama teacher had initially earned a degree in acting and pursued a career in performance for several years with theatre, television, and movies listed as part of her experiences. She returned to Oklahoma where she earned a degree in education and began her teaching career. When another drama teacher, who had received a degree and had been trained in theatre arts education, was asked what she would like for her title to be she replied with

Theatre Arts Teacher. I am a trained teacher in the theatre arts. As you may know, around here not many people are trained in this area. It's all being done by good people who unfortunately don't have the training. (Interview D-I)

Perceptions of Others' Views

The final section gave the teachers the opportunity to express whether, in the teacher's perception, certain people viewed them as educator, educator/artist, or artist/performer. According to the data found in Table 6, there was a significant difference in the teachers perceptions of how others viewed them (p < .001).

Table 6--Perception of Others' Views

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
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<td>EDUCATOR/ARTIST</td>
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<td>TOTALS</td>
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<td>75</td>
<td>75</td>
<td>225</td>
</tr>
</tbody>
</table>

Note: $x^2 = 26.94, p < .001$

Most of the art teachers felt that others viewed them primarily as educators/artists. Although the majority of the drama teachers felt that they were perceived as educator/artists, there was a significant number who placed themselves in the educator group. This is also
the group most believed others placed them in. A further analysis discerned differences between the perceptions of all the groups (Tables 7 and 8).

A significant difference existed between the perceptions of the art and drama teachers (p < .01) and those of the art and music teachers (p < .001).

Table 7--Comparison of Art and Drama Teachers on Perception of Others' Views

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>TOTALS</th>
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</thead>
<tbody>
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</tr>
<tr>
<td>TOTALS</td>
<td>75</td>
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<td>150</td>
</tr>
</tbody>
</table>

Note: χ² = 9.74, p < .01

Table 8--Comparison of Art and Music Teachers on Perception of Others' Views

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
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</thead>
<tbody>
<tr>
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<td>EDUCATOR/ARTIST</td>
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<td>ARTIST</td>
<td>9</td>
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</tr>
<tr>
<td>TOTALS</td>
<td>75</td>
<td>75</td>
<td>150</td>
</tr>
</tbody>
</table>

Note: χ² = 27.07, p < .001

The art teachers felt that others viewed them primarily as educator/artists. Most of the drama teachers saw themselves as educators/artists with a substantial number choosing the educator title. The majority of the music teachers selected educator as the primary title which they believed others would give them.

The following comments by several of the teachers provided important verification of their perceptions concerning others' views toward themselves.
Q. Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think others view you?

A. I look at this from being an art teacher and an artist trying to teach. I think that most people have got to become aware that teaching art is just as important as many of the other subjects. I don't see a lot of difference in any of the subjects. The general public seems to have less of an idea of what art teachers do. We are an elective type subject, but I don't know how you change everyone's view. If they think about me at all in those terms, it would probably be as an artist/teacher. (Interview A-J)

One music teacher had this response when asked how he felt his school administration viewed him as either artist/performer, teacher, or both artist/performer and teacher:

It depends upon what they want. If they can treat you as a performer to their advantage, then it is that. But if they can treat you as a teacher--to their advantage--they will treat you as such. They will play the game both ways. That may be sour grapes coming from me, but that is what they have taught me. I didn't have that perception when I started. (Interview M-AA)

When asked how his school colleagues perceived him, one drama teacher responded with:

A little bit of both. I hear both comments. If they want me to help produce the 89er day run, they will say "you are such a creative person, such an artist. Another person will say "I have heard so many good things from the students about you and your teaching". (Interview D-G)

Research Problem Number Two—Commitment to Roles of Artist and/or Teacher

This research problem was divided into three different sections—artistic and educational influences, development as educator, educator/artist, or artist/performer, and self-opinion as educator and artist/performer.

Artistic and Educational Influences

This section sought to discern if there were any differences among the fine arts teachers as to what may have influenced them to pursue a career in their artistic area, what may have influenced them to teach, and the reasons they chose a particular college or university to pursue their degree. A significant difference existed in how the fine arts teachers viewed the influences on their artistic and educational influences. Table 9 shows the coded responses to these questions.
Table 9--Artistic and Educational Influences

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
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<td>AMBIGUOUS</td>
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<td>18</td>
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<tr>
<td>TOTALS</td>
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<td>135</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 21, p < .001$

Further probing and analysis revealed that the art teachers' answers were significantly different from both the drama and music teachers ($p < .001$). Tables 10 shows the data for the comparison between the art and drama teachers. Table 11 provides a view of the data for the comparison between the art and music teachers ($p < .001$).

Table 10--Comparison of Art and Drama Teachers on Artistic and Educational Influences

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
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<td>15</td>
<td>17</td>
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<tr>
<td>EDUCATOR/ARTIST</td>
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<td>AMBIGUOUS</td>
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<td>50</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>90</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 13.90, p < .001$
Table 11--Comparison of Art and Music Teachers on Artistic and Educational Influences

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>2</td>
<td>18</td>
<td>20</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
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<td>13</td>
<td>24</td>
</tr>
<tr>
<td>AMBIGUOUS</td>
<td>32</td>
<td>14</td>
<td>46</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>90</td>
</tr>
</tbody>
</table>

Note: $z^2 = 20.01, p < .001$

Reasons to pursue career in artistic/performance area. When asked at what time in their lives they decided to pursue a career in their artistic/performance area and if they recalled an incident that caused this to occur, the responses from the art teachers fell totally in either the artist/performer or the ambiguous units while the drama and music teachers responses were placed primarily in the educator or artist/performer units (Appendix D).

The following comment by an art teacher was typical of the dialogue that ensued from this question.

Q. When did you realize that you wanted to pursue a career in art? Do you recall any incident or situation that helped you come to this realization?

A. Seventh grade art class--November--I could give you the year. I won an art contest in the seventh grade and I was, first of all, terribly excited because I won that contest. I never thought about a career till then. I enjoyed art, but . . .

(Interview A-L)

Another art teacher, when asked the same questions, stated that

It (art) has been my whole life style. I don't remember wanting to do anything else.

(Interview A-H)

Music teachers had specific remembrances of individuals, usually a teacher from their high school, who provided them with the impetus to pursue a career in the arts. One music teacher, typical of many of the other respondents, gave the following answer:

(I decided to pursue a career in music) when I was a senior in high school. My choir teacher said, "Why don't you go into music?" I thought that was a good idea. I had
never thought of it and when I got to college it was like I had found a home. (Interview M-T)

The drama teachers were divided into two distinct groups of either educator or artist/performer. There was never any doubt as to when they decided to pursue the profession nor had they forgotten what had precipitated this decision. The comments made by most of these teachers were similar to the two quoted below.

Person D-H responded to the following questions:

Q. When did you realize that you wanted to pursue a career in drama?
A. I was in high school

Q. Do you recall any incident or situation that helped you come to this realization?
A. When I couldn't contain my fear on the piano. My teacher told me I had more talent than anyone she had worked with before. That same fear that froze me on the piano, it elevated me on stage. Just made me super sharp on stage. (Interview D-H)

The second drama teacher responded to the same question with:

Absolutely (I can remember. My high school speech teacher. We didn't have drama when I was in high school, but we had a senior class sponsor who taught speech and debate. That was about all they had when I was in high school. He directed a junior play and a senior play. My junior year in high school (I'd never done anything like this), he asked me if I would work on the junior play and I ended up being the student director and I was hooked. (Interview D-K)

Reasons to teach in artistic area. The teachers were asked next to relate who or what might have influenced them the most to teach in their artistic area. Within this question, the vast majority of the art teachers listed neither an educator or an artist as having influenced them to pursue a teaching career. The following response was typical of many of the art teachers.

I got a degree in commercial art. Except for student teaching, I had taken enough classes to get a teaching certificate. I took 8 hours of student teaching knowing that I could always fall back on teaching if I had to. Then I had a very positive experience with my cooperating art teacher (during student teaching) and the students. I had already decided to be a commercial artist, but I guess I watched too much "Bewitched". I saw Darren working as an artist. He worked too late at night and was always under a hectic deadline. At that time, I decided to pursue teaching. (Interview A-J)
The drama and music teachers maintained a similar view as being influenced primarily by someone in the teaching field of their art form.

**Reason to attend undergraduate school.** The teachers were then asked what influenced them in deciding to go to a particular undergraduate school. The data revealed no significant difference between the three fine arts groups. However, of some interest is the fact that the responses from many of the teachers fell into the ambiguous units. Although some of the teachers went to a school to study with a particular teacher or to be part of a certain performing group, many went to a school because of financial reasons, friends who were going there, or because it was close to home. The quote noted below was from a music teacher who expressed the feelings of many of the fine arts teachers.

> It was the nearest big school to my little town of (name of town). Also, I was already playing in a group through high school and everybody in the group was going to go to (school name). (Interview M-X)

A drama teacher expressed a similar view of the reasons she chose her undergraduate school.

> I went to (name of school) because I lived in the community and it was just kind of a foregone conclusion that I would go to school there. I really never had a desire to go anywhere else. At the time that I went to college we had a wonderful theatre program. I was also on scholarship there. (Interview D-K)

**Development as Educator, Educator/Artist, or Artist/Performer**

This section was concerned with the course work these teachers took as undergraduates and with making a decision to spend time developing their skills as either artists/performers or as teachers. Contingency Table 12 shows that there was a significant difference between the teachers' responses (p < .04)
Table 12--Development as Educator, Educator/Artist, or Artist/Performer

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
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<td>16</td>
<td>42</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
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<td>29</td>
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<td>100</td>
</tr>
<tr>
<td>ARTIST/PERFORMER</td>
<td>33</td>
<td>33</td>
<td>17</td>
<td>83</td>
</tr>
<tr>
<td>TOTALS</td>
<td>75</td>
<td>75</td>
<td>75</td>
<td>225</td>
</tr>
</tbody>
</table>

Note: $x^2 = 1, p < .04$

There was no difference between the art and drama teachers. Their responses fell into the exact same groups of measurement. However, there was, at the .02 level of significance, a difference in how the art and drama teachers perceived their development as opposed to how the group of music teachers developed their skills. Since the art and drama teachers results are identical, one table was used to show the comparison between the art/drama teachers and the music teachers (Table 13).

Table 13--Comparison of Art/Drama Teachers to Music Teachers on Development as Educator, Educator/Artist, or Artist/Performer

<table>
<thead>
<tr>
<th></th>
<th>ART/DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
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<td>ARTIST/PERFORMER</td>
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</tr>
<tr>
<td>TOTALS</td>
<td>75</td>
<td>75</td>
<td>150</td>
</tr>
</tbody>
</table>

Note: $x^2 = 7.81, p < .02$

The art and drama teachers were more heavily involved with courses (such as studio classes) that helped them develop their artistic skills, showing little interest in relating their artistic talents to teaching. The majority of the music teachers thought performing ensembles and applied lessons on their major instrument were important, but they were
more interested in how these performance oriented classes related to their teaching. The
following exchange with one of the music teachers is typical of the responses given:

Q. While you were in your undergraduate degree program, you had a wide variety of
course offerings. Do you recall what courses or classes interested you the most? Why?

A. Playing in the orchestra. As I mentioned before, I felt that the best way to learn to
teach strings was to be able to play. Playing in the orchestra gave me both the
performance and the teaching information I wanted.

Q. What about the music education courses?

A. Well, within music education all of the secondary instrument. That was probably
the most beneficial. Hands on experience. Fun to do but I also needed to know
what was going on with the instruments so I could be a better teacher.

Q. What about the College of Education courses?

A. I don't have anything good to say. I can't think of any one course that helped me
teach. I did have one curriculum course and this professor went back to schools
every week to find out what was going on in the schools. Most of the professors
had not been in the classroom and they needed to be out there to see what was
going on. What they taught did not pertain to present day activities.

Q. What about your orchestral and private lesson experiences?

A. I felt better about them because they were practical and had some value. The
private teachers were involved in what they were doing. They were players. The
education teachers were not public school teachers. (Interview M-R)

Self-Opinion as Educator and Artist/Performer

The final section of this problem was designed to determine how the teachers felt about
themselves as either educators or artists/performers. Among these teachers, there was no
significant level of difference on this issue. Perhaps predictably most of the teachers had a
high opinion of themselves as both artists/performers and as teachers and would like to
maintain their status as both.

In summary, the data for research problem two seems to indicate that in two of the
three issues significant differences prevailed as to how these fine arts teachers perceived
their commitment to the roles of artist and teacher. The art teachers were generally
influenced in their artistic and teaching field by some one or some incident outside of the
teaching or artistic field while the drama and music teachers were most likely influenced by
someone within either the fields of education or the teacher's artistic area. The art and
drama teachers were more inclined than the music teachers to believe that their
undergraduate studies were best spent in their arts areas with no thought or connection
given to their teaching career. The opinions given by the music teachers most often
reflected a perception of the artistic/performance classes they had in college were beneficial
as they related to their present teaching experiences.

Research Problem Number Three—Identification of Reference Groups

This research problem was divided into four sections. The first section sought to
determine who influenced the teachers to pursue a career in their artistic area. The second
section was used to determine the opinions fine arts teachers had of each other,
artists/performers, and public school teachers outside of the fine arts areas. The third part
asked the teachers to make a choice as to whom they would like to associate with
professionally—teachers outside of the fine arts, fine arts teachers, or artists/performers.
The final section was constructed to learn more about the evaluation of these individuals as
teachers in the public schools. All four parts of this research problem were considered
equally in judging reference groups for these teachers.

Influences to Pursue a Career in Artistic/Performance Area

Table 14 provides the data for this section, revealing a significant difference between
the teachers' opinions as to who had influenced them to want to pursue a career in their area
(p < .002).
Table 14--Influences to Pursue a Career in Artistic/Performance Area

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
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<td>ARTIST</td>
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<td>NEITHER</td>
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<td>TOTALS</td>
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<td>15</td>
<td>45</td>
</tr>
</tbody>
</table>

Note: \( \chi^2 = 16.35, p < .002 \)

Upon further analysis (Tables 15 and 16) a significant difference existed between the influences the music teachers mentioned and those recalled by the other two teacher groups (\( p < .002 \)).

Table 15--Comparison of Art Teachers to Music Teachers on Influences to Pursue a Career in Artistic/Performance Area

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
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<tr>
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<td>30</td>
</tr>
</tbody>
</table>

Note: \( \chi^2 = 12.85, p < .002 \)

Table 16--Comparison of Drama Teachers to Music Teachers on Influences to Pursue a Career in Artistic/Performance Area

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>6</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>ARTIST</td>
<td>5</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>NEITHER</td>
<td>4</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>30</td>
</tr>
</tbody>
</table>

Note: \( \chi^2 = 12.86, p < .002 \)
The music teachers unanimously agreed that the major influences for them were related to their school music programs. Examples of the comments made by the music teachers provided further verification of the data.

Q. Who or what influenced you the most to want to pursue a career in music?

A. I think it was the first choir director that I ever remember having which was I guess when I got to junior high. Where I attended junior high the lady who was there was not only my choir director in school but also in my church. A marvelous woman. We all thought she was nuts at times. But (she) really taught us what a wonderful part of growing up music can be and how much fun it can be. I always thought that was so neat. The choirs were always quite good, but the atmosphere was always marvelous. (Interview M-U)

When asked the same question, another music teacher responded with

(Name of former public school string teacher). She was so excited about everybody playing and doing well. I caught on to that excitement. I also did better at that than some other subjects. Also, I identified with the group. (Interview M-R)

Opinions of Fine Arts Teachers, Artists/Performers, and School Teachers

For the second part of this research problem, the fine arts teachers were asked to give their opinion of other fine arts teachers, artists/performers, and teachers outside of the fine arts. The data revealed no significant difference among the fine arts teachers in this regard.

However, of some interest to this study are the raw data and further analysis of the question which asked the teacher's opinion of people who were artists/performers in [fine arts area] (Question 17, Appendix D). The data suggests a significant difference in that regard (p < .03). Table 17 shows this data information.

Table 17—Opinion of Artists/Performers

<table>
<thead>
<tr>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSITIVE</td>
<td>10</td>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>NEGATIVE</td>
<td>3</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>INDIFFERENT</td>
<td>2</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 10.77$, $p < .03$
Most of the art teachers had positive opinions of artists they knew. The drama teachers had unanimously high opinions of performers. The music teachers were mixed in their opinions of these individuals, with a majority of the interviewees making remarks that showed they were either negative or indifferent toward performers.

Preference as to Professional Relations

The third section for this area was closely tied to the second. Once the teachers had given their opinions about other fine arts teachers, artists/performers, and teachers outside of the fine arts, they were asked to select one of the three with whom they would like to spend their time professionally. An analysis of this data showed that at the .04 level, there was a significant difference as to whom these teachers would like to spend time with professionally (Table 18).

Table 18—Preference for Professional Relations

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>FINE ARTS TEACHERS</td>
<td>4</td>
<td>6</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>ARTISTS</td>
<td>7</td>
<td>6</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>45</td>
</tr>
</tbody>
</table>

Note: \( \chi^2 = 9.82, p < .04 \)

A further analysis between the art, drama, and music teachers seemed to imply that the greatest difference occurred between the art and music teachers (p < .01). Table 19 shows the results of this analysis.
Table 19--Comparison of Art and Music Teachers on Preference for Professional Relations

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>FINE ARTS TEACHERS</td>
<td>4</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>ARTISTS</td>
<td>7</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>30</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 9.17, p < .01$

The music teachers would have liked to have spent their time with others who were fine arts teachers while the art teachers were more interested in spending their time with professional artists. One music teacher summed it up rather quickly when asked with whom he would spend his time. His comment was "Fine arts teachers--because they have the same interests I do" (Interview M-BB). In comparison, an art teacher responded with

(I would spend my time with) the artists. It has been my experience that they talk about something besides kids. And I find it real tedious to only talk about kids, especially since I have my own. I don't enjoy reliving the school day and talking about fourteen year olds for twenty years of your life. (Interview A-M)

A further comparison of an art teacher's response to this question to that of a music teacher's may shed light on the diversity of opinion found in this area.

(I would spend my time with) professional artists. You can learn so much from them. They are a rare breed. They have a certain professional attitude that I like to be around. (Interview A-J)

(I would spend my time with) people in my own area. Other fine arts teachers. They have a different personality. They are, generally, not so conservative. They are more liberal. However, they are more opinionated. They can defend their positions better. They are just a lot more exciting people because of the way they think and the way they do their lifestyle. (Interview M-BB)

Attributes of Ideal Evaluator

The final part was concerned with the evaluation process in the public schools. The question, "Ideally, what background would the person have who could most effectively
evaluate your work?" resulted in significantly different responses (p < .04) among the teachers (Table 20).

Table 20--Attributes of Ideal Evaluator

<table>
<thead>
<tr>
<th>Attributes</th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>3</td>
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<td>7</td>
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<tr>
<td>EDUCATOR/ARTIST</td>
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<td>30</td>
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<td>ARTIST</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>45</td>
</tr>
</tbody>
</table>

Note: $X^2 = 10.16, p < .04$

A further analysis showed that the significant difference (p < .01) occurred between the drama and music teachers (Table 21).

Table 21--Comparison of Drama and Music Teachers on Attributes of Ideal Evaluator

<table>
<thead>
<tr>
<th>Attributes</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATOR</td>
<td>4</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>EDUCATOR/ARTIST</td>
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</tr>
<tr>
<td>ARTIST</td>
<td>5</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>30</td>
</tr>
</tbody>
</table>

Note: $X^2 = 9.87, p < .01$

Although all three groups of fine arts teachers preferred someone with a background in the arts, the music teachers were the most adamant about this connection. Perhaps the most terse comment concerning this issue was made by a music teacher who said

It would be a person who has taught what I have taught. It would be a person who understands going to contests. A classroom teacher has no idea. They do not
perform. The kids take a test. Ours do too, but it's where we are guiding them through the test while they are taking it. Unless they have been in a band or an orchestra, no one has any idea. (Interview M-AA)

A drama teacher felt that this person should have

A really good background in being a classroom teacher. I worked for a principal once who only had 4 years of classroom teaching. I don't think in anyway that qualifies a person to be a principal. Someone who has enough experience with the various disciplines or understands that a math class is not a drama class and can appreciate that fact and understands that when the evaluation is being done. Not necessarily a dramatist, just a good principal with classroom teaching experience. (Interview D-G)

In summary, the data suggests that in three of the four sections for the third research problem there was a significant difference in the teachers' view of their reference groups.

The art and drama teachers had similar views which in all cases seemed to lean towards the artist as a reference group. The music teachers were most inclined towards reference groups in the field of education. The artist/performer groups was never a high priority for music teachers.

**Research Problem Number Four—Social Positions as Artists and/or Instructional Staff Members**

The fourth research problem was divided into three sections according to the model provided by Becker and Carper (1970). The first section was used to discern how the teachers perceived that others (artists/performers, friends, and family) felt about the status of their occupation. Secondly, the individual's perception was ascertained of where they believed they fit socially when compared to other occupations. Finally, the teachers had to address the issue of what might cause them to leave the teaching profession.

**Perception of Others' View of Occupation**

Table 22 shows the results of the fine arts teachers' responses concerning the social opinions of artists/performers, friends, and family. A significant difference in the responses emerged (p <.01).
Table 22--Perception of Others' View of Occupation

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSITIVE</td>
<td>22</td>
<td>24</td>
<td>37</td>
<td>83</td>
</tr>
<tr>
<td>NEGATIVE</td>
<td>8</td>
<td>10</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>INDIFFERENT</td>
<td>15</td>
<td>11</td>
<td>2</td>
<td>28</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>45</td>
<td>135</td>
</tr>
</tbody>
</table>

Note: $x^2 = 15.29, p < .01$

A further analysis of the data showed this difference to be between the art and music teachers ($p < .001$) and the drama and music teachers ($p < .01$). Tables 23 and 24 display the data for these two comparisons.

Table 23--Comparison of Art and Music Teachers on Perception of Others' View of Occupation

<table>
<thead>
<tr>
<th></th>
<th>ART</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSITIVE</td>
<td>22</td>
<td>37</td>
<td>59</td>
</tr>
<tr>
<td>NEGATIVE</td>
<td>8</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>INDIFFERENT</td>
<td>15</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>90</td>
</tr>
</tbody>
</table>

Note: $x^2 = 14.04, p < .001$

Table 24--Comparison of Drama and Music Teachers on Perception of Others' View of Occupation

<table>
<thead>
<tr>
<th></th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSITIVE</td>
<td>24</td>
<td>37</td>
<td>61</td>
</tr>
<tr>
<td>NEGATIVE</td>
<td>10</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>INDIFFERENT</td>
<td>11</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>TOTALS</td>
<td>45</td>
<td>45</td>
<td>90</td>
</tr>
</tbody>
</table>

Note: $x^2 = 10, p < .01$
Most of the teachers responded positively when asked how others viewed their occupational and social status. However, a large majority of the music teachers had a positive response to these questions as compared to the other two groups of teachers. The quotes that follow present a caption view of how two teachers in each of the areas answered the question on the reaction artists/performers might have to their occupation as a teacher in the fine arts.

One art teacher responded by saying:

I'm very comfortable introducing myself as a teacher and educator. In fact, when I'm in situations where I don't know everybody it's just so much easier. I don't even get to the illustrator part usually. I don't give my title. They (artists) don't relate to it and they shouldn't need to, but everybody knows what a teacher is. The way they react depends on their experiences with teachers. (Interview A-M)

The second art teacher stated that she would not be too comfortable introducing herself as a teacher to artists. She said

I feel like that they would be elitists. I think that I would probably . . . they would be acting as elitist because that is part of the whole educational structure. (School name) is a good example of that. You can't get your masters in art unless you quit teaching to get it. (Interview A-H)

One drama teacher stated that the artists would be horrified. She stated that

Once you stop working the industry you have died. I have had friends from New York and L.A. say "How did you do this?" and they are sorry for me. They are appalled. It (acting) is the only life and, by God, it was the life for me. Anything else is annihilation. (Interview D-H)

The next drama teacher had an all together different view of the situation.

Really comfortable. I don't care how they would react. (Interview D-J)

A music teacher who was asked the same question concerning how he would feel at a gathering where there were primarily performers. He stated that

I would feel pretty comfortable. I think they would react favorably. Most of those performers are teachers, too—in a private setting. I know it's hard to separate performer-teacher. Not that it can't be separated, but the major areas are pretty much the same. They would have respect for me as I do for them. (Interview M-P)
The second music teacher was not very comfortable in that situation. He felt that

Quite honestly, I think that's something that I have just started feeling comfortable with maybe in the past year. I used to think that I was looked upon differently, and people would. But it is to me and to an increasing number of people something that is becoming more respected. Depending upon the person, probably as well as I would like. There is going to be a tendency among any performer to think teachers teach what they can't do. (Interview M-U)

Comparison of Social Status—Teachers and Artists/Performers

There was no significant difference concerning the results about how the teachers perceived their social status as compared to that of the artist/performer. Nearly all of the teachers interviewed felt that teaching was a lower status position than that of the artist/performer. When asked if the social status of art teachers was equal, higher, or lower than that of the artist, a characteristic remark was

I don't think the general public would look on them as being equal. Because sometimes I have to remind people that I am a professional. I don't mean that to sound haughty. I am a professional at what I do. I think the artists would have a little more clout or significance than an art teacher. (Interview A-K)

Reasons to Leave Teaching Profession

The coded responses to this question showed that these teachers differed from each other at the .05 level of significance. Table 25 shows the results about what would cause them to leave the teaching profession. A significant difference existed (p < .05).

Table 25—Reasons to Leave the Teaching Profession

<table>
<thead>
<tr>
<th>Reason</th>
<th>ART</th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOCIAL STATUS</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>ECONOMIC</td>
<td>2</td>
<td>0</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>OTHER TALENTS</td>
<td>6</td>
<td>7</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>SATISFIED</td>
<td>5</td>
<td>8</td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>45</td>
</tr>
</tbody>
</table>

Note: $\chi^2 = 12.71$, $p < .05$
Table 26 reflects the data when comparing the drama and music teachers. This analysis showed that the drama and music teachers did have a significant degree of difference when they answered this question (p < .02).

Table 26—Comparison of Drama and Music Teachers on Reasons to Leave the Teaching Profession

<table>
<thead>
<tr>
<th></th>
<th>DRAMA</th>
<th>MUSIC</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOCIAL STATUS</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>ECONOMIC</td>
<td>0</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>OTHER TALENTS</td>
<td>7</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>SATISFIED</td>
<td>8</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>TOTALS</td>
<td>15</td>
<td>15</td>
<td>30</td>
</tr>
</tbody>
</table>

Note: $x^2 = 10.50, p < .02$

The art teachers covered the entire range of coding units available. However, the primary reason given for leaving the teaching profession was because of "other talents". One person said that many people wanted her to "... reprioritize my time to work in my studio to make my living that way and to not teach. The people that feel that way think my art is very desirable, sellable, and valuable to this world" (Interview A-G).

The drama teachers answers fell into one of two units--other talents or satisfaction. One drama teacher stated that her friends thought she should be pursuing a career in acting. She responded with:

"Well, from my friends, yes. They may not say it, but you can see it. They look at me with these "wincy" eyes. They think I have just dead-ended. It is just unbearable." (Interview D-H)

Another drama teacher stated that she had always been encouraged to do what she wanted to do. She enjoyed being part of the drama teaching profession (Interview D-I).
The music teachers like the art teachers responded in such a way that each of the units of measurement were used by the coders. The responses ranged from "Never. If someone tried to tell me that (to change professions) I wouldn’t listen. I love doing what I’m doing" (Interview M-T) to "Yes--pressure from my in-laws. I didn’t make enough money. They probably wanted me to work in the oil field because that is what they did" (Interview M-Q).

In summary, two of the three sections for the fourth research problem showed a significant difference in how the teachers viewed their social positions. The music teachers had more positive perceptions of their careers in relationship to their friends and families than did their counterparts in drama. The final question also revealed that the music and drama teachers differed on their views of outside pressures to change their occupation. An equal number of drama and music teachers who were satisfied with their present position, but the music teachers placed more emphasis on economic reasons for possibly changing careers whereas the drama teachers placed more emphasis on putting their "other talents" to more suitable usage. For in each of the three areas related to social position, there was no significant difference between responses of the art and drama teachers.

Chapter Summary

There were significant differences in how fine arts teachers perceived themselves in occupational titles, commitment toward their roles as teachers and artists, in their reference groups, and in social position as teachers and artists. All of the research problems were divided into subsections which allowed for a better measurement of possible differences among the teachers. Out of a total of 43 contingency tables analyzed, 26 yielded information that implied significant differences among the groups of fine arts teachers on questions regarding occupational title, commitment, reference groups, and social position. Upon further analysis of these contingency tables and responses to the questions from the
structured interview schedule, the music teachers appeared to have significantly different self-perceptions than either the art or drama teachers. The art and drama teachers, in most cases, appeared to have perceptions that were not significantly different from each other.

While the majority of all the teachers’ occupational titles were slanted toward the educator/artist units, a significantly higher number of the drama and music teachers’ titles fell into the educator unit than did those of the art teachers. The drama and music teachers were more committed to the role of the educator or educator/artist than the art teachers whose primary commitment seemed to be in the artistic area. The music people appeared to have been more influenced by those who were or had been teachers in their fine art area than was the case for art or drama teachers. Finally, the majority of all people interviewed held similar opinions about their social position as fine arts teachers. However, there were significant differences noted in that the music teachers were much more positive about how artists/performers, friends, and relatives viewed their occupation than became evident in the responses of the art and drama teachers.
CHAPTER V

SUMMARY, CONCLUSIONS, AND DISCUSSION

Summary

The purpose of this study was to investigate the self-perception of certified fine arts high school teachers toward their roles as artist and instructional staff member in selected public schools of Oklahoma. Studying self-perception and occupational identity among three occupational groups, Becker and Carper (1970) have suggested four major elements of occupational identification (pp. 177-188). These are occupational title, commitment to task, reference groups within organization and institutional positions, and social position. Following Becker's and Carper's model, four research problems were formulated that provided the theoretical framework for this study. The problems were:

1. the determination of occupational titles with which fine arts teachers identify;
2. the determination of commitment fine arts teachers have toward the roles of artist and teacher;
3. the determination of reference groups with which fine arts teachers identify;
   and,
4. the determination of social positions fine arts teachers believe to hold as artists and/or instructional staff members.

Methodology

Through a series of pilot studies, a structured interview schedule was developed that would address each of the four research problems through a total of 31 questions. Seventy-two teachers were selected from eight high schools to comprise this study. A total list showed that there were 31 music teachers, 22 art teachers, and 19 drama teachers.
Fifteen teachers were randomly selected each from the three groups. The randomization followed the procedures suggested by Mendenhall, Ott, and Scheaffer (1971). All interviews were recorded on a cassette tape and transcribed for purposes of analysis. Three coders, whose backgrounds were in secondary school administration, public school fine arts teaching, and integrated fine arts teaching at the university level, were trained in the process of content analysis. A manual of instruction (Appendix F) was provided to each of the coders. From the instructions in this manual, the coders placed the answers to the interview questions into specific units of measurement. To be certain that a reliability factor of at least .90 was maintained throughout the study, a composite reliability was calculated at an interval of every ninth interview. The reliability was maintained between .907 and .913 throughout this investigation. Thirty-one contingency tables (Appendix D) were drawn that reflected the units in each of the questions.

Chi-square tests of independence were calculated for each research problem according to the units of measurement in the contingency tables. If the results of the chi-square tests showed, at the .05 level of significance, that the fine arts teachers had distinctly different views of who they were as artists or teachers, a further test was calculated comparing each group of teachers to one another. For example, if the teachers' views were significantly different from each other, a separate comparison was made between the art and drama teachers and the art and music teachers. This was done to determine similarities and differences among the teachers in the three fine arts areas. The chi-square tests were calculated through the use of an Apple IIe computer using the software Statistics With Finesse (Bolding, 1984). To report the depth and nuances of the responses or to report any significant deviances, anecdotal narration was presented where appropriate. This kind of qualitative analysis confirmed the degree of similarities and/or differences among fine
arts teachers regarding their perceptions on occupational title, commitment to task, reference group, and social positions.

Results

The results of this study are summarized as they relate to each of the research problems. The teachers who were interviewed taught at the largest schools in Oklahoma. The results of this study should not be generalized beyond this sample.

Identification With Occupational Titles

There was a significant difference as to how the interviewed teachers perceived their title (p < .001). A further comparison of the raw data revealed that the art teachers viewed possible occupational titles differently than did either the drama or music teachers (p < .001 and .05 respectively). The one question that showed this difference in opinions more readily than any other came when the teachers were asked what their opinion was of people who might hold one of several titles. An example of these titles would include teacher, art teacher, art educator, artist, fine artist, educator, painter or other specialty area.

The art teachers had consistently higher opinions of those who might be labeled artist or educator/artist than either the drama or music teachers. One art teacher gave positive and very positive ratings to all those titles that had to do with professional artists. She gave average to below average ratings to those titles that dealt in any way with education. The drama teachers seemed to have a more positive view of those who carried a title having to do strictly with education. The music teachers predominantly identified more closely with an educator/artist title. At the other end of the spectrum, one music teacher gave, with the exception of the singer title, very positive ratings to both teacher and artist/performer titles.

One may thus assume that art teachers tended to prefer titles that reflected the artist/performer role rather than the educator role. Drama teachers were more inclined to identify with the title of educator/artist although they showed some inclination toward the
educator title as well. The majority of the music teachers chose titles that coincided with that of educator/artist. A small portion of the music sample chose titles related only to those of artist/performer. The factor which contributed the most to the differences among the groups was the differences between the art and music teachers.

**Commitment to Roles of Artist and/or Teacher**

For the purposes of this investigation, the second research problem was divided into three distinct sections--artistic and educational influences, development as educator, educator/artist, and artist/performer, and self-opinion as educator and artist.

**Artistic and educational influences.** There was a significant difference ($p < .001$) among the teachers' perceptions as to who or what had influenced them to pursue a career and teach in their specialty area. The major influences the art teachers listed came from two broad sources--other artists and people/events outside of either artistic or education arenas. Drama and music teachers listed artists/performers and teachers as the ones who had influenced them the most. There was no significant difference, however, as to why they had chosen a particular college or university from which to obtain their degree in art, drama, or music. In fact, the greatest number of teachers said they chose their undergraduate school because it was close to home or for financial reasons.

**Development as educator, educator/artist, artist/performer.** The teachers differed significantly in their responses concerning courses or classes they had taken as undergraduates that had appealed to them the most. They were also asked whether, if given the choice, they would spend more time developing their skills as a teacher or as artist/performer. Fourteen out of the 15 responses from the art teachers were coded as falling into the ambiguous unit; they were not able or willing to place themselves in either the teacher or artistic group. One art teacher noted that the reason he pursued a teaching career was because of money. He was very unsure of what he would do with a degree in
art. He felt that after teaching a number of years, he was now trapped in an "Art-No Exit" situation. The drama and music teachers tended to place themselves in the educator/artist group.

**Self-opinion as educator and artist/performer.** There was no significant difference in the teachers' self-rating as educators or artist/performers. Perhaps predictably, most of the teachers had a high opinion of themselves as both artists/performers and as teachers and would like to maintain their status as both.

**Summary.** Results to research problem two indicated that in two of the three sections for this research problem significant differences prevailed as to how these fine arts teachers perceived their commitment to the roles of artist and teacher. The art teachers were generally influenced in their artistic and teaching field by someone or some incident outside of the teaching or artistic field while the drama and music teachers were most likely influenced by someone within either the fields of education or the teacher's artistic area. The art and drama teachers were more inclined than the music teachers to believe that their undergraduate studies were best spent in their arts areas with no thought or connection given to their teaching career. The music teachers most often reflected the view that performing ensembles and applied lessons on their major instrument they had had in college had been most beneficial to their present teaching experiences.

**Identification of Reference Groups**

This research problem was divided into four sections. The first section sought to determine who or what had influenced the fine arts teachers wanting to pursue a career in their artistic area. The second set was used to determine the opinions fine arts teachers had of each other, artists/performers, and public school teachers outside of the fine arts areas. The third part of this research problem asked the teachers to make a choice as to whom they would like to associate with professionally--teachers outside of the fine arts, fine arts
teachers, or artists/performers. The final section asked the teachers to describe the qualifications of the person who could most effectively evaluate their work. All four parts were considered equally in judging the reference groups for these teachers.

Influences to pursue a career in artistic/performance area. There was a significant difference in the teachers' view as to who or what had influenced them to pursue a career in their artistic area (p < .01). The music teachers were most apart from both the art and drama teachers in this view. The music teachers all listed someone who was in the field of education as being the person who had the most influence in their decision to pursue a career in music.

Opinions of fine arts teachers, artists/performers, and school teachers. There was no significant difference in these teachers' opinions of how fine arts teachers, artists/performers, and school teachers related to them. In fact, the majority of all those teachers interviewed made positive statements concerning each of these groups.

Preference as to professional relations. The third part of this problem ascertained the fine arts teachers' opinions of educators, fine arts teachers, and artists/performers to whom they would actually like to spend time with in a work situation. In this case, there was a significant difference in the choices made (p < .04). Further analysis revealed that the art and drama teachers were similar in their choices of professional colleagues. Again, the music teachers proved to be the group that was significantly different from the other two (p < .01). Most of the visual art teachers chose artists as the people they would most like to associated with professionally; drama teachers were inclined to select artist/performers and other fine arts teachers. Eighty per cent of the music teachers selected other fine arts teachers, specifically music teachers, as the people they would spend time with professionally.
Qualifications of ideal evaluator. The final part of this research problem centered on the background of the person who could most effectively evaluate the fine arts teachers' work. The responses, based upon definitions found in the coders manual, were placed into one of three units—educator, educator/artist, or artist. There was a difference at the .04 level of significance. A comparison of the separate fine arts areas showed that there was not a significant difference between the art and drama teachers or the art and music teachers. There was, however, a significant difference in their perceptions between the drama and music teachers (p < .01).

Most of the responses indicated that these teachers would prefer to have their evaluator be someone who had expertise in both teaching and in the teacher's fine arts area. Ninety-four per cent of the music teachers as compared to 40 per cent of the drama teachers selected those with experience as an educator/artist. Many of the music teachers, when asked about the background of the evaluator, said quite succinctly that the most important qualities was someone who knew the subject matter (of music) and one who taught on a regular basis.

It appears that there was a significant difference in how fine arts teachers viewed who their reference groups were. The art and drama teachers seemed to have similar views in this regard. Music teachers responses were almost exclusively placed in the educator group.

Social Positions as Artists and/or Instructional Staff Members

This research problem was divided into three sections—opinion of perceptions held by artists/performers, friends, and family; perception of social status as equal to, higher, or lower than the artist/performer; and, satisfaction of their occupation and the reasons one might leave that occupation.
**Perception of others’ view of occupation.** There was a significant difference at the .01 level as to how these teachers thought professional artists, friends, and family would view them socially as teachers in their fine arts area. It appeared that the music teachers stood out as being significantly different from the other teachers. Although some of the teachers in each of the fine arts groups felt that the response from others would be positive, the art and drama teachers felt that the response would either be negative or indifferent. In contrast, most of the music teachers felt that the responses from family and friends, and performers would be positive. Very few of the music teachers noted that the response would be negative or indifferent.

**Comparison of social status—teachers and artists/performers.** There was no significant difference in how these teachers viewed their social status in comparison to artists/performers. In fact, most of those interviewed said that the status of a fine arts teachers was lower than that of the artist/performer. Out of the 45 opinions expressed, 11 thought they were socially equal and two thought fine arts teachers were higher.

**Reasons to leave teaching profession.** There was, at the .05 level of significance, a difference in the responses to the questions involving reasons for leaving their present occupation. A comparison of each fine arts groups to the other showed that the only pairs who showed a significant difference were the drama and music teachers (p < .02). Most of these teachers appeared to be satisfied in their current occupations. Of those who listed reasons that might cause them to leave, the art and drama teachers cited "other talents" as the primary reason. The primary reason the music teachers gave were economic ones. Many of the teachers felt pressure from outside sources to do something different. While they might have been personally satisfied, they did not always find the support for which they were hoping. According to the remarks made, most of the pressure came from
relatives who thought they should become part of a profession that had more economic rewards.

**Summary.** The teachers did have different opinions about how other people viewed their occupations. The art and drama teachers were similar in that they felt others were either positive or rather indifferent about their occupation status. The music teachers, on the other hand, nearly all agreed that the perception of other people was positive. There was little difference in how all interviewed teachers perceived their social status in comparison to artists/performers. The vast majority agreed that the fine arts teachers' social status was lower than that of the artist/performer. There was a significant difference in the reasons some of the fine arts teachers would consider leaving the teaching profession. The largest difference came when a comparison of the drama and music teachers was made. The drama teachers listed "other talents" as a possible reason for leaving the teaching profession while music teachers listed "economic" reasons.

**Summary of Results**

A comparison of the three fine arts groups showed the following:

1. Art teachers preferred titles that labeled them as either artist or educator/artist.
   
   Drama and music teachers preferred titles that labeled them as either educator/artist or educator with very few selecting the title of artist/performer.
2. Art and drama teachers were influenced by events outside of the field of education or other artist/performers. However, they felt that their time spent as professional artists/performers was valuable in itself, not as it related to teaching. The music teachers were heavily influenced by others in the music teaching profession. They noted that their artistic development was important to them for personal reasons, but primarily because it would help them be better teachers.
3. The reference groups for art and drama teachers were other educators, professional artists, and people outside of either of these areas. The primary reference group for music teachers was other educators—specifically other educators who taught music.

4. Most of these teachers had a positive view of their social positions as fine arts teachers except in comparison to artists/performers. The majority felt that a fine arts teachers' social status was lower than that of the artist/performer.

Conclusions

The rationale for this investigation focused on ascertaining whether or not fine arts teachers can be viewed as homogeneous group regarding their occupational identity as defined by Becker and Carper. Based upon previous research, there was a possibility that differences might exist in self-perceptions as either educator, educator/artist, or artist/performer among those who teach in the fine arts departments in the public schools (art, drama, and music teachers). The results have shown that, within the parameters of the four research problems, there was a significant difference in how the teachers viewed their roles as educator, educator/artist, or artist/performer.

The results of this study can only be generalized to the three populations from which the sample was drawn. They suggest that the three groups of teachers were not part of a homogeneous grouping. Clearly, the art and drama teachers were different from the music teachers. The art and drama groups seemed to have the view of an artist/performer who was also an educator. The music teachers appeared to have the perception most closely aligned with those of an educator who teaches music.
Art Teachers

In previous research, art teachers have been characterized as ones who see the teaching profession not as another area of creativity and fulfillment, but as a hindrance to art and personal ambitions (Szekely, 1975). They have also been labeled as individuals who may have been trained in such a way that they have to learn to straddle the dual roles of the artist and the educator (Foley and Templeton, 1969). More recently, Anderson has stated that the dual role of the visual art teachers and the subsequent identification crisis "would be resolved in teachers [who think] of themselves as pedagogues, as persons concerned with the art and science of teaching a given subject" (1981, p. 46). This investigation tends to verify the dual roles that art teachers bring to the public schools. Furthermore, the interview statements lead one to believe that although most were satisfied in their current positions, given the opportunity, visual art teachers would have preferred to become professional artists.

Drama Teachers

The drama teachers have often been labeled as people who have few experiences in their art form, little training in how to teach drama, and part of a discipline that is low in educational status (Girault, 1967; Combs, 1971; Courtney, 1985). The findings of this investigation suggest that this was not the case among the drama teachers interviewed. With the exception of three teachers, each had degrees in drama or theatre education. Seven of them pursued their art form on a regular basis either by writing, acting, or through technical theatre work. Never the less, the drama teachers felt that they were an integral part of the educational system. Their perceptions, with few exceptions, were very similar to those of the art teachers'. In most cases, the statements made placed them in the dual roles of educator and artist with a slight leaning towards the educator role.
Music Teachers

Research has characterized music teachers as people who have gone through a significant amount of training with emphasis on performance rather than on teaching (White, 1964). In her study of undergraduate music education majors, L'Roy described future teachers as lacking in commitment to specific work-related skills (1983). In his essay on music education, Seeger concluded that the conflict in the field of music education occurred because the professional musicians who also were teaching emphasized subject and devotion to the art while the educator had more interest in the child than the subject matter (1953, p. 16). Thus, music teachers by and large have been labeled as those who would like to be professional performers but for one reason or another (lack of motivation, lack of talent, etc.) opted for the teaching field. Based upon previous research, it was logical to assume that most music teachers were frustrated performers.

The music teachers' self-perceptions revealed in this study, tend to contradict previous findings regarding specific work-related skills and the reasons for pursuing the teaching field. Most of the teachers felt that, although a performance career was appealing to them, it was not their desire to pursue a full-time career in this area. In fact, many of them enjoyed a full-time teaching career and a part-time performance career. When asked to choose between the two, they preferred to teach in their fine arts area, not to perform. They felt that they had the best of both worlds in their present situation. They were particularly confident in their skills as both performers and teachers, stating that one complemented the other. The music teachers had a positive view of themselves as educators within the field of music. They were heavily influenced by others in the music teaching profession. They noted that their artistic development was important to them for personal reasons, but primarily because it would help them be better teachers.
Discussion

Two issues that are of importance to this study are discussed in this section. The two sections are (1) the practice of placing fine arts teachers in a homogeneous group and (2) the connection between this study and effective schools.

Homogeneous Grouping of Fine Arts Teachers

This study was instigated because of the concern over the placement of teachers into groups within broad content areas. This practice occurs throughout public education with areas such as the fine arts, math, social studies, science, and language arts. The assumption is that all teachers within a content area have the same perception for their occupation and can be effectively supervised by someone who has expertise in one of the subjects of the content area. Specifically, this study addressed the practice of placing all fine arts teachers within one group where likeness of characteristics is assumed. The intent of this study was to provide some evidence regarding the possibility of different perceptions toward their occupations fine arts teachers might bring with them to their work.

The most important point to be made is that there were, within the parameters of the research problems, significant differences in how fine arts teachers perceived their roles as artists and/or instructional leaders. They did not perceive their roles the same nor could the fine arts teachers be characterized as a homogeneous group with similar beliefs, attitudes, and norms toward their occupations.

Possibly, the most significant finding in this research is the significant difference in the self-perceptions among the interviewed teachers. However, the most interesting findings may be that the music teachers as a whole identified more with education than anticipated, the art teachers identified more with the dual roles of educator and artist with a leaning towards the role of the artist, and drama teachers were similar to the art teachers in their self-perceptions of their roles with a tendency to identify somewhat with the educators role.
One could perhaps have anticipated that the art and music teachers would be similar as artists/performers or as educators/artists and the drama teachers would have identified more with the field of education. This was not the case.

There are several possible reasons why this may have occurred. First of all, it is important to keep in mind the size of the sample and the backgrounds of the people interviewed. Within the largest high schools in Oklahoma, most of the fine arts teachers do have an education degree within their artistic field. It was anticipated that most of the drama teachers would have degrees in language arts or English but not in theatre arts education. However, all but three of the drama teachers had, at the minimum, a degree in theatre arts education. This means that the training and backgrounds of these teachers were similar in nature to those of the art and music teachers.

The results also suggest that the nature of the teaching experiences of the art and drama teachers are different when compared to those of the music teachers. The art teachers are most normally involved in classes that are oriented to the individual student. The primary emphasis on the class is the development of the individual student in a studio setting. The interaction between student and teacher is therefore more significant than between the student and the rest of the class. There is, according to these teachers, a sense of valuing the individual in the classroom. The drama teachers also alluded to the importance of the individual within the class setting. One drama teacher stated that she tried to provide her students with a positive self-image. She wanted them to know the importance of each individual. On the other hand, the music teachers most often referred to students as part of a group, such as band, orchestra, or choir. The emphasis from their point of view appeared to be on the group not on the individual student.

It is also possible that the groupings of the fine arts teachers came about because of perceived performance pressures. The music teachers talked often about the pressures they
felt to perform with their students at concerts, pep rallies, sporting events, and community functions. The art and drama teachers nearly always referred to the connection they made with art as an uplifting experience for them individually. They felt less pressure and, intellectually, more free to produce than did the music teachers.

**Effective Schools**

Over the past several years, there has been an increased effort to improve instructional effectiveness and productivity through the development and administration of standardized, professional competency tests for teachers and teaching evaluation tools. The tools used to assess competency have placed the emphasis on the homogeneity of teachers, not on possible differences. Second, effective school research has shown that the administrator who views the teaching staff in terms of external teaching behavior and is also cognizant of beliefs, attitudes, and norms of behavior, has a better opportunity to implement change in the school than those who do not.

There are many administrators with a limited or no background in any of the arts who are currently supervising fine arts teachers. The administrative responsibilities encompass several roles including being a spokesperson for the teachers, curriculum director, and evaluator of the teacher. This position requires that the supervisor and teachers communicate with one another so that course needs, objectives, and goals can be articulated. If the supervisor does not have sufficient knowledge and skills to communicate with these teachers, then the articulation of important information might not occur. For example, if the supervisor of the fine arts department is a musician who has limited training in art and drama, he or she will be at a disadvantage when trying to articulate the needs of the art and drama teachers. The findings of this study showed that the art and drama teachers came more from the perspective of the artist. The music teachers perceived themselves as educators, not artists. Lack of knowledge about these differences would
make communication between the groups inefficient and, most likely, would cause internal conflict between the administrator and the teachers. Those who are trying to create effective schools need to make adjustments in the evaluation process so that it might fit the needs of each teacher.

**Recommendations**

There are several recommendations that emanate from this investigation. It is possible that the interview schedule could be used, with some modification, for interviewing potential teachers in a school system to discover the teacher’s professional self-concept. It could also be used to discern over a period of time the effectiveness of in-service provided to the teachers. If the administration is using staff development to effect change in fine arts teachers to help them become more aware of their responsibilities as educators, a pre- and post-interview could be used to discern any changes in attitudes. The interview schedule should be used as a model to discern the differences in teachers toward their self-perception as generalized teachers or content specialists. The data received could provide valuable insights into the teachers’ perception of their work.

Another use for the interview schedule could be at the undergraduate school level. The assumption in any organization is that, with training, an individual changes perspective from the novice “outsider’s” view to that of the practitioner, an insider. Perhaps this interview schedule could provide valuable insights into any changes that occur in perception because of the training that occurs during the undergraduate school experience.

Attention should be given to the development of a training model that could be used by those responsible for staff development. This model would be useful in the further development of the teaching and artistic skills of teachers. The decision to implement such a model should be based upon the needs of the individual teachers within each fine arts area.
It would also be important to study further the self-perceptions of fine arts teachers in broader terms than found in this investigation. The experiences, training, and backgrounds of teachers in different communities are conceivably different than those in this study. It would be important to know how these factors contribute to the different perceptions these teachers may have. Also, the large schools from which the samples were drawn are within urban areas of Oklahoma. A comparison between these results and studies that incorporated teachers from rural areas would broaden the base of information on the self-perceptions of fine arts teachers.

Another study could compare the results of this study to an investigation that assess the self-perceptions of public school teachers outside of the fine arts areas. Public high schools have a tendency to compartmentalize based upon broad areas of teaching expertise. For example, the practice for many schools is to place all math teachers in one department. No matter what courses they teach from functional math to algorithms, in most instances the teachers receive the same district in-service regarding their content area. If the assumption is made that many fine arts teachers are both artists and educators, it may also be logical to assume that math teachers view themselves either as mathematicians and/or educators.

The interview schedule has proven to be effective in discerning the perceptions fine arts teachers have toward their work roles. The findings have shown that the teachers do not have alike perceptions toward their occupation. This is important to know, if for no other reason, than administrators should learn the differences in perceptions that each one of the teachers brings to the public schools.

One of the most important responsibilities of any administrator is evaluating teachers. Two parts of this process include the use of a standardized assessment tool and personal counseling with the teacher concerning the evaluation. There are several pieces of
information that make the evaluation/counseling process effective. The use of a standardized assessment tool can provide objective measurement on items such as classroom management, teacher-student interaction, and content objectives. However, it is through the administrator or teacher evaluator working together on a common set of beliefs that counseling occurs. It is up to these individuals to interpret the information and make it available to the teachers in a way that is meaningful. Knowledge about the school faculty's motivation and attitudes toward their work becomes thus an integral part of understanding how they perform their duties as teachers. In order to be more effective in their positions as leaders, administrators should therefore be aware of such views, attitudes and beliefs, of their professional staff members.
APPENDIX A

QUESTIONS FOR INFORMAL INTERVIEWS

(PILOT, PHASE I)
OCCUPATIONAL TITLE

1. When & why did you decide to become a (fine arts teaching area)?
2. What would you like for your title to be?
3. What do (fine arts area) do?
4. What do (fine arts teaching area) do?
5. What do classroom teachers do?
6. Is it alright to call you a (fine arts teaching area)?
7. What do you think about people in (fine arts teaching area)?
8. What do you believe others outside of your job think about people in (fine arts teaching area)?
9. Within your occupation what would you like for others to think of you?
10. What do you think, teacher or performer, would each of the following be?

COMMITMENT TO TASK

1. Who is capable of doing your job? (artists and/or teachers)
2. What do teachers do?
3. What do artists do?
4. What do fine arts teachers do?
5. What kind of work are you capable of doing?
6. What are your occupational goals?
7. What would cause you to leave teaching?

INSTITUTIONAL POSITIONS & REFERENCE GROUPS

1. Who should evaluate you? Why?
2. How do you define success?
3. Who are your colleagues?
4. How much time do you spend interacting with fine arts teachers, classroom teachers, and artists/performers?

5. Of the above three classifications of people, who understands your work the most?

6. Who would you model yourself after? Why?

7. Who would you be most proud to relate your success with?

8. Where would you like to do your work?

9. Would you be happy with any other teaching field? or fine arts field?

10. What do you look for in a job?

11. Do you think maintaining your skills as a performer, actor, etc. are important?

12. Have you ever had a dream occupation you would like to pursue?

SOCIAL POSITION

1. Which occupation, teaching or performing, do you consider socially more acceptable?

2. Which occupation, teaching or performing, do other people think is socially more acceptable?

3. Do you consider your occupation to be a step up, down, or the same as your parents?

4. How or what do your friends and/or family (outside of field) think about what you do?

5. Which occupation, artist/performer or educator would you be happiest to pursue?
   Or could you be effective and happy at both?

6. Would you and/or colleagues feel superior, inferior, or on the same social level if you were alone in the same room with a lot of (fine arts area)? What if you were surrounded by others in your field and the artists was the only one in his/her field?
APPENDIX B

QUESTIONNAIRE TO PREPARE STRUCTURED INTERVIEWS

(PILOT, PHASE II)
INSTRUCTIONS TO TEACHERS

The following questionnaire is designed to find out what you, as a teacher in one of the fine arts areas (art, band, chorus, drama, and orchestra), think about what you do and the attitudes you might hold as both a teacher and as someone who is involved in fine arts production. The information which you provide will be helpful in clarifying some of the roles that fine arts teachers might hold in their occupation. The terms "fine arts area" and "fine arts teacher" are meant to be inclusive of all those who teach art, band, chorus, drama, and/or orchestra and will be used accordingly throughout this questionnaire.

Many of the issues taken up in this questionnaire are complex and may not reflect the subtleties of your opinion. It is important that you remember that the purpose of this questionnaire is to get an overall picture of the attitudes you hold towards what you do as both a teacher and an artist. Please answer each question according to the directions.

As you are going through this questionnaire please keep in mind two important facts.

1. There are no right or wrong answers. What I am most interested in is your opinion, your feelings, and your experiences.

2. Your individual identity will not be revealed and your personal answers will be kept confidential.

Thank you for your cooperation.

John Clinton
1. Please answer the following about yourself:

A. Number of years you have taught _____

B. Teaching area(s) (art, band, chorus, drama, orchestra) ______________________
   (Please list any and all areas you teach)

C. Primary artistic concentration ________________________________
   (painter, actor, technician, violinist, woodwinds, conductor, etc.)

D. Degrees Earned (If your degree has an area of study that was emphasized, please note
   that emphasis. For example, B.A. in Music Ed. or M.A. in Art History.)
   1. __________________________________________
   2. __________________________________________
   3. __________________________________________
   4. __________________________________________

E. Female ___ or Male ___

2. When did you first became involved in a school fine arts program?  (Check one.)
   ___ in elementary school
   ___ in junior high school (middle school
   ___ in high school
   ___ during my undergraduate studies
   ___ after I received my undergraduate degree
   ___ other (When?) ____________________________

3. How would you describe your first involvement in a fine arts area?
   (Check all applicable areas of involvement)
   ___ private instruction
   ___ self-taught
   ___ class instruction
   ___ other (describe) ____________________________
4. When did you decide to study your fine arts area as a career option? (Check one.)

_____ in elementary school
_____ in junior high school (middle school)
_____ in high school
_____ during my undergraduate studies
_____ after I received my undergraduate degree
_____ other (When?) ______________________

5. When did you decide to teach in your fine arts area? (Check one.)

_____ in elementary school
_____ in junior high school (middle school)
_____ in high school
_____ during my undergraduate studies
_____ after I received my undergraduate degree
_____ other (When?) ______________________
6. Rate the importance each of the following had on your decision to enter into your fine arts teaching area.

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Which one of the above was the most important in your decision to become a teacher in your fine arts area? ________________

7. My **undergraduate** college or university could best be described as
(Read all of the descriptors below and check the one you feel most adequately describes your undergraduate college.)

- an institution that placed an emphasis on learning to be a teacher in my fine arts area.
- an institution that placed a balanced emphasis on learning the skills necessary to be a productive artist/performer and a teacher within my fine arts area.
- an institution that placed an emphasis on learning the skills necessary to be an artist or performer.
8. My graduate college or university could best be described as (Read all of the
descriptors below and check the one you feel most adequately describes your graduate college.)

___ an institution that placed an emphasis on learning to be a
teacher in my fine arts area.

___ an institution that placed a balanced emphasis on learning
the skills necessary to be a productive artist/performer and a teacher within
my fine arts area.

___ an institution that placed an emphasis on learning the skills to be an artist or
performer.

9. What levels have you taught? (Check any and all applicable levels.)

___ Elementary School
___ Secondary School
___ College or University
___ Private Studio

10. What courses or subjects have you taught? (Check one.)

___ Only my fine arts area courses

___ Primarily my fine arts area courses along with some
core area or elective classes

___ Primarily core area or elective classes along with some
of my fine arts area courses

11. What courses or subjects are you presently teaching? (Check one.)

___ Only my fine arts area courses

___ Primarily my fine arts area courses along with some
core area or elective classes

___ Primarily core area or elective classes with some
of my fine arts area courses
12. Outside of your school work, are you active as an artist/performer? If the answer is yes, briefly describe the kind(s) of artistic/performance activities in which you are involved.

___ Yes (please describe)  ___ No

13. List the professional organizations associated with your fine arts area or education to which you belong. (For example: MENC, NAEA, OBA, ASTA, ACDA, unions, etc.)

With which one of the above do you feel most closely associated?


14. What would you like your title to be? (Under your primary teaching area, list your first and second choices with number 1 being your first choice and number 2 your second choice.)

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<tr>
<td>____</td>
<td>band director</td>
<td>vocal music teacher</td>
<td>string teacher</td>
<td>drama teacher</td>
</tr>
<tr>
<td>____</td>
<td>musician</td>
<td>musician</td>
<td>orchestra director</td>
<td>theatre arts teacher</td>
</tr>
<tr>
<td>____</td>
<td>conductor</td>
<td>choral music director</td>
<td>conductor</td>
<td>actor (actress)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>musician</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

___ other (specify)________________________

Please list any of the titles listed above that you feel do not adequately describe what you do or is a title you would just as soon avoid?

________________________ And _________________________
15. From the following list of attributes, how would you describe others who are in your fine arts teaching area? (Numerically list your top three choices with number 1 being your first choice, number 2 your second choice, and number 3 your third choice)

- caring
- self-centered
- unique
- professional
- kid oriented
- weird
- intelligent
- neat
- disorganized

16. Many times those who teach fine arts subjects are also known as artists or performers. Which one of the two categories, artist/performer or teacher, do you think the following fine arts teachers most often fit. (Place a check mark in the blank space that in your opinion most likely fits the fine arts teacher. If you feel they fit into both categories, place a check mark in both categories.)

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Artist/Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td></td>
</tr>
<tr>
<td>Band</td>
<td></td>
</tr>
<tr>
<td>Chorus</td>
<td></td>
</tr>
<tr>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Orchestra</td>
<td></td>
</tr>
</tbody>
</table>

17. Do you believe it is important to maintain your skills as an artist/performer? (Circle one of the following:)

- Very important
- Fairly important
- Less important
- Not important
18. The following skills have been recommended by persons as being essential for fine arts teachers to possess.

Classify from the given list below those skills that you would rate as being essential and necessary by placing the number 1 in the blank. Place a 2 beside those items you would rate as important, but not essential. Place a 3 beside those items you judge to be not essential. Each blank should be filled with either a 1, 2, or 3.

A teacher in my fine arts area must be able to:

___ conduct
___ teach all styles of music
___ improvise
___ produce characteristic sounds on each musical instrument
___ transpose
___ read a musical score
___ sing
___ detect errors and provide solutions
___ communicate with students
___ play simple accompaniments
___ demonstrate fingering patterns on all instruments
___ teach the history of music
___ compose
___ other (What?) ____________

___ create
___ teach all historical periods of art history
___ teach and demonstrate in all mediums of art production
___ teach the principles of art production
___ teach the elements of art production
___ allow the student to express his/her feelings artistically
___ teach the history of drama
___ build scenery
___ demonstrate acting techniques
___ teach the styles of different playwrights
___ direct plays
___ design costumes
___ write plays
19. Listed below are several different occupations. Place a check mark beside any or all you think are capable of doing your job.

- [ ] classroom teacher
- [ ] language arts teacher
- [ ] band director
- [ ] musician
- [ ] chorus director
- [ ] string/orchestra director
- [ ] art teacher
- [ ] artist
- [ ] drama teacher
- [ ] actor (actress)
- [ ] speech teacher
- [ ] no one
- [ ] other (Who?)

20. Most fine arts teachers will come in contact with all of the following list of people in a short period of time. Of the people listed, who do you think would view you as either an artist/performer or teacher or both. (Place a check mark in the blank that in your opinion most accurately assess how the following people view you. If you believe that some view you as both artist/performer and teacher, place a check mark in both blank spaces.)

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Artist/Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building principal</td>
<td>[ ]</td>
</tr>
<tr>
<td>Parents</td>
<td>[ ]</td>
</tr>
<tr>
<td>Students</td>
<td>[ ]</td>
</tr>
<tr>
<td>Classroom teachers</td>
<td>[ ]</td>
</tr>
<tr>
<td>Central office administration</td>
<td>[ ]</td>
</tr>
<tr>
<td>Other fine artists in your field</td>
<td>[ ]</td>
</tr>
<tr>
<td>Artists/Performers</td>
<td>[ ]</td>
</tr>
<tr>
<td>Other (Who?)</td>
<td>[ ]</td>
</tr>
</tbody>
</table>
21. All teachers are evaluated both formally and informally. Of the people listed below and based on their understanding of what you do, who do you think should be evaluating you? (Numerically list your top three choices. Number 1 should be your first choice, number 2 your second choice, and number 3 your third choice)

<table>
<thead>
<tr>
<th>Choice</th>
<th>Number</th>
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<tr>
<td>band director</td>
<td></td>
</tr>
<tr>
<td>music supervisor</td>
<td></td>
</tr>
<tr>
<td>string teacher</td>
<td></td>
</tr>
<tr>
<td>any fine arts teacher</td>
<td></td>
</tr>
<tr>
<td>classroom teacher</td>
<td></td>
</tr>
<tr>
<td>artists/performers</td>
<td></td>
</tr>
<tr>
<td>parents of students in your class</td>
<td></td>
</tr>
<tr>
<td>art teacher</td>
<td></td>
</tr>
<tr>
<td>students in your class</td>
<td></td>
</tr>
<tr>
<td>drama teacher</td>
<td></td>
</tr>
<tr>
<td>artists/performers</td>
<td></td>
</tr>
<tr>
<td>choral director</td>
<td></td>
</tr>
<tr>
<td>other (Who?)</td>
<td></td>
</tr>
<tr>
<td>art supervisor</td>
<td></td>
</tr>
</tbody>
</table>

22. As a teacher in your fine arts area, your success could depend upon a variety of people. Please assess how important you believe each of the following to be in the success of your career.

<table>
<thead>
<tr>
<th>Category</th>
<th>Very Important</th>
<th>Fairly Important</th>
<th>Less Important</th>
<th>Not Important</th>
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<tr>
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<td>parents</td>
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</tr>
<tr>
<td>administrators</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>artists/performers</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>classroom teachers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>band directors</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>choral directors</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>drama teachers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>string teachers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>other (Who?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Which two of the above are the most important to the success of your career?

_________________________ and ______________________
23. Within our occupations, we all come in contact with a great many people. Please assess the amount of time you interact with the following people:

<table>
<thead>
<tr>
<th></th>
<th>QUITE OFTEN</th>
<th>OFTEN</th>
<th>RARELY</th>
<th>NOT AT ALL</th>
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<tbody>
<tr>
<td>classroom teachers</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>artists/performers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>administrators</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>band directors</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>string teachers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>drama teachers</td>
<td></td>
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</tr>
<tr>
<td>private instructors</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>other (who?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

With whom do you spend the most time talking about your work?

24. Which occupation, teacher or artist/performer, do you consider to be more socially acceptable? (Circle one.)

   Teacher  Artist/Performer  Both are equal

25. In your opinion, which occupation, teacher or artist/performer, do those outside of your occupation consider to be more socially acceptable? (Circle one.)

   Teacher  Artist/Performer  Both are equal
26. Do you consider your occupation to be a step up, down, or the same as your parent's occupation?  (Circle one.)

    Step up    Same    Step down

27. How does your most immediate family feel about your choice of occupations?  (Circle one.)

    Very Supportive    Fairly Supportive    OK    Not Supportive

28. How do your friends feel about your choice of occupations?  (Circle one.)

    Very Supportive  Fairly Supportive  OK  Not Supportive

29. From the following three statements, please check the box marked "yes" or "no" that would most accurately describe how you feel.

If I could choose today,

1. I would be very happy as an artist/performer.    ___ Yes    ___ No

2. I would be very happy as a teacher in my fine arts area.    ___ Yes    ___ No

3. I would be very happy as both a teacher in my fine arts area and as an artist/performer.    ___ Yes    ___ No
Research Problem #1--to determine the occupational titles with which fine arts teachers identify

1. Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations? Which ones, if any, benefit you the most? Why?

2. I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of other people who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

   1. very negative  2. negative  3. neutral  4. positive  5. very positive

<table>
<thead>
<tr>
<th>BAND</th>
<th>CHORUS</th>
<th>STRING</th>
<th>DRAMA</th>
<th>ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>teacher</td>
<td>teacher</td>
<td>teacher</td>
<td>teacher</td>
<td>teacher</td>
</tr>
<tr>
<td>music teacher</td>
<td>music teacher</td>
<td>music teacher</td>
<td>speech teacher</td>
<td>art teacher</td>
</tr>
<tr>
<td>band director</td>
<td>vocal music teacher</td>
<td>string teacher</td>
<td>drama teacher</td>
<td>art educator</td>
</tr>
<tr>
<td>musician</td>
<td>musician</td>
<td>orchestra director</td>
<td>theatre arts teacher</td>
<td>artist</td>
</tr>
<tr>
<td>conductor</td>
<td>choral music director</td>
<td>conductor</td>
<td>actor (or other specific area)</td>
<td>fine artist</td>
</tr>
<tr>
<td>flutist (or other specific instrument)</td>
<td>conductor</td>
<td>violinist (or other specific instrument)</td>
<td>educator</td>
<td>painter (or other specific art form)</td>
</tr>
<tr>
<td>educator</td>
<td>educator</td>
<td>musician</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Are there other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

3. What would you like for your title to be? Why?
4. Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think others view you?

   your students view you?

   fine arts teachers view you?

   your school colleagues view you?

   your school administrators view you?

5. If you could at this very moment make a choice to be known as a successful teacher of (fine arts area) or a successful performer, which would you prefer? Why?

Research Problem #2—to determine the commitment fine arts teachers have toward the roles of artist and teacher

6. When did you realize that you wanted to pursue a career in (fine arts area)? Do you recall any incident or situation that helped you come to this realization?

7. When did you realize that you were going to teach (fine arts area)? Do you recall an incident or situation that helped you come to this realization?

8. There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?

9. While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

10. Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

11. If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

12. What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

13. Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

14. On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself? Where would you like to be?
Research Problem #3—to determine the reference groups with which fine arts teachers identify

15. Who or what influenced you the most to want to pursue a career in (fine arts area)?

16. What is your opinion of other people who are fine arts teachers?

17. What is your opinion of other people who are artists/performers in (fine arts area)?

18. What is your opinion of other people who are teachers outside of the fine arts areas?

19. Of the three groups we have just discussed, fine arts teachers, artists/performers, and teachers who are not within the fine arts, which one would you like to associate with professionally?

20. Ideally, what background would the person have who could most effectively evaluate your work?

Research Problem #4—to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

21. If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

22. Do you think that the social status of teachers in (fine arts area) is socially equal, higher, or lower than (fine arts area) artists/performers? Why?

23. How do your friends feel about your occupational choice? Why do you think they feel that way?

24. How does your immediate family feel about your occupational choice? Why do you think they feel that way?

25. Have you ever felt any pressure from other people that you should be doing something else besides being a (fine arts area) teacher? If so, what? Why do you think they would want you to choose a different occupation?
APPENDIX D

RAW DATA SUMMARY TABLES
## RAW DATA SUMMARY TABLE

**Question 1A** Significance level -- .003

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<th>D</th>
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APPENDIX E

TABLES OF NON-SIGNIFICANCE
Comparison of Art and Drama Teachers on Organizational Membership

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Note: $x^2 = 5.68$, $p < 0.06$

Comparison of Art and Drama Teachers on Title Preference

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Note: $x^2 = 4.81$, $p < 0.09$

Comparison of Drama and Music Teachers on Title Preference

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Note: $x^2 = 4.86$, $p < 0.09$
Comparison of Drama and Music Teachers on Perception of Others' View

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Note: $\chi^2 = 5.47, p < .06$

Comparison of Drama and Music Teachers on Artistic and Educational Influences

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Note: $\chi^2 = .25, p < .88$

Comparison of Art and Drama Teachers on Development as Educator, Educator/Artist, or Artist/Performer

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Note: $\chi^2 = 0.00, p < 1.00$
Self-Opinion as Educator and Artist/Performer

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Note: $\chi^2 = 5, p < .32$

Comparison of Art and Drama Teachers on Influences to Pursue a Career in Artistic/Performance Area

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Note: $\chi^2 = .90, p < .64$

Opinions of Fine Arts Teachers, Artists/Performers, and School Teachers

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Note: $\chi^2 = 5, p < .31$
Comparison of Art and Drama Teachers on Preference for Professional Relations

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Note: $\chi^2 = .62, p < .73$

Comparison of Drama and Music Teachers on Preference for Professional Relations

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Note: $\chi^2 = 5.77, p < .06$

Comparison of Art and Drama Teachers on Attributes of Ideal Evaluator

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Note: $\chi^2 = 2.43, p < .30$
Comparison of Art and Music Teachers on Attributes of Ideal Evaluator

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Note: $\chi^2 = 4$, $p < .14$

Comparison of Art and Drama Teachers on Perception of Others' View of Occupation

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Note: $\chi^2 = .92$, $p < .63$

Comparison of Social Status--Teachers and Artists/Performers

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Note: $\chi^2 = 2.16$, $p < .71$
Comparison of Art and Drama Teachers on Reasons to Leave Teaching Profession

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<td>OTHER TALENTS</td>
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<tr>
<td>SATISFIED</td>
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Note: $\chi^2 = 4.77$, $p < .19$

Comparison of Art and Music Teachers on Reason to Leave Teaching Profession

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Note: $\chi^2 = 5.88$, $p < .12$
APPENDIX F
CODERS' MANUAL
INSTRUCTIONS

Under each research problem, there are several questions taken from the interview schedule. For each question there are several possible units into which the responses may fall. Below you will find, under each of the four research problems, the question number, a letter for each sub-question, and the definition of the terminology used for each of the units. The question number and letter for each sub-question corresponds with those used in the interview schedule. Please read the definition of each unit, read the responses to the interview question, and place a check mark beside the unit into which the individual's response belongs.

Research Problem No. 1—to determine the occupational titles with which fine arts teachers identify

1. A. EDUCATOR—All organization(s) whose mission it is to promote the teaching profession. Also, any fraternal organizations that enlist their membership from the educational community in general. (e.g. National Education Association, Oklahoma Education Association, local classroom teachers' associations, Phi Kappa Delta, etc.)

EDUCATOR/ARTIST—Any national, state, or local organizations that attempt to integrate a particular art form into the educational setting. Some of its functions would be to help teachers teach the technical and physical skills or to promote a better understanding of the teaching of the art form. (e.g. Music Educators National Conference [MENC], Oklahoma Music Educators Association [OMEA], National Art Education Association [NAEA], Oklahoma Speech Teachers Association [OSPA].)
ARTIST/PERFORMER--Any organization(s) that promote performances in or production of a particular art form. (e.g. American Federation of Musicians, Actors Equity, organizations which promote sculpture, painting, writing, etc.)

B. EDUCATOR--The organization(s) the teacher lists for which the primary reasons for belonging are concerned with teaching, teacher activities, or the profession of teaching.

EDUCATOR/ARTIST--The organization(s) the teacher lists for which the primary reasons for belonging are concerned with both teaching and the development of artistic skills.

ARTIST/PERFORMER--The organization(s) the teacher lists for which the primary reasons for belonging are concerned with developing the teacher's artistic skills or the profession of the artist/performer.

2. The teacher has responded to different titles by rating the titles from one to five with one being very negative and five being very positive. You will need to look at each of the titles as well as the number assigned to that title and make a decision as to which title, Educator, Educator/Artist, or Artist, the teacher feels is the most positive. It is possible that the teacher will have a somewhat negative view or a somewhat positive view of most of the titles. In such cases, mark the unit that describes the direction that is the most positive.

EDUCATOR--All titles that refer to the individual solely as a teacher.

EDUCATOR/ARTIST--All titles that refer to the individual as a teacher with a specific fine arts area attached. (e.g. band director, art teacher, etc.)

ARTIST/PERFORMER--All titles that refer to a specific artistic area. (e.g. artist, musician, etc.)
3. EDUCATOR—Any title that explicitly refers to the general population of teaching profession. Also, any title that uses the words teacher or educator that does not contain a reference to a particular art form. (e.g. teacher, educator, language arts teacher)

EDUCATOR/ARTIST—Any title that implies that the teacher prefers to be labeled both an educator and an artist/performer. Also, any title that is commonly used to denote an individual who is a teacher of an art form. (e.g. artist/teacher, drama teacher, choral director)

ARTIST/PERFORMER—Any title that implies a strict relationship or identity with an art form. (violinist, artist, conductor, actor)

4. A. EDUCATOR—Any title that explicitly refers to the general population of teaching profession. Also, any title that uses the words teacher or educator that does not contain a reference to a particular art form. (e.g. teacher, educator, language arts teacher)

EDUCATOR/ARTIST—Any title that implies that the teacher prefers to be labeled both an educator and an artist/performer. Also, any title that is commonly used to denote an individual who is a teacher of an art form. (e.g. artist/teacher, drama teacher, choral director)

ARTIST/PERFORMER—Any title that implies a strict relationship or identity with an art form. (violinist, artist, conductor, actor)

B. EDUCATOR—Any title that explicitly refers to the general population of teaching profession. Also, any title that uses the words teacher or educator that does not contain a reference to a particular art form. (e.g. teacher, educator, language arts teacher)
EDUCATOR/ARTIST--Any title that implies that the teacher prefers to be labeled both an educator and an artist/performer. Also, any title that is commonly used to denote an individual who is a teacher of an art form. (e.g. artist/teacher, drama teacher, choral director)

ARTIST/PERFORMER--Any title that implies a strict relationship or identity with an art form. (violinist, artist, conductor, actor)

C. EDUCATOR--Any title that explicitly refers to the general population of teaching profession. Also, any title that uses the words teacher or educator that does not contain a reference to a particular art form. (e.g. teacher, educator, language arts teacher)

EDUCATOR/ARTIST--Any title that implies that the teacher prefers to be labeled both an educator and an artist/performer. Also, any title that is commonly used to denote an individual who is a teacher of an art form. (e.g. artist/teacher, drama teacher, choral director)

ARTIST/PERFORMER--Any title that implies a strict relationship or identity with an art form. (violinist, artist, conductor, actor)

D. EDUCATOR--Any title that explicitly refers to the general population of teaching profession. Also, any title that uses the words teacher or educator that does not contain a reference to a particular art form. (e.g. teacher, educator, language arts teacher)

EDUCATOR/ARTIST--Any title that implies that the teacher prefers to be labeled both an educator and an artist/performer. Also, any title that is commonly used to denote an individual who is a teacher of an art form. (e.g. artist/teacher, drama teacher, choral director)
ARTIST/PERFORMER—Any title that implies a strict relationship or identity with an art form. (violinist, artist, conductor, actor)

E. EDUCATOR—Any title that explicitly refers to the general population of teaching profession. Also, any title that uses the words teacher or educator that does not contain a reference to a particular art form. (e.g. teacher, educator, language arts teacher)

EDUCATOR/ARTIST—Any title that implies that the teacher prefers to be labeled both an educator and an artist/performer. Also, any title that is commonly used to denote an individual who is a teacher of an art form. (e.g. artist/teacher, drama teacher, choral director)

ARTIST/PERFORMER—Any title that implies a strict relationship or identity with an art form. (violinist, artist, conductor, actor)

5. (Read carefully. The initial answer of being an educator or artist may be superficial. The answers given under the "why" section give a more accurate account of the individual's opinion.)

EDUCATOR—Any reasons that stay within the realm of passing along information, effecting peoples' (students') lives, someone who enjoys the lifestyle, or someone who enjoys the challenge of teaching.

EDUCATOR/ARTIST—Any reasons given that appear to vacillate between an artist and educator, uses terminology that relates to both teaching and an artistic area, or sees the two as a blend of one act.

ARTIST/PERFORMER—Any statements that deal exclusively with being a performer, artist, or involvement in an artistic pursuit.
Research Problem No. 2—to determine the commitment fine arts teachers have towards the roles of artist and teacher

6. EDUCATOR—Any reasons that lead you to believe that the individual initially wanted to teach.
   ARTIST/PERFORMER—Any reasons that lead you to believe that the individual wanted to pursue a career in the arts.
   AMBIGUOUS—The individual more or less drifted into their fine arts area. There was no particular reason other than it just occurred.

7. EDUCATOR—Any reasons that lead you to believe that the individual chose his/her professional in order to teach or for academic reasons.
   ARTIST/PERFORMER—The individual entered into teaching as a "safe" or convenient way to continue his/her artistic activities or if the view is one of "having to teach" in order to continue some artistic pursuits.
   AMBIGUOUS—The individual more or less drifted into the teaching profession, did not know what else to do, or it were the least objectionable of other options.

8. EDUCATOR—The individual chose a particular school because of its emphasis on the field of education or its emphasis on academics.
   ARTIST/PERFORMER—The individual chose a particular school because of its emphasis on the individual as an artist, performance, or because of a professor who emphasized an artistic area.
   AMBIGUOUS—The individual chose a school because it was convenient, financially within their means, or for some other personal reasons outside of the academic or artistic reasons.

9. (Read carefully. The initial answer of being an educator or artist may be superficial. The answers given under the "why" section provide a more accurate account of the individual’s opinion.)
EDUCATOR--Classes or courses in which the individual was most interested were academic. These courses were not related to artistic or performance development nor were they related to the development of teaching skills within the interviewee's particular fine arts area.

EDUCATOR/ARTIST--Courses or classes which may be artistically oriented but the reasons for selection have to do with both artistic and teacher preparation reasons. (e.g. "I liked the orchestra because it not only provided performance opportunities, but I felt the best way to learn to teach was to be able to play better.")

ARTIST/PERFORMER--Courses or classes which relate to performance, private or applied lessons, or art production classes. Any class that has to do with perfecting or increasing skills in the individual's artistic area.

10. (Read carefully. The initial answer of being an educator or artist may be superficial. The answers given under the "why" section give a more accurate account of the individual's opinion.)

EDUCATOR--Any courses or classes that had to do with gathering information or learning about teaching.

EDUCATOR/ARTIST--Any courses or classes in which the primary emphasis was on developing performance or artistic skills, but the individual used it as a means to learn how to teach.

ARTIST/PERFORMER--Any courses or classes that were artistically or performance oriented. There appears to be no relationship between the importance of the course and the individual's teaching occupation.
11. (Read carefully. The initial answer of being an educator or artist may be superficial. The answers given under the "why" section give a more accurate account of the individual's opinion.)

EDUCATOR—The individual would rather spend time with someone working on developing skills as a teacher. This would include working on classroom discipline, questioning techniques, appropriate pacing for students, etc.

EDUCATOR/ARTIST—The individual would rather spend time with someone developing skills as an artist for the distinct purpose of improving the person's skills as a teacher.

ARTIST/PERFORMER—The individual would rather spend time with someone developing skills as an artist for the sole purpose of increasing the person's skills as a performer or fine artist.

12. LOW OPINION—A self-rating that is between the scores of 1 to 3.

AVERAGE OPINION—A self-rating that is between the scores of 4 to 6.

HIGH OPINION—A self-rating that is between the scores of 7 to 10.

13. LOW OPINION—A self-rating that is between the scores of 1 to 3.

AVERAGE OPINION—A self-rating that is between the scores of 4 to 6.

HIGH OPINION—A self-rating that is between the scores of 7 to 10.

14. A. EDUCATOR—A self-rating that is between the scores of 1 to 3.

EDUCATOR/ARTIST—A self-rating that is between the scores of 4 to 6.

ARTIST/PERFORMER—A self-rating that is between the scores of 7 to 10.

B. EDUCATOR—A self-rating that is between the scores of 1 to 3.

EDUCATOR/ARTIST—A self-rating that is between the scores of 4 to 6.

ARTIST—A self-rating that is between the scores of 7 to 10.
Research Problem No. 3—to determine the reference groups with which fine arts teachers identify

15. **EDUCATOR**—The individual has been either positively or negatively influenced by someone in education or by some event that can be related to education.

**ARTIST/PERFORMER**—The individual has been either positively or negatively influenced by someone or some event outside of public education but within the persons artistic or performance area.

**NEITHER**—The individual has been either positively or negatively influenced by someone outside of both the education and artistic fields.

16. **POSITIVE**—Statements are made that lead you to believe that the individual has a positive opinion about other fine arts teachers.

**NEGATIVE**—While the individual's opinion of the occupation may be high or low, there are statements that lead you to believe that there is a negative attitude towards those who are fine arts teachers.

**INDIFFERENT**—Statements are made that lead you to believe that, although the opinion expressed may be positive or negative, the person has ambivalent feelings towards other fine arts teachers.

17. **POSITIVE**—Statements are made that lead you to believe that the individual has a positive opinion about artists/performers.

**NEGATIVE**—While the individual's opinion of the occupation may be high or low, there are statements that lead you to believe that there is a negative attitude towards those who are artists or performers.

**INDIFFERENT**—Statements are made that lead you to believe that, although the opinion expressed may be positive or negative, the person has ambivalent feelings towards artists/performers.
18. POSITIVE--Statements are made that lead you to believe that the individual has a positive opinion about classroom teachers.

NEGATIVE--While the individual's opinion of the occupation may be high or low, there are statements that lead you to believe that there is a negative attitude towards those who are classroom teachers.

INDIFFERENT--Statements are made that lead you to believe that, although the opinion expressed may be positive or negative, the person has ambivalent feelings towards classroom teachers.

19. EDUCATOR--Classroom teachers

FINE ARTS TEACHERS--Any music, art, or drama teacher.

ARTISTS/PERFORMERS--Professional artists and/or performers who are not commonly associated with the teaching field.

20. EDUCATOR--An experienced classroom teacher or an administrator with a broad range of classroom experiences.

EDUCATOR/ARTIST--Someone within the individual's same fine arts teaching field. Someone who by his/her qualification knows the subject matter and is or has been a teacher in that artistic area.

ARTIST/PERFORMER--Someone who is an artist or performer in the fine arts. Expertise of the evaluator would be on the fine art area not on teaching techniques.

Research Problem No. 4--to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

21. POSITIVE--The teacher feels socially comfortable among artists/performers.

NEGATIVE--The teacher feels uncomfortable and socially uneasy among artists/performers.
INDIFFERENT--To the teacher, it makes no difference. The teacher feels as if the reaction might be mixed, yet it is not an issue one way or the other.

22. LOWER STATUS--The teacher believes that in comparison to an artists or performers occupation, he/she is on a lower social or status level.

SAME STATUS--The teacher believes that in comparison to an artists or performers occupation, he/she is on the same social or status level.

HIGHER STATUS--The teacher believes that in comparison to an artists or performers occupation, he/she is on a higher social or status level.

23. (Read carefully. While the answer to the first part of the question may be positive or negative, it is imperative to look at the reasons why this opinion is occurring. The answers given under the "why" section give a more accurate account of the individual's opinion.)

POSITIVE--The individual's friends have a positive view of the teacher's occupational choice.

NEGATIVE--The individual's friends have a negative view of the teacher's occupational choice.

INDIFFERENT--The individual's friends have an ambivalent view of the teacher's occupational choice.

24. (Read carefully. While the answer to the first part of the question may be positive or negative, it is imperative to look at the reasons why this opinion is occurring. The answers given under the "why" section give a more accurate account of the individual's opinion.)

POSITIVE--The individual's immediate family has a positive view of the teacher's occupational choice.
NEGATIVE--The individual's immediate family has a negative view of the teacher's occupational choice.

INDIFFERENT--The individual's immediate family has an ambivalent view of the teacher's occupational choice.

25. SOCIAL STATUS--The pressures to pursue a different occupation are related to social reasons. (e.g. The position is not prestigious or socially acceptable among a certain portion of the population.)

ECONOMIC--The pressures to pursue a different occupation are related to financial reasons. (e.g. Teachers do not make enough money.)

OTHER TALENTS--The pressures to pursue a different occupation are related to the teacher's talent in other areas. Other people felt that he/she would be more successful in an area that would fit the teacher's talents.

SATISFIED--There are no pressures to pursue a different occupation. Other people are satisfied with the chosen occupation.
APPENDIX G

LETTER TO DETERMINE SCHOOL SELECTION
Dear

Thank you for agreeing to help with this investigation. Enclosed you will find a list of the 32, 5A high schools in Oklahoma. Please look through the list and mark the eight schools that, in your opinion, have teachers who at this level represent quality (fine arts) education programs in 5A high schools in Oklahoma. After you have made your decisions and marked the list, return it to me in the enclosed self-addressed, stamped envelope. For your information, this list is also going out to other leaders of fine arts education organizations in the state. Once I have received all of the information, I will tabulate the results and decide which schools should be invited to be part of this study.

Again, thank you for your help. I look forward to hearing from you soon.

Sincerely,

John Clinton
5A Schools in Oklahoma

Listed below are 32 of the largest high schools in our state. By the classification system used by the Oklahoma Secondary Schools Activities Association, these are all 5A high schools. In the space provided, mark the eight schools that, in your opinion, have teachers who represent quality (fine arts area) education. Please do not rank them. An 'X' or a check mark beside the school name is sufficient. Please return your marked copy in the enclosed self-addressed, stamped envelope as soon as possible. Thank you.

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APPENDIX H

SAMPLE INTERVIEW SCHEDULE RESPONDENTS
Interview Subject A-F

Research Problem No.1—to determine the occupational titles with which fine arts teachers identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: Yes. The National Education Association (NEA), Oklahoma Education Association (OEA), Local classroom association, and the National Art Education Association (NAEA).

Q: Which ones, if any, benefit you the most? Why?

A: It is more in terms of what they do for the teaching profession in Oklahoma. I think it has more effect on class size, teaching salary, and working conditions than anything in terms of my direct experiences. OEA and its affiliations have done a good job in terms of the general teaching field.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher--3
   Art Teacher--4
   Art Educator--3 or 4
   Artist--2
   Fine artist--1 or 2
   Drawer--4
   Educator--3 or 4
   Visual arts instructor--4

Q: Are there other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A: Artist/Teacher. That one I would give a 3 or a 4.

Q: What would you like for your title to be? Why?

A: Artist/Teacher—probably teacher as opposed to an educator. I tend to think that, to me, educator sounds slightly pompous.

Q: What appeals to you about being a teacher as opposed to an artist (or vice versa)?

A: I think it most accurately describes what I try to do. I have skill in art, but I have never really, as an adult, seen myself as a fine artist. I think I could probably lay
claim to it if I wanted to, but frankly I would feel like a phony. I like teaching art. I hope I combine teaching and art.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think

A: others view you?

A: Both. But a little bit more towards teacher

Q: B. your students view you?

A: I think probably as a teacher. Boy, there is also that "crazy artist" You know, when I do something they don't understand; that's when they talk about that "crazy artist".

Q: C. fine arts teachers view you?

A: I think that in this school as a both. Art/Teacher.

Q: D. your school colleagues?

A: I think that many of them have no notion of what I do. But probably as a teacher.

Q: E. your school administrators view you?

A: Teacher

Q: If you could at this very moment make a choice to be known as a successful teacher of art or a successful artist, which would you prefer? Why?

A: I like the glamor of being an artist. But probably being a successful teacher. I think we have an impact on students and you can make a positive difference in their lives. Sometimes I might be the only teacher they come in contact with some notion of what their view of the world is. If I didn't agree with it I could at least listen to it. I just feel like that I wouldn't have taught this long if I didn't find feel like I was making a difference. I feel like I am helping people.

Research Problem No. 2—to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in art?

A: Probably when I was about five or six years old.

Q: Do you recall any incident or situation that helped you come to this realization?

A: Well, all I can think of is that immediately I figured out I could draw better than my peers. I could do things people had a lot more trouble doing. Of course, people's response to it helped. My father was a commercial artist--really in graphics. I also had an uncle involved in the arts.
Q: When did you realize that you were going to teach art?

A: From the very first I was going to be an artist. I wasn't going to teach at all.

Q: Do you recall an incident or situation that helped you come to this realization?

A: Later on the realization of being an art teacher came about. Probably social realities changed my mind. The late fifties--teaching was a good profession for women. I saw that as a way to combine a "woman's career" with what I wanted to do.

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?

A: I went to (university) because it was a place I could afford to go. I had a lot of scholarship offers, but they offered me the most to allow me to live away from home. Being the oldest child at home, I decided that living away from home was the best for me. Economic reasons were foremost.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: Well, the class that interested me the most was in the English department. Modern British Prose. I am a sort of amateur Virginia Wolfe expert. I liked my drawing classes, design classes, and painting classes. There were several of those that I liked. The educational classes were a drag. I did have one that I liked because the professor gave some practical information. I don't remember what that was, it was so long ago, but I do remember that one.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: Probably my beginning drawing classes, print making, and design courses. They helped me most with helping kids learn.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic skills? Why?

A: I would work on my artistic skills, because that is something I could tackle. It would be more tangible. I could work at that. I feel I could get more out of it for my time. For my teaching skills, if I could go work with another art teacher somewhere. I think I could get a lot out of it. Frankly, I don't think I could get that much out of it otherwise.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Six or seven.
Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

A: Maybe a five.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: Four

Q: Where would you like to be?

A: Would like to be more balanced—probably a five.

Research Problem No. 3—to determine the reference groups with which fine arts teachers identify

Q: Who or what influenced you the most to want to pursue a career in art?

A: Probably an art teacher at my university.

Q: What is your opinion of other people who are art teachers?

A: I mostly think very highly of them.

Q: What is your opinion of other people who are artists?

A: I admire their determination. It takes a lot of special courage to be there. I basically like them. Some of them are a bit eccentric. I know many professional artists. I like being with them.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: I admire them, too. I have watched some of them. Frankly, I think it would be harder to make some of those subjects interesting. I have a great deal of respect for what they do. I have always felt comfortable with most teachers. Although we don't have very much in common. I have a lot of respect for them. I enjoy their company.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: Um. That's a tough one. It depends upon who is in the group. Probably the art teacher. It depends upon the individuals. As a group there is not one particular one that I would prefer above the other. For right now the group that I'm with the most are art teachers. That would be the best choice for me at this point.

Q: Ideally, what background would the person have who could most effectively evaluate your work?
A: My coordinator from (city name). She was a person who I worked for and I admired. When she came in, she knew both the artistic side and the teaching side. She was a very practical, down to earth person. She would not have given you an automatic, glowing recommendation just to get it over or a negative one just to do an exercise in power. She is a wonderful person.

Research Problem No. 4— to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

A: Sometimes I would think that negative thing that "Oh, I'm just a teacher". But I think I have begun to outgrow that. If they don't understand, it's their fault. They are always polite. Some of them might well dismiss me as being unimportant, uninteresting person. Most of the people I run into are very nice. I have met a famous artist where, in the conversation, I have felt intimidated, but the conversation went well.

Q: Do you think that teachers of art are socially equal, higher, or lower than artists? Why?

A: I would say that it depends upon what circles you are operating in. In middle class circles the teacher might have more status. In intellectuals circles the artist would have more status.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: Well, I don't know. One of my friends is an art teacher. We make jokes about we must be crazy, why do we keep doing it. But we keep doing it, so we must like it. I have been accused of and would accuse myself of being an underachiever. I should have pressed maybe for teaching at the college level. If I started all over again I would probably go pack and pursue a career in medicine. Another interest of mine. I probably could have been an English professor. But I'm not sure I really want to do that knowing what I know about being an English professor these days. There are sometimes when I am not happy with what I am doing. I grumble a lot about the yearbook. I have this notion in the back of my head that, if I could just get rid of the yearbook, life would be a lot better. In some ways it would be, in some ways it probably wouldn't. Some of them feel that I have underachieved in what my capabilities were when I started off. Sometimes I feel that way. I think some of them who know what I do and have seen me teach have more respect for me.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: I have a brother who keeps saying that I should move on to bigger and better things. Which is a rather amazing thing since I could say the same thing about his career as a sales rep. for a printing company. My family thinks it is fine. I come from a family
that values learning a lot. I was the oldest child and the oldest grandchild. Whatever I
did was OK.

Q: Have you ever felt any pressure from other people that you should be doing something
e else besides being a art teacher? If so, what? Why do you think they would want you
to choose a different occupation?

A: Yes. I have felt it from myself, husband, brother. Most of my friends would not
presume to tell me what I should be doing. My brother has these grandiose notions of
some kind of consulting work that would be related to what I do. My husband-- he
thought I should figure out some way to go to school and teach. I told him I didn't
think I could do that because of the way I teach. It takes a lot of time. He would
probably want me to teach at college.
Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: Yes. Local classroom association, Oklahoma Education Association (OEA), and the National Education Association (NEA).

Q: Which ones, if any, benefit you the most? Why?

A: All of them are about the same, I guess. I felt like it was an obligation in my new position in my new school.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher --2
    Art Teacher --3
    Art Educator --2
    Artist --5
    Fine artist --4
    Pencil Drawings-- 4
    Educator --2
    Wood Sculptor --5++

Q: Are there other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A: Visual Arts Instructor-- I like it pretty good.

Q: What would you like for your title to be? Why?

A: Artist--I think you have to be an artist before you can be an arts educator.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think

    A. others view you?

A: Artist-Educator in that order

Q: B. your students view you?
A: Educator then artist

Q: C. fine arts teachers view you?
A: Art Teacher

Q: D. your school colleagues view you?
A: Artist

Q: E. your school administrators view you?
A: Artist

Q: If you could at this very moment make a choice to be known as a successful teacher of art or a successful performer, which would you prefer? Why?
A: Artist. Because I guess I thought I was going to be an artist before I became an art teacher. But I didn't realize how unlikely that would be especially when you get a teaching job and you don't have the time to be an artist.

Research Problem No. 2—to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in art?
A: It (art) has been my whole life style. I don't remember wanting to do anything else.

Q: Do you recall any incident or situation that helped you come to this realization?
A: Well, I think I have always thought I was going to be an artist because my parents have been artist and teacher.

Q: When did you realize that you were going to teach art?
A: I realized I was going to teach right after I graduated from college.

Q: Do you recall an incident or situation that helped you come to this realization?
A: When I couldn't make enough money with a Bachelor of Arts degree. My parents kept saying "Go back to college and get an art education degree".

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?
A: I heard that (school name) had the best art department in the state. I don't have anything to validate that. It's just what I heard. They had (name) and he was supposed to be one of the top sculptors in an eight state area. That had something to do with it. I really went to school to be an artist.
Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: Probably sculptor. It was a hands on art and you could use machinery, hand tools and all sorts of things to come up with your art objects.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: Probably my art classes because of the different variety of things they taught us to bring into the classroom.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: Art skills. Well, I don't know. What's the word when you use to be able to work under someone? Oh, yeah, an apprentice. I would like to apprentice under someone who is a well-known wood sculptor.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Oh, I don't know. I guess about a five. I'm not the best, but I'm not too bad. There is an awful lot to do that nobody told me about until I started teaching.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

A: I'm better at that than teaching. I'd say eight.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: Eight.

Q: Where would you like to be?

A: I would like to be a 10.

Research Problem No. 3—To determine the reference groups with which fine arts teachers identify

Q: Who or what influenced you the most to want to pursue a career in art?

A: My parents. They took us to everything that was art. I don't think I was around anything else.

Q: What is your opinion of other people who are art teachers?
A: They're good. I don't necessarily associate with them because I am never with them. I really only associate with the people I work with in the school.

Q: What is your opinion of other people who are artists?

A: If there is someone who is well-known, then I think you envy them because they made the choice to be an artist without having chosen education as a means to get there. I don't know many people like that. I have known more of the university level art teacher who have to me been able to do both, or they are both.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: They're good. I enjoy being around them.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: Probably professional artists, if they would accept somebody who is an art educator to be around them.

Q: Ideally, what background would the person have who could most effectively evaluate your work?

A: I guess some art or maybe a classroom teacher. They might be able to. It depends. I don't think they could as far as the art part.

Research Problem No. 4--to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

A: Not too comfortable. I feel like that they would be elitists. I think that I would probably they would be acting as elitist because that is part of the whole educational structure. (School name) is a good example of that. You can't get your masters in art unless you quit teaching to get it.

Q: Do you think that teachers of art are socially equal, higher, or lower than artists? Why?

A: Not equal. Probably lower. I think that it is how it is perceived by the public because I think some people think art teachers are not artist that they are just educators. There is nothing wrong with that, but . . . .

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?
A: Well, because a lot of my friends are teachers I think they see it as a good occupation. Some of my friends don't make that much money so they probably envy it. We (teachers) need that.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: My parents were both art teachers so they think it's good.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being an art teacher? If so, what? Why do you think they would want you to choose a different occupation?

A: I think if there is any pressure it is just they think you should probably take your own personal art a little further and try to make something of that, if you had time to. And I guess you do have time it's just that I don't make time for it maybe.
Interview Subject A-L

Research Problem No.1--to determine the occupational titles with which fine arts teachers identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: Oklahoma Education Association, American Indian Arts Council of Oklahoma, Cherokee Artists' Association of Oklahoma, Southwest Association of Indian Affairs.

Q: Which ones benefit you the most? Why?

A: Oklahoma Education Association provides a support system and I belong to that because I think they provide a lot of the things that we need as a classroom teacher, not so much an art person. They are important because of the so many legal aspects of our occupation. The arts organizations I belong to outside of the teaching career because of the artists I am associated with and the professional contacts that I can have.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

Teacher 3
Art Teacher 4
Art Educator 5
Artist 5
Fine Artist 5
Painter 5
Educator 4

Q: Any other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A: Not on that, no.

Q: What would you like for your title to be? Why?

A: Premier Painter or Artist. I think it is because their opinion is important to me. I think that is part of art.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think

A. others view you?
A: Artist/teacher

Q: B. your students view you?
A: Teacher

Q: C. fine arts teachers view you?
A: I think in my particular situation they view me as an artist/teacher.

Q: D. your school colleagues view you?
A: Art Teacher

Q: E. your school administrators view you?
A: Artist/Teacher

Q: If you could at this very moment make a choice to be known as a successful teacher of art or a successful artist, which would you prefer? Why?
A: Because I have been in the educational field for so long, I think I am ready to be a full time artist. Because of personal circumstances, I have to remain in the job right now. But I do enjoy both at this point.

Research Problem No.2—to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in art? Do you recall any incident or situation that helped you come to this realization?
A: Seventh grade art class—November—I could give you the year. I won an art contest in the seventh grade and I was first of all, terribly excited because I won that contest. I never thought about a career till then. I enjoyed art, but . . . .

Q: When did you realize that you were going to teach art? Do you recall an incident or situation that helped you come to this realization?
A: When I was about 21 years old, I had been out of college for about one year, again, for some personal reasons. I went back at the spring semester. That's when I made my decision that I wanted to be a teacher. I had to do something. I wasn't quite ready yet to be a full time painter. I just wasn't mature enough. It scared me.

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?
A: Kind of a unique situation. My father worked for the Bureau for Indian Affairs and we lived in several places during his career. Because we moved to so many places and had experiences in different areas of the country, I really wanted to be around Indian people. I was pretty much isolated but I did not know that I was in a traditional
situation. I didn’t have anything to compare it with. When I chose my college I wanted to go to a junior college that had a strong Indian art program. I chose (name of college) for that reason. I wanted to have a background in Indian art and I also wanted to be around other Indian students.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: Again, going back to my freshman year, I guess I liked it because I had a real strong background from my seventh grade all the way through high school. When I got in college, what I was doing I had already done and I was way ahead of everyone in my freshman classes. I already knew what was going on as far as technical skills and the use of materials.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: You know, it’s not even related to the arts. There was a class, actually two classes that I enjoyed. A zoology class was one that I had a wonderful time in. The other one was a psychology class. I became more aware of what the real world was like in both of these classes.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: I think I would like to learn as a teacher. Because I don’t have all the characteristics that I would like to have as a teacher. First of all, interaction between people because of the times and how they have changed. My values versus the changes in what has happened.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Probably an eight.

Q: Let’s use the same scale of one to ten, with one being a not very good artist and ten being the very best artist, what number would you give yourself?

A: A nine.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist, what number would you give yourself?

A: Six.

Q: Where would you like to be?

A: Because of where I am, I would go into the artist area. An eight.

Q: Who or what influenced you the most to want to pursue a career in art?
A: Family. My mother was a gifted artist. She taught art, also. My father was a very articulate person. Brilliant, I think. Because of their union, we had children in our family and we were exposed to a lot of things in our family. We grew up with the art in the household. I didn't even know it was there. Marie Martinez works—things like that. It was just part of our life. I didn't know it was that important. It was just there.

Q: What is your opinion of other people who are teachers of art?

A: I think they are real, real, special people. I think they have a connection with each other. There is a uniqueness about them. I have very positive opinion of art teachers.

Q: What is your opinion of other people who are artists?

A: It's difficult to say. There's so much politics involved in that world. I think there are a lot of very unscrupulous people out there. I hate to get caught up in that world.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: I think by and large they don't understand the connection between art and children's lives or their lives for that matter. We're important but not that important. They think their subject is more important than them. Even though, I have a high opinion of them because I think it takes a special person to make a career of teaching.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: I think artists. It goes back to one of those first questions about as an art teacher you could be this or you can be that. As an artist, I lean a little bit in both ways. A lot of the arts that I am trying to respond to and others are respond to, really need a response coming from artist.

Q: Ideally, what background would the person have who could most effectively evaluate your work?

A: I know that perhaps some of our administrators feel inadequate dealing with the subject we are teaching, but I think what they are looking at is management in the classroom and how we do what they expect or want us to do. I would really like to see the children do it. I think when they do it, do their own evaluation of their own work, they tell me a lot about the way I teach. That is the way, for me ideally, it should be. If they feel good about what they are doing and they like and understand what they are doing, then we have completed our circle.

Research Problem No. 4—to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?
A: I am very comfortable. (Now this is a dark secret), deep down they think that because I am a teacher, I couldn't make it as a professional artist. I think they know, however, that I choose to do this. I have trained to do what I am doing. I wear two hats.

Q: Do you think that teachers of art are socially equal, higher, or lower than artists? Why?

A: Lower. Most people think that you are not good enough to spend your full time promoting, sharing, selling, picking up the dinner check or whatever as an artist does.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: I guess my close friends are in the arts. One of my closest friends is also an art teacher. She is an art director at a college. Another one is an artist. My friends realize that what I do is OK.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: My husband thinks it is grand that I have my own life. I appreciate that. He has his life and we have interests that are the same. I have a child who is extremely talented in the arts. A tremendous dancer, wonderful musician, visual artist. It just comes so natural to her. She enjoys it, but I don't think she is going to make a career of this. She tells me I spend too much time working. I don't know if that means teaching or working on my art works, but I know we are still close and she likes what I do. They are both very supportive. They enjoy all of the good things that go along with it like going to the art shows.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a teacher of art? If so, what?

A: No. I only had one person who said I should get out of the business. My advisor in college told me I should not be an artist. He said I would never make it. I don't know to this day whether he was saying to me to get with it or get out. I had already established a style in my art work and he was trying to make me into a European artist. He didn't much like what I was doing. I was very hurt when he said it to me. Except for that, no one has ever thought I should be doing anything else.
Interview Subject D-G

Research Problem No.1--to determine the occupational titles with which fine arts teachers identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: Local classroom association, Oklahoma Education Association (OEA), National Education Association (NEA).

Q: Which ones, if any, benefit you the most? Why?

A: I've thought about belonging to the writer's guild and all this. But to tell you the truth, I'm a little intimated by groups like that. I did sort of join a group of people who just sat around and moaned about the fact that they couldn't get published and I was already doing that. So I'm thinking--this is not good for me. I have a real hard time with trying to put down what skills I have into an organizational, strict format. I'm afraid I might analyze it and be scared by it. I don't write about writing. I like teaching it, but I don't send off articles on how to be a writer. I know that the formula is there. I'd just rather pretend it looks like it sneaked up on me.

Q: Why are you a member of OEA?

A: I thought their (arrest) bond was good. I found out the hard way that it wasn't. I think, however, that there is some good that can come out of it. They can defend you if there are some problems you have with the administration.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher--4
Speech teacher--2
Drama teacher--3
Theatre arts teacher--1
Actor--3
Writer--5
Educator--1

Q: Are there other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A: I usually introduce myself as an instructor. I don't know why? It almost sounds a little precocious to say that I'm an artist or I'm a teacher. Those are such high ideals in society, maybe not in today's society, but in classical society. Teachers and artists were up there. When I think that I'm an artist--like DiVinci or Michaelangelo? I find it
really hard to put myself in that category. The same thing with teacher when I think about through history all the great teachers—people I would label teacher. I like to be an instructor.

Q: What would you like for your title to be? Why?

A: Writer. Because that is what I really wanted to do all my life. I started out at 8 (yrs. old) reading Poe and Hawthorne and I got all these crazy characters running around in my head and this is one way to get them out. When I introduce myself, I don’t tell them I am a writer at first. I would rather they find it out from somebody else or in the course of a conversation it comes out. But I am really proud of that and I like people to know but I’m not going to go out there and say "Hi, I’m (name). I write". Sounds like a line anyway. Like "Come up and see my sketches". People think we have ditto machines at home and we go home and crank out a ... you know.... Plus, again, you are off-beat, not in the norm, all you do is sit around all day, you can sleep whenever you want. You can set your own hours. That's true—-you can set your own hours, but you have to be very disciplined. It's a job. As I indicated earlier, I know it's a job. I've got mouths to feed and things I want to do later in life, goals to meet. Shakespeare wrote to make a buck. He wasn't trying to be an artist. He wrote to make a dollar. That's a wise approach. If I had anything on my epitaph, it would be "He was an artist".

Q: Within your profession, it is possible that some view you as an artist/performer teacher, or both artist/performer and teacher. How do you think

A: others view you?

A: Artist/teacher—Only because to me, that's where I am, but I don't like to label myself that because it sounds like I'm showing off.

Q: your students view you?

A: Unusual -- It really means a lot to me when I hear across the mall "Hey, (name)", which is fine with me. Teacher really appeals to me with the students.

Q: C. fine arts teachers view you?

A: A little bit of both.

Q: your school colleagues view you?

A: A little bit of both. I hear both comments. If they want me to help produce the 89er day run, they will say "you are such a creative person, such an artist. Another person will say "I have heard so many good things from the students about you and your teaching".

Q: your school administrators view you?

A: One thing about being in the fine arts division is they expect you to be eccentric. And I live up to their expectations. I think they allow me to be a bit unusual. I think they see me as an artist.
Q: If you could at this very moment make a choice to be known as a successful teacher of drama or a successful artist/performer, which would you prefer? Why?

A: Artist. The reason why is that I don't see the difference. I know there is, but aesthetically I don't see a difference between an artist and a teacher. I learn so much from watching other artist. Not only what I like but what I don't like, especially from visual arts. I learn a lot. I don't see the difference.

Research Problem No.2--to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in drama?

A: I was about eight years old.

Q: Do you recall any incident or situation that helped you come to this realization?

A: When I discovered Edgar Allen Poe. I know there are better writers, but I was only 8 or 9 years old. I was a voracious writer. I wanted to have people react to me in the same way, but on the printed page. I wanted to be able to what this guy has done. He's still one of my heroes. I love sci-fi and horror movies.

Q: When did you realize that you were going to teach drama?

A: My senior year in high school.

Q: Do you recall an incident or situation that helped you come to this realization?

A: Two teachers who were totally different helped by to decide what I liked. My drama teacher was a creative person. My senior English teacher was strict and organized. She followed through with everything she said. I called her bluff one time and I was thrown out of her Honors English class.

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?

A: I chose it because the area that I went to was a beautiful area of Oklahoma. I went there for two years. One year I was a full time student. Then I took over the editor publishing job of a local small town newspaper. Decided I didn't like the business end of writing. I then moved to another small school where I heard that their educational values were very high.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?
A: Chaucer. I had not been introduced to Chaucer except what you normally get in school and I have always been really interested in Medieval-Renaissance literature. When I got to read Chaucer in the language he wrote in—I really had an appreciation for him and for the language. Also, a course called the History of the English Language. I know it sounds like a grunting (language). It is just beautiful—the Old English accent.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: Specifically, none. What prepared me was my teachers. They were very dedicated, personable. They were just down to earth. I submitted a nomination for the teacher of the year and she (the teacher) won. She was down to earth, polite, and intelligent.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: Artistic. It goes back to—if I become a better writer and understand the craft, I will be able to explain it. I look at writers and actors as interpreters. We interpret what is out there for those who are too afraid to see it, can't see it, or just don't want to see it. Of course it is possible for the artist to misinterpret. So, I think if I know my craft the best I can know it, I'll be an effective teacher. I think a lot of teachers. Where they fail is, that they don't know what they are doing as far as their subject area. If the teachers is uncomfortable with the subject area, they are not effective.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Probably an eight.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

A: Oh, about a nine, I guess.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: A seven.

Q: Where would you like to be?

A: That's about where I would like to be, a seven.

Research Problem No. 3—to determine the reference groups with which fine arts teachers identify

Q: Who or what influenced you the most to want to pursue a career in drama?
A: My Dad. But it was a negative influence. He always said I would never finish anything. A lot of what I do, I want my Dad to be proud of me.

Q: What is your opinion of other people who are drama teachers?

A: I like them. People in arts teaching seem to be a little more versed in different areas. I can talk to them about a wide range of topics within their art field. They seem to be a little less judgmental about ideas. Yes, they're OK to be with.

Q: What is your opinion of other people who are artists/performers in drama?

A: I have a great deal of respect for them. They are so diverse in their nature. I think people who are involved in creating things, are generally more at ease with themselves. They are doing what they want to. I think that is why people are afraid of artists. Artists are doing what they want to do. People get upset and jealous because they are not doing what they want to do.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: Classroom teachers are one of the most misunderstood groups of people that we have. One of the students ask me the other day why people get into teaching? "All they do is gripe about the salary." I run with a friend everyday and we were talking about this. I guess I need to get out there and write my best seller or do something. I think they are really misunderstood but I think a lot of it is their (teachers') fault. Next to being a counselor or a minister or something like that we're for our (the world's) future. They're underpaid and over-stressed.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: Classroom teachers. Because I can take my skills as a Drama teacher as a writer and apply to what they want. In Civics, we are doing a unit on Greek Theatre. We took two sixth grade classes and have taught them about Greek Choruses. My skills are better used there. With professional artists, there is some competitiveness and jealousy, and some back-stabbing. You don't need that. Where, in this case, I'm the only artist, to use that phrase, working here and they say "tell us, teach us"-- it's great.

Q: Ideally, what background would the person have who could most effectively evaluate your work?

A: A really good background in being a classroom teacher. I worked for a principal once who only had 4 years of classroom teaching. I don't think in any way that qualifies a person to be a principal. Someone who has enough experience with the various disciplines or understands that a math class is not a drama class and can appreciate that fact and understands that when the evaluation is being done. Not necessarily a dramatist just a good principal with classroom teaching experience.

Research Problem No. 4—to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members.
Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

A: It would be alright. "Why am I not good enough in my art to be supporting myself?" would be their first question. "Oh, I can teach if I can't sell a book this year." I don't teach because of that. I teach because I like these kids. I know it's cliche response, but when people find out I teach they say "really, what do you teach. I say, I teach some of the best kids in the world. No, what do you teach them--As much as possible--No, really what subject area--I go, "Life is the subject". By that time, they want to know what the heck is going on. I had an experience once -- I sat next to this guy on the plane and I went through this process. As soon as he found out I was an English teacher, he really tried to straighten out his language. When I tell them I teach drama, they say,"Oh, I love drama". English teachers bring up bad childhood memories. I try to avoid that if at all possible.

Q: Do you think that teachers of drama are socially equal, higher, or lower than those who are professional artists in your field? Why?

A: Teachers are lower. Because if they could do good in art, they wouldn't be teaching.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: Oh, they can hardly believe it. Most of them don't have the patience that I have for kids. I like kids really well and they do good work for me. My friends think it's fine. Of course, what do they know. Most of them have never done it before. It's my deal and whatever I want is fine with them and me.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: They're really impressed that I can stand to teach at this level and that I write. I am impressed with that too. You know, I never met a kid I didn't like (some are awfully close). What they are really impressed with is that I am not only teaching and writing, but I am also raising four kids. Which to me is just natural. They like the idea. What I like about that is that maybe I am in the right profession. I don't want to be one of those people who changes profession three to four times. I'm in this for the long haul, no matter how bad things tend to look.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a drama teacher? If so, what? Why do you think they would want you to choose a different occupation?

A: My Dad thinks that I would do better doing technical writing--and I could. They start out making $30,000 a year the first year. He always says you must consider the kids. I always say that they are along for the ride and as long as I don't go off the road, it's OK. My Mom has always been, I think, a frustrated writer, but she was to afraid to try it. She really encourages me. Not by telling that this or that story was good, they
don't give me much praise to my face. But when I go home people tell me about my folks talking about me all the time. So I know they are proud of me.
Interview Subject D-H

Research Problem No.1—to determine the occupational titles with which fine arts teachers identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: Yes. National Education Association (NEA), Oklahoma Education Association (OEA), Local classroom association.

Q: Which ones, if any, benefit you the most? Why?

A: I was not going to join. I am very apolitical. I don't have time to even think about it. I started not to join because it is $200.00. I talked to Mr. ______ and I value his opinion in a lot of ways. He said he was going to join because the world is so crazy now and he was going to take it as kind of an insurance against the possibility of a kid or parent suing. I thought well I don't have the money to pay (a law suit). It had nothing to do with any professional duty.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher--3
   Speech Teacher--3
   Drama Teacher--3
   Theatre arts teacher--3
   Actor--5
   Educator--3

Q: Are there other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A: No. I am not even sure you teach acting. Not real acting. I don't really... I think you can teach language arts to a degree. I try to make my kids know their own value, own beauty, own uniqueness, and I want them to know that there is a group of people who will watch and listen to them. If I can, I want my kids to go out with more self control. Because I think everyone in the world wants to feel that "I am in control of my existence". I want them to taste that. Anything creative is discipline, it's control. It is absolute, it is laser beam intensity, focus, and concentration. A lot of my kids will feel a lot easier about being in a group in class. If I have one that thinks he is interested in acting, then I will really lean on him about the techniques of acting. I only lean on those who are very interested.

Q: What would you like for your title to be? Why?
A: Titles mean nothing to me—only product. Probably actress, teacher would be OK, but it is not what I really am. Actually what I want is to be someone who makes something beautiful in this world. I don’t know what that title is.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think

A: Both. There is a responsibility here. No matter where my main interest is, this is where my bread and butter is.

Q: B. your students view you?

A: Teacher, but they know I am an actress. They know that I am both.

Q: C. fine arts teachers view you?

A: I have no idea. Probably an artist/teacher.

Q: D. your school colleagues?

A: Teacher

Q: E. your school administrators view you?

A: Artist/teacher

Q: If you could at this very moment make a choice to be known as a successful teacher of drama or a successful performer, which would you prefer? Why?

A: Performer—Because that was the start of it. That is where... I know my ability is there. I really try to teach, but, again, that sometimes is questionable, but the artistic drive has never left me. It has always been there.

Research Problem No. 2—to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in drama?

A: I was in high school.

Q: Do you recall any incident or situation that helped you come to this realization?

A: When I couldn’t contain my fear on the piano. My teacher told me I had more talent than anyone she had worked with before. That same fear that froze me on the piano, it elevated me on stage. Just made me super sharp on stage.

Q: When did you realize that you were going to teach drama?
A: When I came back here (after working professionally as an actress in (city name)).

Q: Do you recall an incident or situation that helped you come to this realization?

A: I didn't know what an ex actress did. After I came back from (city name), My father said "Go get your masters in education" and I did.

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?

A: Economics. When I decided I wasn't going to pursue a career in music. I was fortunate in that I was with the finest person I could have been with at (school name).

Q: What influenced you to go to your particular graduate school?

A: Of course that was English. I started to work on my doctorate. I loved learning. I was always in class or involved in learning.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: The acting classes. I wanted to improve. Whenever a teacher said that was wonderful, that was very unsatisfying. I wanted to know where I could improve it.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: Acting classes. Although they frustrated me as much as anything. I'm not sure classes prepare you for anything. I love to act; so acting classes were my most favorite.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: I am involved in watercolor right now. I would work with someone on that.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Seven. Someone else might give me a lower number because they don't understand what I do in my classes.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: I don't really know. That seems like an awfully negative way to place both positions in. But if I were forced into an answer, it would probably be an 8.

Q: Where would you like to be?

A: I would just as soon be a 10.

Research Problem No. 3—to determine the reference groups with which fine arts teachers identify

Q: Who or what influenced you the most to want to pursue a career in drama?

A: I remember when I was two or three, where my daddy taught. Everybody had gathered. I suddenly remember being aware of singing a little song and dancing and there was a crowd gathered around. Right then I knew that being on stage was important to me.

Q: What is your opinion of other people who are fine arts teachers?

A: It's up to them. I think it is too bad if a drama teacher has not tried to work professionally, because I can tell my kids a lot of things. I have faith in my abilities. I know that I know what I can do. It really depends upon the person's approach. If I say, I know I can do. I know there are lots of different ways to do it.

Q: What is your opinion of other people who are artists/performers in drama?

A: I don't know that I know any. Oh, yes I know some. It was really interesting. There came a point I realized that a lot of them were not very gifted and actors are child-like. Not every actor is a child. And yet I love those people out there in (city name) because they had a dream.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: It depends upon why they are a teacher—if you are here to help make beautiful people. I have to say I do not have a lot of friends here. I don't have enemies either. I may not be close to them, but I like them.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: Performers

Q: Ideally, what background would the person have who could most effectively evaluate your work?
A: If you were an actor--not necessarily an acting teacher, but if you were an actor I think you could see what I am doing. I think a lot of people would go mad in my classroom.

Research Problem No. 4—to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

A: It would be fine. They would be horrified! Because once you stop working the industry you have died. I have had friends from N.Y. And L.A. say "how did you do this?" and they are sorry for me. They are appalled. It (acting) is the only life and, by God, it was the only life for me. Anything else is annihilation.

Q: Do you think that teachers of drama are socially equal, higher, or lower than professional dramatists? Why?

A: I don't think either one brings you much. Teachers are below, because of being a professional who no longer acts in public.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: It's alright. I doubt that they actually think of that.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: They much rather have me teach than act. They were appalled (at my acting). "Nobody does that". They couldn't believe that I was going to major in drama and go someplace and act. And yet he (father) didn't threaten to keep me out of college.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a drama teacher? If so, what? Why do you think they would want you to choose a different occupation?

A: No. Well, from my friends—from them yes. They may not say it, but you can see it. They look at me with these wincy eyes. They think I have just dead-ended. It is just unbearable.
Interview Subject D-I

Research Problem No.1--to determine the occupational titles with which fine arts teachers identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: National Education Association, Oklahoma Education Association, local classroom teachers association, Oklahoma Speech Communication and Theatre Association

Q: Which ones benefit you the most? Why?

A: The one that benefits me the most is the Oklahoma Educators Association. They have worked hard towards providing appropriate salaries and benefits for teachers. We have a long way to go, but at least someone is working on that part.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher 3
Speech Teacher 4
Drama Teacher 4
Theatre Arts Teacher 5
Actress 4
Educator 3

Q: Any other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A. No, that about covers it.

Q: What would you like for your title to be? Why?

A: Theatre Arts Teacher. I am a trained teacher in the theatre arts. As you may know, around here not many people are trained in this area. It's all being done by good people who unfortunately don't have the training.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think

A. others view you?

A: Teacher

Q: B. your students view you?
A: Wild! --both teacher and performer

Q: C. fine arts teachers view you?
A: Teacher and performer

Q: D. your school colleagues view you?
A: Teacher

Q: E. your school administrators view you?
A: Teacher and performer

Q: If you could at this very moment make a choice to be known as a successful teacher of drama or a successful performer, which would you prefer? Why?
A: Teacher of drama. I'm more of a performer within the classroom, but I guess most teachers are. I like teaching the students the processes and skills they need to perform some area of speech or drama. I teach all the possibilities so students can produce a product.

Research Problem No.2--to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in drama? Do you recall any incident or situation that helped you come to this realization?
A: I remember very well when I was a sophomore in college. A university professor really encouraged me. I was just miserable if I was not involved in drama and speech courses.

Q: When did you realize that you were going to teach drama? Do you recall an incident or situation that helped you come to this realization?
A: About the same time (I decided to pursue a degree in drama), I discovered how I loved the process of teaching. I could have the best of both worlds--drama and teaching.

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?
A: First of all, it was the best school in my area. I wanted to go somewhere that would give me a good background in a lot of areas. I never thought I would end up in drama as a profession, but while I was in college I discovered I couldn't live without it.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?
A: Yes. Without question it was the speech and drama courses. I was just miserable without them. They gave me the chance to express myself and be as flamboyant as I wanted to be.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: For what I do now, it had to be the whole of the theatre arts classes in which I was involved. I really enjoyed being part of the whole production--from the backstage technical crew to being an actor on stage. It was very important to me. It also gave me the experience to show students the importance of each area within a dramatic production. They provided me with the technical and personal skills that I needed to work with students.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: I think I would work on my teaching skills in the theatre arts. I believe it is important to work within the different curriculum areas so that teachers and students in other classes can understand the possibilities of drama in their class. It's really important to me that there is an understanding of drama as a process of life--showing, within each subject area how drama makes everything come to life is important to me.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Well, that's hard to say. I think I do a really good job. Heaven knows I work at it. I would give myself an eight.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best artist/performer, what number would you give yourself?

A: Oh, I have no idea. If you don't hone your skills everyday you lose something. But you don't have any credibility without the ability to perform. Particularly in the sense of showing a sense of perceptions and insights--you must be able to show the kids. You must be able to exhibit the knowledge and understanding of the art form. I'd say about a seven.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: Four--I lean more closely to the teaching end.

Q: Where would you like to be?

A: Probably a five

Q: Who or what influenced you the most to want to pursue a career in drama?

A: It was my drama coach at the University of (school's name). He really inspired me to use the talents I had in theatre production.
Q: What is your opinion of other people who are teachers of drama?
A: People who have degrees and who are trained are good. Many out there are trying to do the job, but are not trained. They are not helping kids or the profession. They take the public approach that the course work of speech and drama is only from the standpoint of the product only, not what it should be which is the process.

Q: What is your opinion of other people who are artists/performers in drama?
A: They are great--totally off the wall, crazy people.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?
A: Well, they work hard at teaching students some academic material. They try to get kids to master the curriculum. Around here, the teachers are qualified, hard working people.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?
A: Well, I would really rather be with the fine arts teachers. We guide kids through the fundamentals and processes of some art at whatever level the kid is and to whatever level the kid is capable of reaching. We try to enhance, nurture that little spark or talent in a student--water it to make it blossom. Our classes are much more open-ended than core classes. There is more freedom of what can be learned. We teach a lot more than the subject area.

Q: Ideally, what background would the person have who could most effectively evaluate your work?
A: I think the most effective evaluation would be given by someone in the performing arts field. Administrators and possibly other teachers would not look at your creative endeavors as much as an artist would.

Research Problem No. 4--to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?
A: It would not be the most pleasant situation. Most of my colleagues would probably feel pretty inferior. Being a performer is still very important to many of us who majored in drama education

Q: Do you think that teachers of drama are socially equal, higher, or lower than drama artists/performers? Why?
A: Generally lower. The commercial field is definitely on a high status. There is an
inferiority complex for being a teacher instead of being a commercial performer.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: My friends are totally fascinated by it. There is kind of a mystique about acting, theatre, and public speaking.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: My family also is fascinated by it. They think it's fun.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a teacher of drama? If so, what?

A: No. I have always been encouraged to do what I wanted to do. I enjoy being part of teaching drama. You know what it's like—they say, "If you want something done that no one else will do, call the drama teacher and drama students. They will do anything."
Interview Subject M-P

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: I don't belong to that many. I just "X"ed the Oklahoma Music Educators Association. Just because of not being in charge of a performing group. I don't have to take a group to contest. I don't have to belong. So I don't have to use funds to. So I just go to the convention as a non-member and participate that way. Isn't that terrible. Oh, I am a member of Oklahoma Bandmasters Association.

Q: Which ones, if any, benefit you the most? Why?

A: Oklahoma Bandmasters Association. Just too reap the benefits of their conventions and all that.

Q: What do you get out of their convention?

A: Oh, a few things, depending on what clinic you're gonna go to. One clinic type thing. Things like that help with things I am not familiar with like marching band. Sometimes you are in a school where you have to do it all.

Q: Was it more in line with "I'm going have to teach this or I'd just like to learn this for my own benefit so that I can play better"?

A: The first one. I need to get a grip on this so that I can teach it. Stay a day ahead type thing.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher --3 or 4,
Music teacher-- 3
Band director --4
Musician --5
Conductor --5

Q: Any other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?

A: No, not really.

Q: What would you like for your title to be? Why?
A: Band Director. Because I think that fits what I do. I don't want a title that doesn't fit what I do or something less than what I do.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. How do you think -- others view you?

A: I view that I am a performer as the band is performing. With the band is a better description of the performance not just me.

Q: -- your students view you?

A: As a teacher type because of the lack of seeing me perform in any type of context. I don't think they know the performance side of me.

Q: -- fine arts teachers view you?

A: Teacher

Q: -- your school colleagues view you?

A: Teacher and performer

Q: -- your school administrators view you?

A: Probably as a teacher type person.

Q: When you conduct with the band they don't think that is a performance?

A: I never looked at it quite like that. I looked at it more as a personal performance. I never looked at quite like that. Standing up and conducting is something I never thought of as a performance for me. I guess I should. It is a performance and I enjoy performing.

Q: If you could at this very moment make a choice to be known as a successful teacher of music or a successful performer, which would you prefer? Why?

A: That would be hard. I like to perform. I think it would be fun to be a good performer. I think that once I got out and did perform I would get tired of it and I would come back to teaching and I would have more pleasure in teaching.

Q: Why would you get tired of it?

A: I think it would come down to the teacher as a person really as a type of person who is an underdog type and likes to get kicked around a little bit. Enjoys the challenge. It's a challenge every day. It's not the same every day. Where as a performer you may go out on tour or play your songs every day and you may play it a thousand times in a couple of months. I think that would get a little dull.

Q: When did you realize that you wanted to pursue a career in music?
A: I really realized what I was going to do at the end of my second or third year in college. A lot of kids go to college just blind and wandering around and finally hit a class and say "Hey, I like this" type thing. This is me.

Q: Do you recall any incident or situation that helped you come to this realization?

A: Inside burning that was unnoticed by myself. Once I stumbled into it (and literally stumbled in to it), I felt that was where I should be. I enjoy showing people things. It doesn't matter if its unrelated to music. I enjoy showing someone how to hit a tennis ball. I enjoy the music. It makes you or me feel good.

Q: When did you realize that you were going to teach music?

A: During my second or third year of college.

Q: Do you recall an incident or situation that helped you come to this realization?

A: Yes. Private lessons.

Q: Did that make you think you wanted to be a band director?

A: No, made me want to be a performer. That's the angle.

Q: How did band directing come about?

A: I fought it tooth and toenail. I didn't want to be a band director. I wanted to be a performer. Of course, it came to a point of need. The bills started coming in or whatever. It comes to a point where we needed to do something. So I became a band director.

Q: Do you feel comfortable with that decision?

A: Yes. I wish that I had made some different decisions to at least have the opportunity to find out (if I could have been a performer).

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?

A: I thought the individual attention I would get at the particular school I went to, I wouldn't get rather at a larger school. The music area and the school as a whole.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: The performing part was very pleasurable. Because while you're getting the degree and you're on a scholarship you have to uphold your end of the bargain and do some performing. Jazz band, marching band, and concert band, and I enjoyed music and performing.
Q: Did the professional education courses interest you at all (away from music ed.)?

A: Absolutely not. Those were like taking caster oil. A lot of times they didn't focus on what we were doing for the arts people. It was kind of "we have to have this."

Q: What kind of things could they have focused on that would have helped you?

A: Some of the things to learn more about kids development. OK, like, kids are going to get braces now and what do you do with your trumpet players. Why are kids all of a sudden brainless--because they grew 6 inches last summer. Why can't I get the kids to march -- because the boys are so uncoordinated at that time. They grew two shoe sizes.

Q: Was the intent of your initial schooling to be a music education major?

A: No--Botany. I had a real strong love of plants. I intended to be a landscape artist.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: Well, I think it would probably be things like the different bands I played in. That type thing did more to get me ready for what I'm doing now. You know how it is, when you're teaching band all day, you've got to have been part of it.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: I really would like to perform. So it would probably be my performance area. But that's not the only reason I'd like to work on my percussion. I think that if I knew more about playing and, if I knew more what it was like to be a performer, it would help me teach more.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: Oh, I think about a 6. I love to teach, but I've still got a lot to learn. To say that I would be the best educator would mean that I'm already there.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

A: Probably a 7. I've been working a little longer at playing so I've developed so more proficiency on that.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: An 8, but still within the realm of teaching.

Q: Where would you like to be?
A: I probably would like to be a 10 who still teaches.

Q: Who or what influenced you the most to want to pursue a career in music?

A: Well, I really didn't know that I was going to be in music until I got to college. Music was something I just sort of did. I loved it, but I didn't think I could make a living doing it. Never even crossed my mind. When I realized I was going to do something in music was in college. Probably what influenced me most was my college band director and the friends I had who were going to be band directors.

Q: What is your opinion of other people who are teachers of band? Are these people ones with whom you would like to associate professionally?

A: I like to associate myself with people in my area. They are very dedicated people. They are very focused on what they want to achieve. And they are open enough to ask for help or your opinion

Q: What is your opinion of other people who are artists/performers in music?

A: Yes, a studio percussionist, (name), who played a lot of different styles. I respected him for his abilities to do that. Called on to play constantly. A free-lance musician. He could play jazz and then turn around and play pop music and turn around a play whatever. Gain a lot of insight, tricks--As far as teaching, only a performer could tell you that, because they do it all of the time. Instead of reading the article, you get it first hand.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: I don't associate with them like that. The obvious schedule of the day -- I don't get to be with classroom teachers. If so, it would be in a social situation not professional.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: Band Directors then performers.

Q: Ideally, what background would the person have who could most effectively evaluate your work?

A: Someone who knows the subject matter. Someone who teaches regularly.

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

A: I would feel pretty comfortable. I think they would react favorably. Most of those performers are teachers to--in a private setting. I know it's hard to separate performer/teacher. Not that it can't be separated, but the major areas are pretty much the same. They would have respect for me as I do for them.
Q: Do you think that teachers of music are socially equal, higher, or lower than music artists/performers? Why?

A: If there are such like a class system there and if that was there, then of course that would be up to the individual because of the way I look at myself and me wanting to be a performer. I would probably think I would be a little under the performer socially. I bet he would say the teacher would be higher. The teacher has a steady job. He probably thinks the performer probably drinks beer and indulges in illegal substances -- as a stereotype. I guess my view of it is more of an envy of the performer, as being able to perform.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: I think a lot of them envy me in a sense. When they talk about it, they are kind of intrigued about it, because they wish they could. Same way as I think I wish I could perform. They wish they could play something. Of course the schedule in the summer is nice. They are definitely envious of that.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: They think it is great. They just constantly ask what is going on. "What are you doing now" type of thing. It is a good occupation for family. Public school is a wonderful occupation for families.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a teacher of music? If so, what?

A: No. They like what I am doing right now.
Interview Subject M-Q

Research Problem No. 1—to determine the occupational titles with which fine arts teacher identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?

A: Oklahoma Music Educators Association (OMEA), Music Educators National Conference (MENC), an English Bellringers group, Oklahoma Educators Association (OEA), National Education Association (NEA), and the local classroom association.

Q: Which ones, if any, benefit you the most? Why?

A: If I had to choose, it would be OMEA. The convention -- I learn a lot from it. I get to hear a lot of performing groups that are in the state that you don't get to hear any other time of year. I like to go to the clinics where you get new techniques in teaching and classroom teaching, and percussion ensembles.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher--5
Music Teacher--3
Band Director--5
Conductor--5
Musician --4
Educator - I flat don't know

Q: Are there other titles you can think of? If so, what are they and what is you opinion of those who hold these titles?

A: No

Q: What would you like for your title to be? Why?

A: Most of all I would like to be called conductor. But that is kind of an air castle.

Q: What is the difference in a teacher and a conductor?

A: A teacher is obviously someone who teaches how to do it and the conductor is the one who does it after they know it. Ideally I would like to be a conductor.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. In your opinion, how do you think
A. others view you?
A: Teacher
Q: B. your students view you?
A: Teacher
Q: C. fine arts teachers view you?
A: Teacher
Q: D. your school colleagues view you?
A: Performer
Q: E. your school administrators view you?
A: Performer

Why?

Because band is a performing art and people who don't know that much about it but just get it at football games, parades, and on T.V. and things like that. What you are doing is performing. So I think that when most of the people you don't work with see you, that they see you performing. So you are a performer. Conductors are performers.

Q: If you could at this very moment make a choice to be known as a successful teacher of music or a successful performer, which would you prefer? Why?
A: I like the final goal real well. I like the feeling of a performance and certainly I would rather do that. On the other hand, long term, performances don't last that long. They are short lived. Long term after I had had a few performances I would probably say a teacher. Probably even as a performer I would be a teacher first off. I have been teaching a long time--at church, and other places -- It is probably what my inner instinct is first--to be a teacher. But that long goal to be a conductor is very appealing. If you would give me the chance to be a conductor, that's what I am going to do. But after two or three performances, I'd probably go back to teaching. Really a teacher is the most important everyday title.

Research Problem No. 2--to determine the commitment fine arts teachers have toward the roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in music?
A: When I was in H.S., that's all I did.

Q: Do you recall any incident or situation that helped you come to this realization?
A: It sounds really silly but, the statement "that's all I knew". It really holds true. I played my horn all the time. I was in different bands—marching band, concert band, stage band. That's all I did. So when I went to college, it just seemed the natural course to go in to.

Q: When did you realize that you were going to teach music?

A: Truthfully, when I got into college. I knew I wasn't good enough to be a performer.

Q: Do you recall an incident or situation that helped you come to this realization?

A: Again, that seemed the logical road to go down. They are always saying "Those who can—do, those who can't -- teach. I don't believe it. I can do it. I just may not be of that gets old real fast. That's a hard life. And I didn't want that hard of life. I wanted a family and all that. Performing doesn't constitute that kind of behavior. So teaching was just a logical alternative.

Q: There are a lot of different reasons why people choose to attend a particular school for their undergraduate degree program. What influenced you in deciding to go to your undergraduate school?

A: My Father. He said I was going to this school. My sister and brother were both there. So it was (it was a cheaper school), looking back on it, a logical choice. I'm sure he didn't make it that way. I didn't come from a rich family by any means and he had three of us in school at the same time. So we had to go to a cheaper school. But it had a better music dept. than the university. As a matter of fact, the last year I was there, we were accredited by North Central and the University was on probation. So, it ended up that I was in the best place for that time.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: Probably the marching band. I was the Drum Major. A couple of years in a row we had a very bad director who wasn't there a lot so I had to do it. So I was kind of forced to have a lot of concern for that area. I put a lot of work in that area. More than the rest (of the areas).

Q: What about the following:

Music education courses?

A: Looking back, they weren't good enough. They didn't teach me to teach. They taught me to think ideally. Which doesn't happen a lot. I mean, it is good to think ideally but I think you need to know practical experiences and they didn't teach me that.

College of education?

They were the same way. The methods classes, I didn't get much from them. Materials classes, yes.
Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: I'd say two types of classes. As I said before I got some good out of the materials classes—things I got from music education classes. The groups I performed in gave me a lot of good things for what I do now. I have been involved in this for so long; it just seems natural to carry on what I have done before.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: I would really like to learn to conduct better. I'm pretty at ease being on the podium, but I would probably spend time with someone learning how to be a better conductor.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?

A: I'm a pretty good band director, if that's what you mean. Although I know I have lots of things I could still learn. I would give myself about an eight.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself? Where would you like to be?

A: About a five. I'm not good enough to make a living performing, but I still enjoy it and like to play when I can.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself? Where would you like to be?

A: Probably a four.

Q: Where would you like to be?

A: (Would like to be) more like an eight.

Research Problem No. 3—to determine the reference groups with which fine arts teachers identify

Q: Who or what influenced you the most to want to pursue a career in music?

A: Teacher—my band director. It first started in grade school. Band Directors back then were lofty people. They were one's who were well respected throughout the community. Because they always did community things. They did parades and concerts -- the things that other people went to see. They were very lofty people. They really encouraged me to keep going. When I got into Junior High I had a very good band director. He had the patience of Job. He just pushed us.

Q: What is your opinion of other people who are teachers of band?
A: Most of them I work with daily. Everyone of them has different teaching techniques. It has become more apparent this year than even before, how different they are. I have really gotten interested in watching them to see what does and doesn't work. I think they are all pretty good teachers. They all have both good and bad teaching techniques. Not necessarily bad ones, just things that don't work all the time. On the whole, they are good teachers and some of them are good performers.

Q: What is your opinion of other people who are artists/performers in music?

A: Truthfully, they must be better than I am. They got a job performing and I didn't. But then I haven't tried out for any lately either. They must want to do that. I don't normally hang around with performers. Their social habits run against my grain sometimes. Of course, that is speaking very generally. I know some performers who are good friends of mine. On the whole, I would rather not be around them.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: Most of the ones that I am closer to are great teachers; they know their subject matter as well as I do; and, they have an easier life.

Why?

They don't spend as many hours doing it. It is interesting because it is also geographical. More teachers in this area I think like what they do more than other parts of the country I have lived in. If you like it, then I think you are a better teacher.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?

A: I am sure you would find me with a bunch of other band directors.

Q: Ideally, what background would the person have who could most effectively evaluate your work?

A: Other band directors. They have the same problems I do. They are facing the same problems too. They would know more about it. In turn, they would be evaluating themselves. They would see something I do and say "Oh, I do that too." Because I think we (band directors) have a problem unto ourselves. Again, I could be evaluated according to my teaching techniques by a principal if they had been a teacher. That kind of thing they could get me on. But evaluations that are done in a classroom are never left to teaching techniques. There are always specific things that you do in your subject area. If they don't know your subject area, then they can't critique you. They have no basis to build it on.

Research Problem No. 4—to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?
A: Very Comfortable. I don't know how they would react. I'm not sure. They might react both negatively and positively. I think there are performers out there who would like to be teachers and vice-versa. There are people who can't teach. They can play their horn but they can't get it across on how to do it.

Q: Do you think that teachers of music are socially equal, higher, or lower than music artists/performers? Why?

A: Probably think that performers are a lot better. The world views music teachers, on a whole, like I said ...those who can't---teach. I'm sure the world view of performers is higher.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: Most of them think it is really kind of neat. They always played in band in H.S. We always had a good time. We don't, but that is probably how they view it.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: They really like it. They have always told me that is where I belonged. That five year it. I belonged in teaching. I have had other band directors in the family. My Mother would say "you are just like your Uncle James. You need to teach."

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a teacher of music? If so, what? Why do you think they would want you to choose a different occupation?

A: Yes. Pressure from in-laws. I didn't make enough money. They probably wanted me to work in the oil field because that is what they did.
Interview Subject M-R

Research Problem No. 1—to determine the occupational titles with which fine arts teachers identify

Q: Many people in your occupation belong to professional organizations. Do you belong to any teacher or artistic/performance organizations?
A: Yes. American String Teachers Association (ASTA).

Q: Which ones, if any, benefit you the most? Why?
A: ASTA. It pertains to most everything I do. They do all the workshops—string teaching, string pedagogy, conducting.

Q: I am going to read you a list of titles that I have heard that refer to people within your profession. Based on a scale of one to five, with one being a very negative opinion and five being a very positive opinion, please tell me what you think of people in your area who have one of the following titles? (Read all of the titles for the particular fine arts area before having the individual voice his or her opinion. Then read the titles one at a time and have the person give a response.)

A: Teacher—5
Music teacher—3
String teacher—5
Orchestra Director—5
Conductor—5
Musician—5

Q: Are there other titles you can think of? If so, what are they and what is your opinion of those who hold these titles?
A: Violinist—5

Q: What would you like for your title to be? Why?
A: String teacher and violinist. It's the two things I do best.

Q: Within your profession, it is possible that some view you as an artist/performer, teacher, or both artist/performer and teacher. In your opinion, how do you think others view you?
A: Teacher

Q: B. your students view you?
A: Both—Teacher and performer
Q: C. Fine arts teachers view you?
A: Both teacher and performer

Q: D. Your school colleagues view you?
A: Probably a performer

Q: E. Your school administrators view you?
A: I think as a teacher.

Q: If you could at this very moment make a choice to be known as a successful teacher of
music or a successful performer, which would you prefer? Why?
A: String teacher--That's where you reach the most people. It doesn't mean you can't
play on the side. Both string teaching and performing go together.

Q: What if they took away all professional performances in which you could become
involved?
A: You can still play for your students and teach privately. I would still teach.

Research Problem No.2--to determine the commitment fine arts teachers have toward the
roles of artist and teacher

Q: When did you realize that you wanted to pursue a career in music?
A: I knew from the time I was in junior high school.

Q: Do you recall any incident or situation that helped you come to this realization?
A: I excelled at and enjoyed playing the violin. My father who is also a musician really
influenced me. Also, my orchestra director, (name), was always so enthusiastic and
positive, it made me want to be part of music.

Q: When did you realize that you were going to teach music?
A: I can remember back to I think the seventh grade.

Q: Do you recall an incident or situation that helped you come to this realization?
A: I just knew I wanted to teach strings. I enjoyed playing the violin.

Q: There are a lot of different reasons why people choose to attend a particular school for
their undergraduate degree program. What influenced you in deciding to go to your
undergraduate school?
A: Close to home. I knew I had a lot of performance opportunities. I think at that time it
was a really good school.
Q: Did you believe this school could help you be a better string teacher?

A: No. But also through the performance I knew I would be a better string teacher.

Q: While you were in your undergraduate degree program, you had a wide variety of course offerings. Do you recall what courses or classes interested you the most? Why?

A: Playing in the orchestra. As I mentioned before, I felt that the best way to learn to teach strings, was to be able to play. Playing in the orchestra gave me both the performance and the teaching information I wanted.

Q: What about the following:

Music education courses?

A: Well, Within Music ed. all of the secondary instruments. That was probably the most beneficial. Hands on experience. Fun to do but I also needed to know what was going on with the instruments so I could be a better teacher.

Q: College of education?

A: I don't have anything good to say. I can't think of any one course that helped me teach. I did have one curriculum course and this professor went back to the schools every week to find out what was going on in the schools. Most of the professors had not been in the classroom and they need to be out there to see what was going on. What they taught did not pertain to present day activities.

Q: Orchestra and private lesson experiences?

A: I felt better about them because they were practical and had some value. The private teachers were involved in what they were doing. They were players. The education teachers were not public school teachers.

Q: Looking back on your undergraduate degree program, what courses do you think did you the most good for your current occupation? Why?

A: I think the orchestra and chamber music groups did the most for me. They helped to understand the problems I would encounter while teaching others to do the same thing. Of course, I enjoyed the playing part also.

Q: If you could spend some time working with someone to develop your talents, would you work on your teaching skills or your artistic/performance skills? Why?

A: Performance skills. While some may be able to do it, it seems impossible to teach well if you can't perform well. The two go hand in hand.

Q: What if we used a scale of one to ten, with one being a not very good educator and ten being the very best educator, what number would you give yourself?
A: A seven. I'm not the best teacher yet, but I get closer each year.

Q: Let's use the same scale of one to ten, with one being a not very good artist/performer and ten being the very best performer, what number would you give yourself?

A: An eight. I play pretty well. I am certainly not the best, but I have a lot to offer. I have had a lot of performance experiences and that makes me valuable as a performer. Most people know that I'm going to be prepared for each rehearsal and performance.

Q: On the same scale of one to ten, with one being the ultimate educator and ten being the ultimate artist/performer, what number would you give yourself?

A: 5. Right in the middle

Q: Where would you like to be?

A: 5. I like where I am.

Research Problem No. 3—to determine the reference groups with which fine arts teachers identify

Q: Who or what influenced you the most to want to pursue a career in music?

A: (Name of former public school string teacher). She was so excited about everybody playing and doing well. I caught on to that excitement. I also did better at that than some other subject. Also, I identified with the group.

Q: What is your opinion of other people who are orchestra teachers?

A: Basically very good people who want kids to learn. Not just necessarily so they learn to play an instrument or play the song. They really care about the kids. Yes, I like to be around them.

Q: What is your opinion of other people who are artists/performers in music?

A: Not always my first choice.

Q: Why?

A: Performers tend to be out for themselves. They don't care much about what else is happening.

Q: What is your opinion of other people who are teachers outside of the fine arts areas?

A: I don't think I have anything in common. I don't know. I think they are on a different wave length.

Q: Of the three groups we have just discussed, fine arts teachers, artists/performers, and classroom teachers, which one would you like to associate with professionally?
A: Fine arts teachers--especially string teachers. We have so much in common. Most of us teach and play. When we get together for rehearsals, we spend a lot of time talking about what is happening with our (school) orchestras. There is a little bit of jealousy sometimes about who did well at contest or who has the best orchestra, but it never gets out of hand.

Q: Ideally, what background would the person have who could most effectively evaluate your work?

A: I think other teachers can watch what you do. They always have good things to say, but I'm not sure if they're evaluating -- get into a little bit of personalities and rivalry. I still think that other teachers can watch some of the things you do but I'm not sure they ever understand because it isn't the same. String teachers would be the best. People in my subject area. I think they understand the most of what I should be doing. And what is going on. I don't necessarily want anyone coming in saying "Why don't you do this or that" and not having any understanding of why that might have occurred--whether that was bad or good.

Research Problem No. 4--to determine the social positions fine arts teachers believe to hold as artists and/or instructional staff members

Q: If you were at a party where most of the people in attendance were artists/performers and you were reasonably unknown to the group, how comfortable would you be in telling them that you are a teacher? How do you think they would react?

A: Fairly comfortable. I think they would look down their noses. I think some of them put teachers way down. It is something you do if you can't play.

Q: Do you think that teachers of orchestras are socially equal, higher, or lower than music artists/performers? Why?

A Socially equal. They wouldn't be where they were if it weren't for some teacher.

Q: How do your friends feel about your occupational choice? Why do you think they feel that way?

A: Great. Sometimes they wonder why. They say it's my choice.

Q: How does your immediate family feel about your occupational choice? Why do you think they feel that way?

A: Great. They have always known that this is what I want to do.

Q: Have you ever felt any pressure from other people that you should be doing something else besides being a music teacher? If so, what?

A: No. Only that they thought I might make a better performer. Why?
Initially I didn't relate well with the kids. And then I would have just rather have taken care of myself and not worry about anyone else's problems.
APPENDIX I
CONFIRMATION LETTER FOR INTERVIEWS
Dear ,

Thank you for agreeing to be part of the study on self-perception of public school fine arts teachers in Oklahoma. I am looking forward to the interview with you. As we previously agreed, the interview will occur at (time, place, and location). In order to save some of your valuable time, please fill out the enclosed form and bring it to the interview with you.

Like all of the information and responses you give me, the information on this form will be kept confidential and referred to in the research simply as a respondent number. As you can see, the form refers to biographical information concerning your artistic and school experiences.

Sincerely,

John Clinton
APPENDIX J

BIOGRAPHICAL DATA SHEET
Biographical Data

Directions: Please fill in each of the blank spaces with the requested information.

1. Gender (check one)
   Female _____  Male _____

2. List any undergraduate or graduate degree(s) that you have earned. If the degree has an area of study that was emphasized, please note that emphasis. For example, B.A. in Music Education, M.A. in Art History, B.S. in Education, etc.
   A. __________________________
   B. __________________________
   C. __________________________
   D. __________________________

3. What is your major performance or artistic area? (Voice, violin, painting, acting, etc.)

   __________________________

4. Within the past few years, have you pursued your artistic area professionally? (e.g. orchestral performances, art works for sale or as part of a showing, acting professionally, playing at clubs or for recording studios, etc.)

   Yes _____ (If the answer is yes, briefly describe the kinds of professional activities in which you have been involved in the space provided below.)

   No _____

PROFESSIONAL EXPERIENCES:
5. How many years of teaching experience do you have in the public schools?


6. What levels have you taught? (Check any and all applicable levels.)

___ Elementary School
___ Secondary School
___ College or University
___ Private Teacher

7. List the fine arts areas you are presently teaching and the grade level of your students (e.g. art, 6-8 grades; band, 10-12 grades, etc.)


Pilot Studies

Informal Interviews

Teacher A-A (Bachelor of Art Education, Eight years experience, Female, Art), Personal Interview, Oklahoma School, April 3, 1990.

Teacher A-B (Bachelor of Fine Arts, Master of Arts, 12 years experience, Female, Art), Personal Interview, Oklahoma School, April 5, 1990.

Teacher A-C (Bachelor of Fine Arts with emphasis in Education, Four years experience, Female, Art), Personal Interview, Oklahoma School, April 8, 1990.

Teacher D-A (Bachelor of Arts, Six years experience, Male, Drama), Personal Interview, Oklahoma School, April 14, 1990.

Teacher D-B (Bachelor of Theatre Arts, Two years experience, Female, Drama), Personal Interview, Oklahoma School, April 20, 1990.

Teacher D-C (Bachelor of Arts, Master of Education, 11 years experience, Female, Drama), Personal Interview, Oklahoma School, April 21, 1990.

Teacher M-A (Bachelor of Science, Master of Music Education, 17 years experience, Male, Music), Personal Interview, Oklahoma School, March 13, 1990.

Teacher M-B (Bachelor of Music Education, 11 years experience, Female, Music), Personal Interview, Oklahoma School, March 13, 1990.

Teacher M-C (Bachelor of Music Education, Master of Education, 12 years experience, Male, Music), Personal Interview, Oklahoma School, March 15, 1990.

Teacher M-D (Bachelor of Arts, Master of Music Education, 13 years experience, Female, Choral), Personal Interview, Oklahoma School, March 20, 1990.

Teacher M-E (Bachelor of Music Education, Master of Education, Four years experience, Female, Music), Personal Interview, Oklahoma School, March 23, 1990.

Teacher M-F (Bachelor of Arts, Seven years experience, Male, Music), Personal Interview, Oklahoma School, April 8, 1990.

Teacher M-G (Bachelor of Music Education, Four years experience, Male, Music), Personal Interview, Oklahoma School, May 5, 1990.


Teacher M-I (Bachelor of Music Education, Six years experience, Female, Music), Personal Interview, Oklahoma School, May 6, 1990.
Questionnaire Respondents

Teacher A-D (Bachelor of Fine Arts with emphasis in Education, 10 years experience, Female, Art) Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher A-E (Bachelor of Arts in Visual Art, Three years experience, Male, Art), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher D-D (Bachelor of Arts in Education, Seven years experience, Male, Drama), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher D-E (Bachelor of Arts, Master of Education, Eight years experience, Female, Drama), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher M-J (Bachelor of Music Education, Four years experience, Male, Music), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher M-K (Bachelor of Arts in Music Education, Master of Education in Administration, Eight years experience, Female, Music), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher M-L (Bachelor of Music Education, One year experience, Female, Music), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher M-M (Bachelor of Arts in Music Education, Master of Education, 19 years experience, Female, Music), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher M-N (Bachelor of Music Education, Master of Music Education with emphasis in Conducting, 15 years experience, Female, Orchestra), Questionnaire Respondent, Oklahoma School, June, 1990.

Teacher M-O (Bachelor of Music, Master of Music Education, 15 years experience, Female, Music), Questionnaire Respondent, Oklahoma School, June, 1990.
Main Study

Interview Subjects

Teacher A-F (Bachelor of Education with Art Major, 19 years experience, Female, Art), Personal Interview, February, 1991.

Teacher A-G (Bachelor of Fine Arts, Master of Education, Master of Fine Arts, 24 years experience, Female, Art), Personal Interview, March, 1991.

Teacher A-H (Bachelor of Arts in Sculptor, 10 years experience, Female, Art), Personal Interview, March, 1991.

Teacher A-I (Bachelor of Arts in Art Education, 16 years experience, Female, Art), Personal Interview, March, 1991.

Teacher A-J (Bachelor of Arts in Art Education, Bachelor of Arts in Speech, 17 years experience, Male, Art), Personal Interview, April, 1991.

Teacher A-K (Bachelor of Arts in Art Education, 18 years experience, Female, Art), Personal Interview, April, 1991.

Teacher A-L (Bachelor of Arts in Art Education, 15 years experience, Female, Art), Personal Interview, April, 1991.

Teacher A-M (Bachelor of Arts in Art and Education, 19 years experience, Male, Art), Personal Interview, May, 1991.

Teacher A-N (Bachelor of Arts in Art Education, Master of Arts in Art Education, 14 years experience, Male, Art), Personal Interview, May, 1991.

Teacher A-O (Bachelor of Arts in Art Education, Master of Arts in Education, 13 years experience, Female, Art), Personal Interview, May, 1991.

Teacher A-P (Bachelor of Arts in Education, Master of Art Education, 17 years experience, Female, Art), Personal Interview, May, 1991.

Teacher A-Q (Bachelor of Arts in Art Education, Master of Fine Arts, 15 years experience, Female, Art), Personal Interview, May, 1991.

Teacher A-R (Bachelor of Arts in Art Education, 11 years experience, Female, Art), Personal Interview, May, 1991.

Teacher A-S (Bachelor of Education with Art Emphasis, 12 years experience, Female, Art), Personal Interview, May, 1991.

Teacher A-T (Bachelor of Arts in Art Education, 10 years experience, Female, Art), Personal Interview, May, 1991.

Teacher D-G (Bachelor of Arts in Secondary Education with Language Arts Emphasis, Five years experience, Male, Drama), Personal Interview, April, 1991.
Teacher D-H (Bachelor of Arts in Acting, Master of Arts in English Education, 16 years experience, Female, Drama), Personal Interview, December, 1990.

Teacher D-I (Bachelor of Arts in Speech and Theatre, Master of Arts in English, 17 years experience, Female, Drama), Personal Interview, December, 1990.

Teacher D-J (Bachelor of Arts in Oral Communication, Five years experience, Male, Drama), Personal Interview, January, 1991.

Teacher D-K (Bachelor of Arts in English and Theatre, 15 years experience, Female, Drama), Personal Interview, January, 1991.

Teacher D-L (Bachelor of Arts in Drama Education, Seven years experience, Male, Drama), Personal Interview, February, 1991.

Teacher D-M (Bachelor of Arts in Speech and Theatre, 12 Years experience, Female, Drama), Personal Interview, February, 1991.

Teacher D-N (Bachelor of Science in Speech and Drama Education, 10 years experience, Male, Drama), Personal Interview, February, 1991.

Teacher D-O (Bachelor of Arts in Theatre Education, 12 years experience, Male, Drama), Personal Interview, February, 1991.

Teacher D-P (Bachelor of Arts with Language Arts Emphasis, 15 years experience, Female, Drama), Personal Interview, February, 1991.

Teacher D-Q (Bachelor of Arts in Drama Education, Master of Arts in Language Arts, Eight years experience, Female, Drama), Personal Interview, February, 1991.

Teacher D-R (Bachelor of Arts in Oral Communication, Master of Fine Arts, 10 years experience, Male, Drama), Personal Interview, March, 1991.

Teacher D-S (Bachelor of Arts in Theatre Education and Language Arts, Nine years experience, Female, Drama), Personal Interview, April, 1991.

Teacher D-T (Bachelor of Arts in Language Arts, Master of Arts in English, 12 years experience, Female, Drama), Personal Interview, May, 1991.

Teacher D-U (Bachelor of Arts in Theatre Education and Acting, Six years experience Female, Drama), Personal Interview, May, 1991.

Teacher M-P (Bachelor of Arts in Education with Music Emphasis, Master of Arts in Education, Eight years experience, Male, Music), Personal Interview, March, 1991.

Teacher M-Q (Bachelor of Arts in Music Education, Five years experience, Male, Music), Personal Interview, March, 1991.

Teacher M-R (Bachelor of Arts in Music Education, Seven years experience, Female, Music), Personal Interview, March, 1991.

Teacher M-T (Bachelor of Music Education, Master of Music Education in Voice and Conducting, 27 years experience, Female, Music), Personal Interview, April, 1991.

Teacher M-U (Bachelor of Music Education, Three years experience, Female, Music), Personal Interview, May, 1991.

Teacher M-V (Bachelor of Music Education--Instrumental and Vocal Emphasis, Six years Experience, Female, Music), Personal Interview, May, 1991.

Teacher M-W (Bachelor of Music in Education, Master of Music, 10 years experience, Male, Music), Personal Interview, May, 1991.

Teacher M-X (Bachelor of Music Education in Piano Pedagogy, Master of Music Education, 14 years experience, Female, Music), Personal Interview, May, 1991.

Teacher M-Y (Bachelor of Arts in Musical Performance, Bachelor of Arts in Education, 15 years experience, Female, Music), Personal Interview, May, 1991.


Teacher M-AA (Bachelor of Education in Music, Master of Music Education, 27 years experience, Male, Music), Personal Interview, May, 1991.

Teacher M-BB (Bachelor of Music Education, Master of Music Education, 18 years experience, Male, Music), Personal Interview, May, 1991.

Teacher M-CC (Bachelor of Music Education, Four years experience, Male, Music), Personal Interview, May, 1991.

Teacher M-DD (Bachelor of Music Education, 16 years experience, Female, Music), Personal Interview, May, 1991.


Hobbs, H. (1983). Who are we, where did we come from, where are we going. *Art Education 36* (1), 30-35.


